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P R E F A C E.

IN editing the third and concluding Volume of EURIPIDES, full use has been made of Adolph Kirchhoff's critical recension and notes¹. The aid of this, the latest and by much the best German edition of the poet, was unfortunately wanting in the two preceding volumes, the present work having been commenced just about the time when the other was published, and the very existence of it having remained so far unknown to the Editor, residing in the country and enjoying few opportunities of consulting or even hearing of new publications. Much and sincerely as this omission is regretted, chiefly on account of the copious and accurate collations of the best MSS. supplied by Kirchhoff's notes, it has proved practically of the less importance, because both editions were undertaken on the same general principle, of restoring as far as possible, and as far as was consistent with the now established canons both of language and of metre, the most authentic readings, and eliminating *many hundreds* of barely probable conjectural emendations, which had gradually found sanction and acceptance under the great names of Valckenaer, the Dindorfs, Hermann, Elmsley, and others of the same school. The result of a long continued tampering with the old traditional text was, that the modernized and altered one had begun to assume almost the authority of a *textus receptus* in the well-known and extensively used *Poetae Scenici* of W. Dindorf. With a full consciousness of the

¹ Euripidis Tragoediae. Ex recensione Adolphi Kirchhoffii. Berolini, 1855. A most careful and judicious revision of the text, with an *apparatus criticus* giving the readings of all the really good MSS., so far as they are certainly ascertained, and a brief but valuable preface, with an analysis of the families of existing MSS., and their comparative critical value.

general folly, not to say the impossibility of *going back*, where any real and sure advances have been made in either science or criticism, it did appear to the present editor (and the opinion is held in common by many eminent scholars), that an undue sympathy, so to speak, with mere empirical and tentative criticism had been tacitly gaining ground in the editions of Euripides, and that the time was come when a judicious editor was called upon seriously and thoughtfully to reconsider much that had been arbitrarily innovated, much also that had been too hastily adopted, as easier and simpler, on the authority of very inferior copies². This view, independently conceived, but not intended to be carried out to the extent of rejecting any really good and evidently true emendation, is in the main the same as that which Kirchhoff had also proposed to himself; the chief difference being, that he has somewhat more closely and rigorously adhered to the MSS., even where the readings do not seem fairly defensible. Consequently, a collation of the text of the two preceding volumes of this edition with Kirchhoff's (which seems likely to become henceforth the standard one), exhibits comparatively few variations³, and those generally in passages where Kirchhoff could command a better collation of the good MSS. than was to be obtained from previous editions. Beside this, Kirchhoff was the first to show, what Porson and others of his successors assuredly did not know⁴, the exact value of the

² Between these two opposite schools of critics, the emendators and the non-emendators, there is internecine war. The first condemns the second as irrational "sticklers for the old text," and unable to see what the sense and the genius of the language *evidently* require. On the other hand, the conservative critics treat with ridicule, as extravagantly improbable, a system which is founded on the assumption that the old texts have come down to us extremely corrupt, and which undertakes the restoration of them by a series of guesses, in which hardly two guessers ever agree, each naturally thinking his own remedy the surest and the best. Dr. Badham's recent editions of the *Helena*, the *Ion*, and the *Iphigenia in Tauris*, and still more Dr. Monk's Cambridge edition of the two *Iphigenias*, are instances of works avowedly carried out according to the extreme licence of conjectural emendation. That even Porson could be somewhat rash, will be shown in the notes to the present volume. Every one knows that Hermann's later editions went very far indeed in the same direction. *Emendation* became latterly with him a restless passion.

³ The principal variations have been noticed in the preface to the reprint of the text of Vol. ii.

⁴ The Aldine edition, in two small 8vo. volumes, was published in 1503. An

Aldine and the *editio princeps* of four plays by Janus Lascaris. He pointed out the important fact, that these were taken from still existing MSS., the text of which was altered and emended occasionally on the conjecture of their respective editors, as a collation of those MSS. indisputably proves. Obviously therefore, when the readings of such MSS. can still be ascertained by actual inspection, the printed impressions cease to be of any critical value.

The whole question of the present state of our classical texts is one demanding a most careful and lengthened inquiry. If we cannot have them perfect, which is not to be hoped for, we must make up our minds to choose between adhering to the authority of the best existing MSS., or freely admitting the conjectural restorations of eminent critics, or we must adopt a cautious mean between the two, which consists in correcting *obvious* errors, to the rejection of all purely *speculative* or only plausible alterations. Each method of editing has its advocates; and the consequence is, that a considerable discrepancy exists in the texts of the more corrupt classic authors, as put forth by their several editors. The first of these rival schools, as far as Euripides is concerned, is represented by Kirchhoff, the second by Hermann and the Dindorfs; the third method, as on the whole

edition of four plays, the *Medea*, *Hippolytus*, *Alcestis*, and *Andromache*, had previously been printed at Florence by Janus Lascaris, in 1496, in uncial or capital letters. Porson tells us, on the *Medea*, that he collated the edition of Lascaris "summa cum religione, ne dicam superstitione," adding as a reason, "cum et rarissima sit, et impenso pretio veneat." Adolph Kirchhoff has shown, that Lascaris merely printed, with very slight conjectural emendations, the Paris transcript of Flor. 2 (marked 2886—8), consulting also in the *Medea* Par. 2818. Aldus chiefly adopted the text of the Palatine MS. (which belonged to his editor, Marcus Musurus, as Kirchhoff has shown, *Praef.* pp. ix, xi), as far as the plays are included in that copy; but he added the *Helena* and the *Hercules Furens* from the Paris transcript of Flor. 2, marked 2817.

The *Electra* was not known to him. It was first published by Pietro Vettori (Petrus Victorius) at Rome in 1545, from the Florentine MS. 2, which alone contains it. The editor, Musurus, introduced into the Aldine many conjectural alterations of the text, which greatly invalidate the critical authority of the work. In the *Ion*, the *Cyclops*, and the *Heraclidae*, he followed Par. 2817 rather than the Palatine, which contains the two latter plays imperfect. Elmsley did not know the sources of the Aldine text. He says in the Preface to the *Bacchae*, "Quid factum sit codice, quo usus est Aldus, hodie penitus ignoratur."

the best, has been aimed at in the present work. Certainly, the time seems to have arrived when some limit must be placed on the extravagant licence of conjectural emendation. At the same time, the present accurate knowledge of the Greek idiom has enabled critics to proceed with tolerable safety up to a certain point, especially where the laws of the language are constant, and the errors of transcribers in the same matters are found to be habitual. But passages really corrupt should be marked as avowedly corrupt, not patched up and almost rewritten, as Hermann latterly fell into the habit of doing. It is impossible for us to say how far the ancient texts have been tampered with in the successive revisions they are known to have undergone by the Alexandrine and Byzantine grammarians. Every such recension doubtless obtained more or less credit in its particular school, according to the authority or reputation of the reviser. It is but too probable that each revision was a further departure from the exact text of the author, because successive transcriptions were likely to induce errors that a reviser had to remove by conjecture, in default of earlier and better copies⁵. Hence corrupt passages would gradually become more deeply corrupt, and the chance of our restoring them by conjecture at the present day has become very slight, because several steps backward have to be traced, with little or no data to guide us in doing so. Little confidence is to be placed in the study of palaeography, for this at furthest extends only to the correction of *accidental* errors of transcription; whereas there is great reason to fear that *intentional alteration* is the chief mischief with which the critic has to deal. That happy guesses too often meet with a ready acquiescence is

⁵ Modern editions which admit extensive conjectural changes are in fact but repetitions of the very same sort of recensions to which we owe, for the most part, the perplexing variations in MSS. If a MS. copy of Kirchhoff's text had to be made, with marginal variants from the text of the *Poetae Scenici*, the result would astonish many. Kirchhoff enumerates four principal sources of these various readings of MSS.; (1) Ancient variants added in the margin of an archetypus; (2) *Glosses*, marginal or interlined, written at the time or added afterwards; (3) alterations in the text of an archetypus made on the sole conjecture of a subsequent transcriber; (4) mere mistakes or blunders of transcribers.

not unnatural; a reader will generally prefer that which makes sense to that which is nonsense, without troubling himself very much about the authority there may be for a plausible reading presented to him. He is content to know that the vulgate is certainly wrong, and the guess may possibly be right. But to have no further object than this in view⁶, is grossly to abuse the true province of a critic.

It is a very common opinion, that Porson was one of those who held precisely the right mean in settling the text of Euripides in his four plays. As many of his conclusions have been freely questioned in the course of these notes, it may be well here to show some grounds, not for unjustly or invidiously disparaging so great a scholar, but for not invariably adhering to his judgment in critical matters.

To a considerable extent it may be alleged, what at first sight may seem a paradox, that Porson's singular sagacity and aptitude for *emendation* (his great forte) has indirectly done harm to sound scholarship. It has set other and inferior minds upon *guessing*, instead of arriving at results by following out principles. There is a certain celebrity and admiration which is the just tribute to a very clever conjecture, and which is sufficient in itself to incite scholars to aim at this, one of the honourable rewards of classical learning. In a word, Porson was the founder of a school of conjectural criticism of a peculiar kind. He was essentially a *verbal* critic. He did not much concern himself about meaning, consistency, or logical sequence in the text⁷, if he could get hold of the right *word*, where MSS. differed and editors had been at fault. He had no taste nor inclination for *interpreting* his author. He declined it knowingly and intentionally, on the plea that his book would thus be too

⁶ Kirchhoff well says, in reference to his own design (Praef. p. xii), "*Meminerint velim lectores, haec non scripta esse iis, qui cum voluptate legere cupiunt, quae a poeta aut potuerint scribi aut debuerint, verum antiquitatis studiosorum usibus me maluisse inservire solis, quorum nihil intersit videri sciri, quae sciri nequeant.*"

⁷ This fault is continually objected to Porson by Hermann. Matthiae is equally severe on him occasionally, on metrical and grammatical grounds. But our students are taught to disregard this, as resulting from the petty jealousies of rival editors.

long⁸. But his emendations, not so much on the four plays as on the scenic poets generally, were so numerous and so brilliant, and often so self-evidently true, that he soon had many followers, who have been more or less eminent in the same department, and done more or less of mixed good and harm to the old texts. Blomfield, Dobree, Monk, Burges, Elmsley, in our own country, and a host of German scholars headed by Hermann, devoted the greatest part of their lives and their best energies in endeavouring to rival their master and predecessor in the art. Considered strictly as an editor of Euripides, "in usum tironum," Porson has perhaps been held in too high estimation. He is deficient in nearly all the points that constitute a practically useful book for learners⁹. Much of his fame rests on some of his long discursive notes, as those on Hec. 682, 1161. Med. 139, 675, 1314. These however, though full of ingenious emendations, and exhibiting prodigious reading, are mere rambling essays¹, the outpourings of his scrap-books, *de omnibus rebus et quibusdam aliis*. They are out of place as notes, appended to the text of a play which the student only requires to understand. We may undertake to say there never was a "tiro" yet who read through, and perhaps few tirones have cared even to glance over, any one of these long notes. Nothing is gained by overrating a man's labours². The simple truth is, that Porson, like other mortals, was any thing but infallible. The progress

⁸ "Interpretandi et illustrandi labore, utilissimo sane, supersedendum duxi, *partim* ne libellus in librum exresceret." (Praef. ad Hec. p. 11.) He does not specify his other motive.

⁹ It may be said with some appearance of truth, that he wrote for the learned rather than for the learner,—rather for his equals and brother critics than for inferiors. He himself however distinctly says in the first sentence of his preface, that "tironum usibus haec opella potissimum destinata est."

¹ He was quite conscious of this, for he playfully says on v. 675 of the *Medea*, "Jam inde ab Orest. 5 lectorem monebam me longas, imo longissimas, *nihil ad rem pertinentes*, notas scribere potuisse."

² Professor Scholefield calls Porson "praestantissimus Euripidis editor" (Praef. p. viii), and so unable was he to realize the notion that a Porson *could* be wrong, that he passes over or apologizes for some acknowledged deficiencies as matters of trifling moment, and even endeavours to defend the solecisms against Attic syntax which Porson occasionally committed.

of scholarship since his time has been immense, and has proved, as might be expected, that he was sometimes in the wrong.

In the first place, the text of his four plays is far from perfect³. In *at least* three hundred passages he has introduced, or allowed to remain, readings undoubtedly false; being either those of very inferior MSS., or improbable and useless conjectures, or errors left unquestioned from the Aldine and subsequent texts, in default of the much earlier and better MSS. which have since been more or less carefully collated. Of these MSS., or at least the greater part of them, nothing was known in Porson's time. On the first three plays he had only the late and inferior class of MSS. to consult. On the *Hecuba* and the *Orestes* he seems to have collated eight or nine of these MSS.⁴ Not one of them contains the *Medea*, on which he seems to have had no critical aid beyond the *editio princeps* of Lascaris (1496). He might have inspected many more MSS. on the other plays than he did. A considerable number exist in this country, and not less than twenty have been seen and examined by the present editor. He does not any where show a just discrimination of the relative merits of those MSS. which he had, but adopts a reading that suits his taste from the very worst as freely as from the best. Moreover, he attributed too much weight to the agreement of several copies in the same reading. Of course, the reading of any one *good* MS. is worth that of fifty others of the late Byzantine recension. The very first duty of a critic is to do what Porson did not do, viz. to determine

³ He himself was aware of this, for he says (Praef. Hec. p. 9), "Quaedam intacta reliqui, in quibus tamen errorem latere posse suspicatus sim." Prof. Scholefield says too much when he asserts that "textum omni ex parte elaboratum reliquit."

⁴ Viz. MS. Corp. Christ. Cant., three in the Public Library at Cambridge, and three in the British Museum (Harl. 5725, 6300, and Ayscough 4952), and two belonging to the Royal Society, which King had already used. In the *Phoenissae* he appears to have consulted, if not collated, some of the Bodleian MSS. He was himself aware that none of the then known MSS. were of first-rate merit. "Omnes fere codices parum ab antiquitate commendabiles sunt, et quo frequentius describuntur, eo gravius interpolantur." (Praef. Hec. p. 11.) Kirchhoff evinces great contempt for the host of late MSS. of the *Hecuba*, *Orestes*, and *Phoenissae*. "Hanc varietatis farraginem equidem totam abjiciendam statui, quippe cujus nullus usus esset futurus sanae mentis critico." (Praef. p. vii.)

what family or class of MSS. to follow in preference to others.

Porson was deficient in a knowledge of choral metres, though he defined so accurately the laws of the iambic, trochaic, and anapaestic verse. Of the dochmiac, a measure scarcely less important to tragedy, as being eminently characteristic of mental passion, he had scarcely any knowledge; in fact, it had not been fully investigated in his time. This therefore was no fault of his. Still it is a grievous disfigurement to his text to find long dochmiac passages arranged so unmetrically that the true scansion only appears here and there, as if by accident⁵.

Lastly, Porson made not a few injudicious and unnecessary alterations in his text, which subsequent critics have generally agreed to reject. He attributed far too much weight to the capricious emendations of Brunck and Valckenaer, both of whom he appears to have held in the highest estimation. On the whole, it is remarkable how few of Porson's own conjectures on the four plays have been confirmed by the better MSS. since collated⁶. In truth, he laid down for himself some unsound principles of criticism, among which the following stands conspicuous, though he acted on it very sparingly; "Tutissima corrigendi ratio est vocularum, si opus est, transpositio⁷;"—a process which Hermann somewhere aptly compares to an edged tool in the hands of a child. Porson remarks, that the transcribers often transposed words. But this is only true of the Byzantine scribes of the latest age, who had a strange fancy for

⁵ We might instance the opening dialogue of the *Phoenissae*, v. 101 seqq., the monody of Jocasta in the same play, v. 308 seqq., and especially the narrative of the Eunuch in *Orest.* v. 1363 seqq. In single verses several instances might be quoted where he corrupts a good dochmiac verse by a needless alteration, e. g. in *Orest.* 316 (322), for *ταναν αἰθέρ' ἀμπάλλεσθ' αἵματος*, he gives *ἀμπάλλεθ'*, while in the antistrophe he admits Musgrave's violent and improbable change *ἀναβακχιοῖ* for *ἀναβακχεύει*. In v. 154 of the same play *τίνα τύχαν εἶπω, τίνα δὲ συμφορὰν*, he destroys the metre by giving *τίνας δὲ συμφοράς*; In v. 1246, for *τίνα θροεῖς αὐδὰν, πότνια, παραμένει κτλ.*, he reads *τίνα θροεῖς αὐτὰν, ᾧ πότνια; παραμένει κτλ.* Sometimes, retaining the true reading, he prints dochmiacs as monometers, e. g. *Orest.* 1280—4.

⁶ His "audacior conjectura" on *Orest.* 1259, *παλινσκοπίαν* for *ἄλλην σκοπίαν*, is now found in the best Venice MS.

⁷ Praef. ad Hec. p. 9.

ending *senarii* with words accented on the penultima⁸, and besides were much less scrupulous than their predecessors when any metrical theory had to be indulged by a little coaxing of the text. His general neglect of the *scholia* too has led him to omit several important critical hints and readings to be derived from them. He says, too absolutely, "*Scholiastarum auctoritas nulla est.*" (Praef. p. 10.) This remark, like the last, is only applicable to the *late* *scholia* of the Byzantine grammarians. The genuine and ancient *scholia*, many of which are given even in Barnes' folio edition, are of considerable value and authority.

Viewing Porson's edition as a whole, and quite apart from any prejudice, favourable or unfavourable, we must conclude that his primary object was not so much the illustration of his author⁹, as to make the work a vehicle and a medium for criticism of the most general kind on the dramatic writers. Of course, there is no fault to be found with this. It is well for the learned world that he chose such a course. But when we come to the question of the real *usefulness* of a work continually placed in the hands of mere learners, the case is altogether different. The total absence of all assistance as to the author's meaning,—whether it arose from Porson's comparative indifference to it, as we believe, or from that seeming easy to him which seems difficult to others, as the public good-naturedly believe,—his avoiding every where the office of commentator, is a decided and serious drawback to the work as a school-book, for which it was professedly intended. At the present day, when the scholastic system is wholly changed, and the intellectual appreciation of an author's mind is substituted for dull and profitless discussions about various readings, we must be content

⁸ See Kirchhoff, Praef. p. v. Instances of Porson's transposing words are *Orest.* 171—2, 689, 991—3, *Phoen.* 683, 808.

⁹ He intended, it appears, shortly to publish the whole of Euripides. "*Monendus est lector, ceteras Euripidis fabulas ordine vulgato mox prodituras, si modo hoc specimen reipublicae literariae non displicere intellexero.*" (Praef. Hec. ad fin.) There seems no reason (at least from the context) to interpret *ceteras* of the *other three*.

to hold Porson's edition as much behind the wants of our time, as it was in advance of the learning and the critical science of his own time¹.

Something now remains to be said of the existing MSS. of Euripides². To enumerate the whole of these,—the vast majority of them being late transcripts of only three plays, the *Hecuba*, *Orestes*, and *Phoenissae*,—would be of little use or interest to the general reader, who may find them duly catalogued in Matthiae's edition, or as an introduction to W. Dindorf's critical notes on this author. The main fact to be remembered is this; that as of Aeschylus and Sophocles only seven, so of Euripides only nine plays were in common use in the schools of the grammarians of the middle ages³. To the *Hecuba*, the *Phoenissae*, the *Orestes*, the *Medea*, the *Hippolytus*, the *Alceste*, and the *Andromache*, we have scholia remaining more or less complete. To the *Rhesus* and the *Troades* some rather brief and imperfect, though valuable, scholia have been recovered, and published by W. Dindorf and others from the Vatican MS. 909. Of most of these plays (the two last only forming to some degree an exception), a pretty large number of good MSS. have been collated, none of them however reaching a greater antiquity than the twelfth century. The remaining ten are known to us only by the fortunate preservation of two

¹ Professor Scholefield endeavoured, but not very successfully, because much too briefly, to supply explanatory comments to a few of the more difficult passages in Porson's text. In so far as he did this, he bore testimony to the truth of the estimate made above. The very great difficulty of combining, in a moderate space, sufficient both of critical and explanatory information, is only known to those who have tried it. In the case of Euripides, the only complete edition, in which both have been given tolerably fully, is Matthiae's, which every one knows is far beyond the limits desirable for ordinary students. One *must* choose between a certain degree of incompleteness, and a tediously elaborate, and therefore nearly useless, commentary. Kirchhoff's edition, containing *only* various readings, extends to above 1100 pages of close print.

² The classification of MSS. here given is compiled from Kirchhoff's Prefaces to his complete edition (1855), and to his *Medea* (1852). Some remarks on this subject, with facsimiles of MSS., were promised in p. lvi of Vol. i. This promise the editor has now fulfilled to the best of his power. A series of facsimiles from the Bodleian MSS. had been prepared by him accordingly, but were unfortunately lost.

³ The later grammarians, as has been already stated, reduced this number to *three of each*, which, from this circumstance, rather than from any superior merit, are still most frequently placed in the hands of young students. See the note on p. liii of Vol. i.

MSS. and a few apographs or transcripts from one of them, viz. the Palatine MS., in the Vatican (No. 287), which has thirteen plays of Euripides, and the Florentine (Flor. 2), which contains all the plays except the *Troades*, and from which the transcripts alluded to were made⁴. Both these MSS. are reputed to be of the fourteenth century, so that in point of antiquity as well as number of codices, comparatively little critical aid is to be obtained for more than half the extant plays of Euripides. The absence of scholia on these plays is an additional reason for supposing that they were very little read, and for that reason very sparingly transcribed in the middle ages. It is the opinion of Kirchhoff, who has the high merit of having first classified and set the true value on the various MSS. and early editions of Euripides, that the nine plays first enumerated (viz. those with scholia) have been all perpetuated by a copy made about A.D. 1100 from an archetypus containing the recension of some grammarian of unknown date, but probably of the ninth or tenth century. Of these nine plays, or of several of them, he enumerates five authentic apographs now known to exist, all of which he has made use of in his recent edition. In still later times (viz. about the fourteenth century) a further selection was made from the nine plays by the grammarians of Byzantium. They took the *Hecuba*, the *Orestes*, and the *Phoenissae*, as the favourite plays for their schools; they augmented with worthless interpolations the ancient scholia⁵, and what was

⁴ Viz. Par. E, Par. G, Flor. 1, and perhaps two others, for which see the note in p. x of Kirchhoff's Preface. Elmsley (Praef. ad Bacch. p. 6) had remarked that Flor. 1 is a mere transcript of Flor. 2, of the latest period, and by an ignorant scribe. There is something singular in the history of this *Troades*. Of none of the nine more commonly read plays are there so few MSS. existing as of this. It is the only one of the nineteen plays not contained in Flor. 2; it is found however in one of the very best MSS. (Vat. 909), in the late Harleian MS., in the *codex Harniensis* (also late), and in a paper MS. of the fourteenth century preserved in the Museo Borbonico at Naples (ii. F. 9), which has (in this play) the same origin with Vat. 909, and like it contains the ancient scholia on the *Troades*, which are found in no other copy. Another singular fact is, that the *Troades* seems to have been hardly known to Stobaeus, who quotes so frequently from the rest of the plays.

⁵ So the *Prometheus*, *Seven against Thebes*, and *Persians* of Aeschylus, and the *Ajax*, *Electra*, and *Oedipus Rex* of Sophocles, were selected by the Byzantines from the seven. Hence of these plays alone numerous, but inferior, MSS. exist, and in

much worse, they deteriorated the text by numerous conjectures made on grounds either metrical or grammatical. Of these three plays, or of some one or two of them, the existing MSS. are very numerous. But for obvious reasons their critical value is but small; and it is clear that one single copy of a period anterior to this critical mal-treatment is worth the whole of the later copies taken together. The reason why Porson selected these three plays is now apparent; there were plenty of MSS. of them, though of the inferior character of most of these he was not, perhaps, fully aware; they stood first, for the same reason, in most of the early editions⁶; and their traditional reputation (though in fact they are in some respects inferior as plays) had secured to them a certain scholastic popularity.

It has been stated already, that of the remaining ten plays (without scholia) we have not only much fewer, but decidedly inferior MSS., and that the Palatine MS. and Flor. 2 are in fact the sole resources remaining to us. These were derived from the recension of some grammarian who considered that interpolation and conjecture in metrical and syntactic difficulties were fair, or at least necessary means in producing readable texts. Consequently, the present state of the text in these plays is not only far less satisfactory, but the absence of scholia leaves us no other hope of restoring the many corrupt passages, than the vague and uncertain resources of critical ingenuity.

Kirchhoff further contends⁷ that not only the select nine, but *all* the extant plays of Euripides, including such scholia as we have, came from a MS. of the ninth or tenth century, which he supposes to have contained seven of Aeschylus, seven of Sopho-

most of them the ancient scholia are largely augmented and interpolated with comparatively futile comments.

⁶ Probably for no other reason than that it followed next, he selected the *Medea*, and also because it was one of the four plays in the *editio princeps* of Janus Lascaris. Of the *Medea* very few first-class MSS. now exist; but it is contained in at least two of the best. One of these (Vat. 909) was carefully collated by Elmsley, the other (Par. A, No. 2712) very carelessly by Musgrave and Brunck (Kirchhoff, Praef. p. v). Of neither Porson had any knowledge, beyond what he obtained from the two last-mentioned critics.

⁷ In his elaborate Preface to the *Medea*, published singly in 1852.

cles, and about twenty of Euripides⁸. These plays were not simply copied from an earlier MS., but were the new recension of some anonymous grammarian. Kirchhoff, at least, infers this (though his inference does not seem a very valid one), from the circumstance that to the end of the scholia in two of the plays, the *Orestes* and the *Medea*, is appended a note, that they were collated with various copies (πρὸς διάφορα ἀντίγραφα)⁹, and also that the scholia of the grammarian Dionysius were given entire with extracts from Didymus and others. The Byzantines of the subsequent ages used this sylloge alone, and seem to have known no other play and no other recension of any of the tragic writers.

From this revised archetypus then two kinds of MSS. were transcribed; one class containing the select plays, the other the whole of them. Of the nine select plays a copy was transcribed about A.D. 1100; and from that again two families were propagated, which may be recognized among the now existing MSS.

I. Of this family there are five, all of which are to be regarded as of primary authority, viz. :—

(1.) A MS. in the library of St. Mark, Venice¹, of the twelfth century, a quarto on parchment, marked 471, and containing the *Hecuba*, the *Orestes*, the *Phoenissae*, the *Andromache*, the *Hippolytus* as far as v. 1234, with marginal scholia and interlined glosses.

(2.) The “codex Vaticanus,” No. 909, also of the twelfth century², on glossy paper (*bombycinus*), contains (with the loss

⁸ Up to that period, perhaps, which was not very long subsequent to the destruction of the great Alexandrine library, other plays were extant, and more or less known, of the great dramatic writers.

⁹ It was probably a common custom of transcribers either to have more than one copy open before them, or to collate their transcript, when finished, with some other. Hence we may explain the marginal readings often given by the original hand, and showing that the scribe was in doubt which to take. Sometimes, no doubt, these variants were simply taken from the margin of the MS. before him.

¹ Kirchhoff calls this “Codex Marcianus,” and refers to it under the letter A in his critical notes. He pronounces it “omnium facile praestantissimum,” and collated the whole of it himself at Venice. Hermann marks it Ven. a.

² Marked Rom. A by Elmsley. There is a late transcript of this in the Vatican

of some leaves at the beginning and the end) the *Hecuba*, the *Orestes*, the *Phoenissae*, the *Medea*, the *Hippolytus*, the *Alceste*, the *Andromache*, the *Troades*, the *Rhesus*. This MS. also has scholia and interlined glosses, and it has been carefully collated for W. Dindorf and Kirchhoff.

(3.) "Codex Havniensis³," a somewhat late paper MS., but a transcript from a valuable copy of the same class as Vat. 909, though interpolated with worthless conjectures. It contains the same nine plays as the last. Kirchhoff considers that in the *Hecuba*, *Orestes*, and *Phoenissae*, the transcriber used another and very inferior copy.

(4.) "Codex Parisinus" (No. 2712), on parchment, of the thirteenth century, containing seven plays, viz. the same as the preceding, the *Troades* and the *Rhesus* being omitted. It has interlined glosses and a very few marginal scholia. Kirchhoff complains that no adequate collation of the whole of this MS. has yet been made. He considers it generally of high authority, though a little deteriorated by the alterations of grammarians.

(5.) Another "codex Marcianus" is preserved at Venice (No. 468), written on glossy paper (*bombycinus*) in the thirteenth century. It contains only the *Hecuba*, the *Orestes*, the *Phoenissae*, and a fragment of the *Medea* (v. 1—42), besides some plays of Aeschylus and Sophocles. This MS. has interlined glosses and scholia of the later class. Kirchhoff, who collated it at Venice, pronounces it "correcturis jam infectior."

II. The second family of the MSS. of the nine plays or several of them contains another and distinct recension of a Byzantine grammarian of the thirteenth century. Here we find arbitrary interpolations, transpositions, and pedantic metrical arrangements. Of course, the authority of this family of MSS. is quite secondary. Kirchhoff enumerates only four which he considered worth collating. These are,

(Pal. 98, or Rom. B), collated by Elmsley on the *Medea*, and of no particular value except in the concluding verses of the *Rhesus*, which are lost in Rom. A.

³ Called, we believe, from *Hafniae*, or Copenhagen. Elmsley (Praef. ad Bacch.) thinks this is identical with a MS. supposed to be lost, known as "codex Vossianus," or Flor. A, which Kirchhoff enumerates among his MSS. of the second class.

(1.) A Paris MS. of the thirteenth century, No. 2713⁴, on parchment, now much mutilated. It contains the *Hecuba*, the *Phoenissae*, the *Hippolytus*, the *Medea*, the *Alcestis*, the *Andromache*. Except on the last-named play, for which it was used by Lenting, it does not appear that this MS. has yet been sufficiently examined.

(2.) "Codex Florentinus," said to have been collated by Isaac Voss, and to be now missing. Whatever be its fate or its identity, Kirchhoff holds it in no estimation. It contained all the nine plays except the *Orestes*.

(3.) Another Florence MS. (Flor. 10) of the fourteenth century, is a large quarto on paper. It contains the whole of the nine plays except the *Troades*, the *Rhesus* however being mutilated in the latter part. The critical value of this MS. is thought not to surpass the last.

(4.) A third Florence MS. (Flor. 15) of the fourteenth century, on paper, a folio now in a very damaged state, has the *Hippolytus*, the *Medea*, the *Alcestis*, the *Andromache*, with marginal scholia. This and the last-named MS. were carelessly collated for Matthiae by Francisco De Furia. There are several other existing MSS. of the same class in the Vatican and Venice (St. Mark's) libraries, which have been inspected by Elmsley, Kirchhoff, and others, but are neither ancient (except perhaps Marcianus 470, on parchment) nor critically valuable.

It has been said that from a revised archetypus of about the ninth century one class of copies was transcribed, which contained all or nearly all the nineteen plays. Of this class, which appears to have met with very little notice in the middle ages, only two⁵ MSS. now are known, viz. the Palatine and the second Florentine, already briefly alluded to, and now more fully to be described. These copies, both of the fourteenth

⁴ Commonly known as Par. B, as distinguished from Par. A, No. 2712.

⁵ Or *three*, if we include with Kirchhoff the late paper MS. Harl. 5743, which has only the *Rhesus*, *Troades*, and part of the *Alcestis*. The only grounds for referring this MS. to this family, appear to be a certain deterioration in the text of the *Rhesus* and *Troades*, part of the latter representing Pal. 287.

century, are thought to have come from an intermediate recension of perhaps the twelfth century, by which process the text was seriously tampered with; added to which, the indifference with which this class of MSS. was regarded led to a more careless transcription⁶.

The Palatine MS. in the Vatican library (No. 287, called by others Rom. C, by Kirchhoff *B*, and to be distinguished from Pal. 98, or Rom. B, a copy of Vat. 909) is a folio on parchment, written in double columns. It contains, besides some plays of Aeschylus and Sophocles, thirteen of Euripides⁷, viz. the *Andromache*, the *Medea*, the *Supplices*, the *Rhesus*, the *Ion*, the two *Iphigenias*, the *Hippolytus*, the *Alcestis*, the *Troades*, the *Bacchae*, the *Cyclops*, the *Heraclidae*. Elmsley collated this MS. on the *Medea* and the *Bacchae*, and W. Dindorf on the *Ion*. The rest of the plays were collated by Freyburger at the request of Kirchhoff.

The Laurentian MS. C of Elmsley, better known as Flor. 2, is on paper, and contains (beside other plays and Hesiod) eighteen of Euripides,—being all but the *Troades*. The *Bacchae* is entitled the *Pentheus*, the *Hippolytus* the *Phaedra*, and the *Orestes* the *Electra*⁸. This is on the whole a good MS., though manifestly less authentic than the best copies of the nine plays, in which therefore its text is not rashly to be followed. The inference is, that in those plays which this MS. *alone* contains, viz. the *Helena*, the *Hercules Furens*, and the *Electra*, its au-

⁶ Kirchhoff, *Praef.* p. viii, "Hujus generis libri incuriosius fere habiti sunt a librariis et descripti negligentius."

⁷ It is remarkable that this MS. omits the three plays of which by far the greater number of later copies exist, the *Hecuba*, *Orestes*, and *Phoenissae*; while Flor. 2 contains these the *last* in the list, as if superadded by an after-thought to the transcript of those less frequently found. The primary object of the transcribers of both seems to have been the preservation of the plays which were then becoming rare. That the Palatine MS. belonged to the editor of the Aldine edition has been already stated. It is not quite certain, as Kirchhoff assumes, that it was his when the Aldine was published in 1503, though he has left his name at the end with the date 1511.

⁸ This variation of the titles seems to indicate a distinct recension. In some of the later copies, the *Orestes* is called the *Electra*; and possibly those copies would prove to belong to the same recension, and not to the triad of the latest Byzantine school.

thority is not more implicitly to be trusted. It is however greatly to be regretted that it has never yet been minutely and accurately collated throughout. Kirchhoff trusts rather to the Paris transcripts from it than to De Furia's collation made for Matthiae, "negligentissime," as he complains.

The writing of this MS. is by several hands; two at least are recognized in the plays of Euripides⁹, viz. the *Rhesus*, *Ion*, and two *Iphigenias* are different from the rest. The *Bacchae* extends only to v. 754, and ends with οὐ δεσμῶν ἔπο. Elmsley is of opinion that in this, the first part of that play, the readings of Flor. 2 are superior to those of the Palatine. This seems a questionable judgment. He admits that these supposed superior readings are *corrections*, but then he thinks they *may* have come from the collation of a better MS. It is difficult to say; but the probability is, they are only the conjectures of some learned grammarian. Kirchhoff uniformly attributes to the Palatine a greater authority than to Flor. 2.

The two MSS. agree so closely, even in minutiae, in most of the plays, that they must have come from one common source, while their discrepancies are sufficient to prove that the one was not copied directly from the other. There are considerable varieties of reading as compared with the best MSS. of the nine plays, but not greater than is to be accounted for on the supposition of a subsequent grammatical recension.

The *codex Neapolitanus*, already mentioned as containing an excellent text, with the genuine scholia, of the *Troades*, has also the *Hecuba*, the *Orestes*, and the *Phoenissae*, written in the fourteenth century. These three plays however have the later Byzantine scholia, and were probably derived from a copy of inferior value, as was the case in the *codex Havniensis*.

H. Stephens makes frequent mention of certain MSS. which he consulted in his journey in Italy. Of these nothing is now known, and it is generally believed that he feigned them, as a pretext for many of his own conjectural emendations. Some

⁹ See Elmsley, Praef. ad Bacch. p. i.

suppose that he really did consult one or two MSS. at Florence, probably Flor. 1 and 2, if not Flor. 10 or 15.

It has been said, that none of our present MSS. are earlier than the twelfth century, and that they probably all came from a transcript made about A.D. 1100. Assuming this to be true, a high critical importance attaches to a discovery made by the Rev. H. A. Coxe, of the Bodleian library, during his tour of research in the East. At the convent of Mar Saba in the Levant he found a palimpsest MS. of the *Orestes* and *Phoenissae*, of the *beginning of the eleventh century*, and therefore unique as pertaining to a text anterior to the assumed transcript of 1100. This MS. was overwritten with a comment on the Greater Prophets; but the earlier writing was generally easily to be made out. What is equally important, it contained copious scholia. Mr. Coxe was promised that this very interesting codex should be sent to him for more accurate inspection at Jerusalem, and was even led to entertain the hope that it might be purchased; but both these expectations were unfortunately disappointed.

In another respect this MS. has a peculiar value. It seems to show that the *Orestes* and the *Phoenissae* were select popular plays not only in the later Byzantine schools, but at an early period of the middle ages. Perhaps the partiality is to be accounted for from these being the latest efforts of the poet's pen, full of incident, brilliant in the epic or narrative department, and with a pathos and naturalness which is well sustained throughout their great and unusual length.

To recapitulate briefly the foregoing account of the principal MSS. :—

- (1) Codex 1. Marcianus (saec. xii.).
- (2) ——— Vaticanus (saec. xii.).
- (3) ——— Havniensis (saec. xv.?).
- (4) ——— 1. Parisinus (saec. xiii.).
- (5) ——— 2. Marcianus (saec. xiii.).
- (6) ——— Harleianus (saec. xvi.).
- (7) ——— 2. Parisinus (saec. xiii.).
- (8) ——— 1. Florentinus (Flor. 10) (saec. xiv.).

- (9) Codex 2. Florentinus (Flor. 15) (saec. xiv.).
 (10) ——— Palatinus (saec. xiv.).
 (11) ——— 3. Florentinus (Flor. 2) (saec. xiv.).
 (12) ——— Neapolitanus (saec. xiv.).

And the general result of the critical resources on the several plays will be seen by the following table:—

VOL. I.

Rhesus, 2, 3, 6, 8, 10, 11.
 Medea, 2, 3, 4, 5 (to v. 42), 7, 8, 9, 10, 11.
 Hippolytus, 1, 2, 3, 4, 7, 8, 9, 10, 11.
 Alcestis, 2, 3, 4, 6 (from v. 1029), 8, 9, 10, 11.
 Heraclidae, 10, 11.
 Supplices, 10, 11.
 Troades, 2, 3, 6, 10, 12.

VOL. II.

Ion, 10, 11.
 Helena, 11.
 Andromache, 1, 2, 3, 4, 7, 8, 9, 10, 11.
 Electra, 11.
 Bacchae, 10, 11.
 Hecuba, 1, 2, 3, 4, 5, 8, 11, 12.

VOL. III.

Hercules Furens, 11.
 Phoenissae, 1, 2, 3, 4, 5, 8, 11, 12.
 Orestes, 1, 2, 3, 4, 5, 8, 11, 12.
 Iphigenia in Tauris, 10, 11.
 Iphigenia in Aulide, 10, 11.
 Cyclops, 10, 11.

Manuscripts of Euripides appear to be common in all the great libraries of Europe; but the great majority of them are limited to the *Hecuba*, the *Phoenissae*, and the *Orestes*; and

probably¹ nearly all of them are after the latest Byzantine recension, and so of little or no critical value. In this country alone above twenty exist; but very few indeed of these contain any other of the plays. Probably not nearly the whole of them have ever been carefully collated². Those of which a brief account now follows have been actually inspected by the present editor; but beyond occasionally reading over a speech, or comparing the readings of a given passage with those of the better copies enumerated above, he has not attempted the Herculean task,—probably one that would have proved disappointing in its results,—of a complete collation.

The Bodleian Library contains the following MSS. of Euripides;—

Misc. 248. (Auct. T. 4. 10.)

—— 249. (Auct. T. 4. 11.)

—— 99. (Auct. F. 3. 25.)

—— 100. (Auct. F. 4. 1.)

Barocc. 120.

—— 37. (3.)

—— 34. (144.)

Laud. 54. (1.)

Canon. 86. (5.)

D' Or. x. 1. 3. 13, 14.

All these are on paper³, and none of them seem older than the end of the fourteenth century. The first (Auct. T. 4. 10) is a small quarto, very neatly written, apparently of saec. xv., if not

¹ Not *certainly all*, since it has been shown that a preference for these plays existed in times long before the latest Byzantine school; and it is quite possible that some of these MSS. of the triad may represent early and good copies.

² Porson on the *Phoenissae* now and then refers to the testimony of “Bodleiani omnes, teste Burtono.”

³ The kind of paper called *bombycinus* is of a fine thick glossy texture, like our better kinds of hot-pressed paper, and somewhat tough and fibrous. It was manufactured from the cotton-plant, and was very commonly employed in the thirteenth and fourteenth centuries. Earlier than this, parchment (*membrana*) was more frequently used, and later than this true paper (*charta*), resembling that of our times, but, like that employed in the early editions, of a very fine and durable material made probably entirely of linen.

later. It contains the *Hippolytus*, with a few marginal scholia, but without interlined glosses. The characters are written in a faint red ink. This play appears to have been carefully copied from a good MS. Next follows the *Hecuba*, by a different hand, and in a coarser style of writing, but of about the same age. This play has interlinear glosses and very scanty scholia, often by different hands. It seems a fairly good MS., and is not hard to read, though a good many contractions are introduced. The *Orestes* comes next, and is much interlined, but only here and there a marginal scholium is added. The *Phoenissae* concludes the volume, but extends only to οὐ μεμπτὸς ἡμῖν ὁ γάμος ἐς τὸδ' ἡμέρας (v. 425).

Auct. T. 4. 11, is a small quarto containing only the *Hecuba* and the *Orestes*. There are neither scholia nor glosses. The *Orestes* is by a different and rather inferior hand. This seems a late MS. of little critical value.

Auct. F. 3. 25, is a moderately thick quarto, written on fine glazed paper (*bombycinus*), in clear black ink, probably at the end of saec. xiv. This MS. comprises the *Ajax*, *Electra*, and *Oedipus Rex*, with scholia. Then follow the Life of Euripides, the *Hecuba*, *Orestes*, and *Phoenissae*, all written with a lighter ink. The writing is clear and easy to read. There are some marginal scholia, and here and there interlined glosses of a word or two by the same hand. The characters are prefixed in red ink. A collation of the messenger's speech (*Orest.* 886—956) gave promise of this proving a very good MS.

Next come the first eight Idylls of Theocritus, ending with καὶ νύμφαν ἄκρηβος ἐὼν ἔτι ναῖδα γάμεν, and accompanied with scholia. Then we have the *Ἔργα* of Hesiod, also with scholia, and written in the same clear hand and black ink as the Sophocles. Lastly, Pindar's *Olympia*, with scholia, by a different, but not very dissimilar hand.

Auct. F. 4. 1, is on paper, much stained, probably of saec. xv. The form is large octavo. This contains the Life of Euripides, the *Hecuba*, *Orestes*, and *Phoenissae*. Here and there only are marginal scholia. There are interlinear glosses in red ink as

far as fol. 169, after which they are written in black. The writing is not good, but it is not difficult to read. In the *Orestes* two leaves are lost, so that (ἀμ-)φὶ μέλαθρον πελᾶ (sic) σὸν ἀγρότας ἀνὴρ (v. 1270) follows καὶ δὴ πέλας νιν δωμάτων εἶναι δοκῶ (v. 1214). The *Phoenissae* ends with σεμέλας θίασον ἱερὸν (sic) ὄρεσιν ἀνεχόρευσα (v. 1756).

Barocc. 120 is a quarto on paper, of saec. xiv. or xv. It contains the Life of Euripides, followed by the *Hecuba*. The first part of this play is written in a brown (faded) ink, with interlined glosses in later black ink. At v. 330, θαύμαζε δ' ὥς ἂν ἡ μὲν Ἑλλὰς εὐτυχῇ (sic), a blacker ink is used, while the interlined glosses are fainter. There are a few marginal scholia, which are difficult to read. The characters are written in red ink. The play seems to have been copied at intervals, by the same hand. Next comes the *Orestes*, which is here entitled *Electra*. It is written by the same (or a very similar) hand, with interlined glosses and a few scholia. Next is the *Phoenissae*, generally in a lighter ink, also with glosses and occasional scholia. This play appears to be by a different hand. Here only the *dramatis personae*, and not the persons of the dialogue, are written in red ink. The pages are much stained, but the writing generally is very legible.

Barocc. 37. 3, is a small quarto, containing the *Electra* and *Oedipus Rex* of Sophocles, and the *Phoenissae*. It is a recent paper MS., neatly written, but probably of no critical value. There are no scholia nor glosses. Within the cover at the beginning is written, "A vile recent MS., T. K." Also "To the *Phoenissae* of Euripides collated by J. H." (or J. J. S.)

Barocc. 34 contains the *Phoenissae*, without notes or glosses, as far as σύ τ' αὖ πρόσωπον πρὸς κασίγνητον στρέφε (v. 457). It is a small quarto on paper, of a late date. It also contains the *Plutus*, with a few scholia and interlinear glosses.

Laud. 54 is a folio on paper of saec. xv. The contents of this volume are miscellaneous. First is the *Hecuba* up to καὶ γὰρ ἦν ποτ', ἀλλὰ νῦν οὐκ εἴμ' ἔτι (v. 284). Next comes the *Orestes* from φόνον ὁ λοξίας ἐμᾶς ματέρος (v. 165), to the end. Then

ὅφασσι πρῶτον δαυαόν.
 μετὰ δὲ τὸν θάνατον τῶν
 ἡρώων. ἡ δὲ ἑστὸς ὁ δὲ
 γῆρας τιμωροῦσθαι
 δαυαόν. ὅς μαθόν
 μετὰ ἀφ' ἑαυτῶν ὅτι μὴ
 ἦλθεν.

ὁρᾷ δὲ χλόν τυχόντα καὶ θάνατον τῶν κερῶν,
 οὐ φασὶ πρῶτον δαυαόν ἀγέτωσαν δίκας
 ἀσχοιὴν ἐν ἑλ
 διδόντ' ἀθροῖσιν σαλῶν εἰς χροῖνας ἐδρας.
 πολὺ τῶν τινὰ ἠρώησα γό
 αἰσῶν δὲ δή τιν' ἠρόμην ἀθροῖς σμῖδων
 τινέοντες τὸν ἡρώ. ἡ δὲ τί τ
 τικαὶνὸν ὄρεϊ. μουντὶ πολεμίων παρὰ —

Harl. M. S. 5725. fol. 260.

ἦ δ' ἔτεο κλέος μὴ γούνη καὶ κλέος ἀσάμω,
 ἀντὶ τοῦ μὴ γούνη κλέος
 χρησμοὺς ἐπέσχον. σὺ δὲ πᾶν χρεὶς μὴ γούνη
 δὲ τυχόντ' ἡρώησα γό
 λείβω. νοσῆ γὰρ ἡδεῖα πόλιν ἀκρεόν
 χροῖνος τέκνη ῥέξεντο
 ἔξου τὴν κνωπὴν ἀλῆος βία θεῶν.
 τρῶν τ' ἐφ' ὅσον μὲν μέλεον οἰδίππου.

Harl. M. S. 6300. fol. 131.

follows the *Phoenissae*, then the *Ajax*, *Electra*, and *Oedipus Rex* of Sophocles. Next we have the *Ἔργα* of Hesiod, with numerous scholia. Then come the first eight Idylls of Theocritus (ending with *Ναῖδα γάμεν*), also with scholia. After these we have Pindar's *Olympia*, and finally the first book of the *Iliad*, with the second as far as ἀρχοὺς αὖ νηῶν ἐρέω νῆάς τε προπάσας (v. 493). To the Homer ample scholia are added. All the pages (except in the Homer) have interlined glosses in red ink, and occasional scholia.

Canon. 86 is a folio containing the *Hecuba*, with interlinear glosses in red ink, and here and there a scholium in the same colour. The *Orestes* follows in similar writing, and then the *Ajax*.

D' Or. x. 1. 3. 13 (Auct.) contains the *Hecuba* and the *Orestes*, neatly and legibly written on paper.

D' Or. x. 1. 3. 14, has the same plays, with the scholia of Thomas Magister. This is probably a good MS., and seems of the close of saec. xiv.

These two last are doubtless the MSS. mentioned by Porson in his list prefixed to the *Orestes*, "Codices Dorvilliani duo, nuper inter Bodleianos repositi." But it is clear that he only consulted them here and there, and never collated them.

In the British Museum there are several MSS. of plays of Euripides; but none of them appear to be of a high class, either for antiquity or for critical value.

MS. Harl. 6300 is a small quarto, on paper, probably of the commencement of saec. xv. It contains the *Hecuba* and the *Orestes*, in rather coarse and poor handwriting, but by no means difficult to read. The characters are marked in black ink. There are interlined glosses, but no scholia. In fol. 72 a few verses of the *Orestes* (829—844) seem copied by a different hand, though perhaps a change of pen will account for the variance. The iota is pretty regularly subscribed. At fol. 89 commences a different hand to the end of the play, οἱ ἐγὼ τίνας τοῦσδ' εἰσορῶ; Ορε. σιγᾶν χρεών. (v. 1347.) Here there are no glosses. Next comes the *Phoenissae*, in a different hand, and

written on a more glazy paper. This play also is interlined with glosses. In the first part only there is occasionally a marginal scholium. The *ι* is seldom subscribed to *α*. The readings of this MS. do not seem of a high character, e. g. Phoen. 822,

ἁρμονίᾳς δέ ποτ' εἰς
ὕμεναιουσ ἦλθον οὐνῖδαι· φόρμύγγι τε τύχεα θήβας
τὰς ἀμφϊονίᾳς τε λῦρας ὕπο, πύργος ἀνέστα.

Harl. 5725. This is a small thick quarto, containing the *Plutus*, (commencing with v. 266, ῥυπῶντα· κωφὸν ἄθλιον ῥῦσσόν· μαδόντα,) followed by the *Nubes*, both written in a good hand on fine glazed paper with interlined glosses and scholia. Then the *Hecuba* and the *Orestes* (here called *Electra*) follow, apparently by the same hand, but written in darker ink. There are numerous glosses and scholia. The characters and the glosses are all in red ink. The *iota* is sometimes subscribed, sometimes omitted. The text contains some obviously false readings; but the MS. may be worthy of attention, as it appears to be as early as saec. xiv. Porson consulted it, but calls it "recens" (*Praef.* p. ii).

Harl. 5724 is an octavo on paper, of saec. xv. It contains no play but the *Hecuba*, which is without either scholia or glosses. The characters are written in red ink. The *iota* is not subscribed. After the *Hecuba* comes Hesiod's "Shield of Hercules," followed by Plato's "Apology," and some prose grammatical treatises.

Harl. 4952 is a paper MS. probably of saec. xv. It contains the *Hecuba* and the *Orestes* on paper, in a large and rather tremulous hand. There are no scholia nor glosses. The characters are in red ink. The *iota* is neither subscribed nor ascribed. This appears to be a fair MS., but occasional readings indicate that the scribe was a mere mechanical copyist, e. g. *Orest.* 928,

εἰ τ' ἄνδρον οἰκουρήματα οἱ λελειμένοι
φθειρουσιν ἀνδρῶν εὐνιάδας λωβώμενοι
καὐτοῖς γε χρῆστοις εὖ λέγειν ἐφαίνετο
κούδεις ἔτ' εἶπε (ἐτῆπε *pr. m.*) σὸς δ' ἐπήρθε συγγενος
ἔλεξε δ' ὦ γῆν ἰνὰ χροῦ κεκτημένοι κτλ.

^ο
 * δαμός χαρμῆς καὶ πῖσημος ἐνθεοῖς
 ἰαδλῶν γενέσθαι· καπὶ μάζον ἔρχεται
 τῆς θύρας ἀσόντο μοι οἱ σὺν ἀξίοις.
 καὶ ε καὶ ὡς μὲν ἂ πασθὺ ἄγε· ἀγὰ παλκαῶ
 λυπη πρόσεσιν· ἀδὲ δ' ἂ τῷ πηλέως
 χάριν γενέσθαι παιδὶ καὶ φόρον θυγῆν
 ὑμᾶς ὁδοῦσιν ὑμῶν δευρομηχίαντες.

Harl. M.S. 5724. fol. 10.

^{ος}
 * ὥς ἀδὲ δακρυῶν τοῖς κακῶς πεποιητοῖς,
 ἔρποντο δὲ τὸ δόρυ καὶ μούσα θ' ἢ λυγρὸς ἔ
 ἂν εἴ μὴ τὸρ ἀνδρῶν, ὅς ποτ' ἀργῶν
 πλῆθος διώλεσ', ἔκτορ' ἔκλ' ἔσπερ' ἔ
 Εὐαὶ τὰ τῶν θεῶν· τὰ μὲν πυρρὸν ἄν
 τὰ μὲν δὲ οὐκ ἔστιν· τὰ δὲ δακρυῶν ἄπαλιν
 ἂν ἔρποντο λαφύρα τῶν τεκνῶν τὸ δ' εὐτενές
 ὅς δουλὸν ἔκ μεταβολῆς ποιάσθ' ἔχον.

Harl. M.S. 5743. fol. 99.

^{ος}
 * ὅσοι παρ' ἀνδρῶν ἔχουσιν ἀφ' ἑαυτῶν
 ὡς λέγον τίς ἐστὶ τοῦ σώματος σαρξ;
 δὲ λυγρὸν ἀμφὶ νῆα θῆσθαι δοῦν.
 καὶ ἔστιν ἀφ' ἑαυτῶν θῆσθαι καὶ
 βλάσιν τῶν χειρῶν προσηλὴν καὶ φαρμάκους,
 καὶ ἔστιν καὶ τοῖς τετραπόδι καὶ μέγεθος καὶ
 λυγρὸν καὶ ἐκδοὺς πολεμῖος δύσκιρετον.

Harl. M.S. 5743. fol. 71.

The accentuation generally is careless, and the words are scarcely divided. At the end is the *Phoenissae*, on a different paper and in a lighter ink. This play is written in a more cursive hand. There are no glosses nor scholia. The characters are in red ink. Here also the iota subscript is omitted.

Sloane 1774. A late MS. on paper, written in a bold and round hand, almost reminding one of a schoolboy's copy-book. It contains the *Hippolytus* entire. There are brief occasional *Latin* notes in the margin. Here and there, but rarely, there is a Greek gloss by a different hand, and a various reading by the original hand. The iota is regularly subscribed. It is accurately written, and seems to be a good MS. The form is small square octavo. This MS. does not appear to have been known to Bp. Monk, for his edition of that play.

Harl. 5743. This somewhat famed MS. is a small thin quarto, containing the *Trachiniae* and *Philoctetes* of Sophocles in a neat and legible hand on fine glossy paper. There are a very few marginal scholia, only in four or five places to the *Philoctetes*. Next follows the concluding part of the *Alcestis*, beginning λαβών· τὰ μὲν κοῦφα τοῖσι νικῶσιν ἦν ἱππους ἄγεσθαι (v. 1029). This fragment is by a different hand and on different paper. There are no scholia. Then comes the *Rhesus* with ὑπόθεσις. It appears to be from the same hand as the *Alcestis*, and like it, has the characters marked in faded red ink. It is very neatly written, but by a very late hand. The *Rhesus* has here and there a gloss and a various reading recorded. Next follows the *Troades*. After ὦ μῆτερ ἀνδρὸς ὅς ποτ' ἀργείων (*sic*), viz. after v. 606, the transcription commences in a lighter ink, and has been commonly supposed to have been taken up by another hand, and copied from a different MS.⁴

⁴ See Kirchhoff, Praef. ad Vol. i. p. viii, who says the latter half of the play is not only by a different hand, but also on different paper. This latter circumstance did not strike the present editor, who after a careful consideration came to the following conclusion :—That the play was written by the *same* copyist, after being laid aside for an interval. A facsimile of the part where the colour of the ink changes (which change is not represented in the facsimile) will enable the reader to judge of the identity or diversity of the two hands. Both the value and the antiquity of this MS.

The MS. which Porson used under the mark *Ayscough* No. 4952, was not inspected when the above notes were made in the Museum. He describes it on *Orest.* v. 659, as “tres primas continens fabulas, recentissimus quidem, sed ex alio non malo descriptus: scriba literas et syllabas festinando saepe transiit; aliquando etiam exemplaris sui literarum ductus parum intellexisse videtur.”

In the University Library at Cambridge the following MSS. of Euripides are preserved:—

Nn. 3. 13 is a small quarto containing the Life of Euripides, (by two distinct hands,) the *Hecuba*, and *Orestes*, followed (with an interval of several blank pages) by βιβλίον πρῶτον τοῦ Κάτωνος, to βιβλίον τέταρτον (foll. 6), after which, written by the same hand, comes a repetition of the *Hecuba* from v. 715, οὐχ ὅσι' οὐδ' ἀνεκτά· ποῦ δίκαια ξένων; This is a somewhat late but clean and very beautiful MS. on fine glossy paper. The greater part of it is interlined with glosses in red ink; but sometimes these are wholly omitted for many pages, and then resumed. The whole is written by one hand, as are the marginal scholia and probably also the glosses. The date is probably of the early part of the fifteenth century.

Nn. 3. 14 is a small quarto, on glossy paper, of the fourteenth century. This is a good and beautifully written MS., with marginal scholia and interlined glosses in red ink. It contains the Life of Euripides, the *Hecuba*, the *Orestes*, (here called the *Electra*, as will be seen in the facsimile,) the *Phoenissae*, (entitled *Εὐριπίδου Οἰδίπους*,) with somewhat fewer but still tolerably copious scholia. All these plays are written by the same hand, in a lustrous black ink. The characters are prefixed to the speeches in red ink. The scholia are by the same hand; the interlined glosses, in red ink, may perhaps be by a different one,

seem to have been much overrated by Mr. Burges and others. It was collated throughout for Kirchhoff by Reinhold, who seems to be right in pronouncing it “codex recentissimus saec. xvi.” Kirchhoff thinks the latter part of the *Troades* was taken from a very good MS. of the same class as *codex Havniensis*, the former part agreeing as nearly as possible with Pal. 287.

Τὸ ὁρῶν: λέγεται καὶ ἡ
τορῶν τῆς τορῆς καὶ ἡ
τορῶν τῆς τορῆς καὶ ἡ

¹⁸ Ο δὲ λέγει· σάβησε ἡνδοῖς· ἀλλὰ εἰς τὴν σωδὸμων.

Α νύμφη καθεύδει· καὶ ὁ παρθένος ἔρχεται
 καὶ ᾄδει· ὁμοῦ μετ' αὐτῆς καὶ ἡ πόρτις
 χαλεπαίνει διὰ τὸν ἐνὶ ἡνὶ δυνάμει
 τοῦτο εἶναι· διὰ τὸν οὐρανὸν καὶ τὴν
 ἐκκλησίαν· ἡ πόρτις μὲν εἶπεν·
 ὁμοῦ μετ' αὐτῆς τοῖς ἁγίοις
 μένοντο σήμερον· ὁμοῦ
 ἐσθίει καὶ ἐπὶ χορῶν
 τοῖς ἁγίοις θνήσκει·



СҮРІПІАҢ НАЕКТА:

M. S. Cant. Nn. 3. 14.

though the colour or tint of the ink agrees with that of the characters. The iota is neither subscribed nor ascribed. One page of the *Hecuba* has been lost, and is replaced by a later hand (apparently saec. xvi.) on paper, beginning λαοὶ δ' ἐπερρόθησαν ἀγαμέμνων τ' ἀναξ, down to γενναῖος, οὐκοῦν δεινὸν, εἰ γῆ μὲν κακῇ (v. 592).

At the end of the volume the *Hecuba* and the *Orestes* are repeated. The writing of these is on paper, in a large and coarse hand of much later date, probably the end of the fifteenth century. There are a few scholia and occasional glosses, both in black ink, as are the characters to the dialogues. The iota is generally subscribed, sometimes omitted. A collation of the messenger's speech in the *Orestes* gives ἐς σκηναὺς ἔδρας v. 873, (perhaps from a gloss on ἔδρας.) ἐπεὶ δὲ πλήρης ἀργείων γένετ' ὄχλος v. 884, οὔτε σ' οὔτε σὸν σύγγονον v. 899, αὐτοὺς for ἀστοὺς v. 906, νόμος ἀνείλται κοῦ φθάνη θνήσκων τις ἂν v. 941, σύγγονόν τε σέ τε κτανεῖν v. 945. Otherwise it seems a tolerably good copy and carefully written.

Mm. 1. 11 is a thin octavo volume written on slightly glossy paper (whether *bombycinus* or *chartaceus* is not very evident⁵). It contains the *Hecuba*, *Orestes*, and *Phoenissae*, all with marginal scholia, and interlined glosses, the latter being in red ink to the *Hecuba*, but in black ink to the other plays. This MS. seems to have been written by at least two different hands, that of the *Hecuba* being much neater and more regular. The second hand commences with Orest. v. 134, τόνδ' ἡσυχάζοντα. ὄμμα δ' ἐκτῆξουσ' ἐμόν, but foll. 40, 53, 60 of the same play seem a return to the former hand, though written on paper; and here, as before, the characters and persons are in red ink. The writing of the later hand is not easy to read, and the MS. is in many parts much injured by damp and ill-usage. It seems however a tolerably careful transcript. The iota of the datives is omitted. Probably the date is early in the fifteenth century.

MS. Corp. Christ. Cant. No. cccci. is a rather large octavo on paper, containing the *Hecuba*, the *Orestes* (called *Electra*), and the

⁵ Some of the leaves appear to be of the one texture, some of the other.

Phoenissae. This MS. was used by Porson for his edition of the *Hecuba*, though on the *Orestes* he speaks of it merely as collated by Barnes and King. It is an elegantly written MS., with marginal scholia and interlined glosses. The first part, as far as Orest. v. 490, ὁργὴ γὰρ ἄμα σου καὶ τὸ γῆρας οὐ σοφὸν, is in a blacker ink and a different hand. The remainder is by the same hand which added the scholia and glosses throughout. The characters alone are written in red ink. The date of this MS., which seems very carefully written, is probably the beginning of the fifteenth century. A facsimile of a few lines from the *Hecuba* will give a correct idea of the writing.

It may be pretty confidently asserted, that the whole of these MSS. of the three plays, enumerated above and briefly described from actual inspection, have never been really accurately collated. Though not of first-rate value, there is a fair probability that some of them at least would prove worth the labour of a minute collation. An edition of the simple text of the three plays, with the various readings of all the MSS. preserved in the English libraries, would be no unworthy contribution to classical scholarship. It is evident from the very meagre notices of them in the German editions, that our neighbours on the continent only know of them by hearsay. It is also evident that Porson did not really collate throughout even the eight out of the twenty which he refers to. For instance, so rarely does he mention the very respectable MS. Mm. 1. 11, in the public library at Cambridge, that W. Dindorf makes this remark on it in his catalogue of MSS., "*Orestem et Phoenissas continere videtur; certe ad Phoenissas nonnunquam Cant. memorat Porsonus.*" Of Burton's alleged collation of six Bodleian MSS. no certain judgment could be formed except by comparing his *excerpta* with the originals. But in his time it was the custom to use MSS. merely for extracting the more remarkable readings; to *inspect* them rather than minutely to *collate* them. Till Elmsley's time indeed it may be questioned if *minute* collation had ever been much attended to. Here then a useful field for literary labour is pointed out to those who, enjoying the emoluments and the leisure of a beneficed residence in either Uni-

versity, may be anxious to show some equivalent for it in a return made to the cause of Scholarship.

On the facsimiles⁶ presented to the reader in this volume, a few words remain to be said. In the first place, it is difficult to make them with *perfect* accuracy, even as to the mere tracing over the letters; secondly, there is a firmness and a *decision* in the old handwriting which no facsimile (unless perhaps laboriously made by a professional artist) can successfully represent. The *exact* thinness or thickness of strokes, the tint of paper, and the colour of the ink, faded or otherwise; the use of red or black to distinguish text from comment, and above all, the general *look* of antiquity,—all these points are necessarily sacrificed in a mere series of tracings. Still, as the editor has made them all most carefully with his own hand, he can guarantee their close resemblance as to the style and form of the writing. That there should be so little difference in this respect in so many MSS. of dates varying from each other at least by two centuries, is not a little remarkable. There is the same appendage of scholia and glosses in nearly all. Readers not conversant with the subject will now clearly comprehend the difference between the one kind of comment and the other, and also how readily the genuine word may have been expelled from the text by the accidental or intentional substitution of the word written immediately over it.

The Editor, in concluding a work which has taken four years of very hard labour, under circumstances not altogether the most congenial for efficiently performing it, is, of course, fully conscious of many imperfections⁷, which he could now remedy, and would

⁶ They were made and are published by the kind permission of the authorities of our three great national libraries, to whom the Editor's best thanks are due for much courtesy received.

⁷ A Reviewer of Vol. ii. in the *Athenaeum*, alluding to an avowal there made that very many years would be required for a really complete commentary on, and critical recension of, the whole of Euripides (a fact which no scholar will dispute), accuses the editor of "mere book-making." This was surely unreasonable; the demand for works of this kind, and the present demand, which of course is limited to scholastic institutions, would neither permit the delay, nor offer any encouragement for so vast a literary undertaking. Such a work could only be done by a large grant from some of the wealthy colleges; and then it might be difficult to find one to do it.

indeed be glad to do so, should he prove equally fortunate in this as in the demand for the *Æschylus*, of which a new edition is required. The reader will however remember that the present work makes no pretension to contain the studied elaboration and collections of twenty years. All that could be done was conscientiously to employ the best existing materials, and partly to compile from them, partly to supply such original comments as the occasion suggested and the editor's knowledge would furnish. Of Mr. Long's careful and conscientious revision of every page of the entire work, and of his many judicious suggestions, the Editor wishes, on his own private account, to bear public testimony⁸. It will however undoubtedly happen in works of this kind that errors, and perhaps grave ones, will escape the notice of both editor and reviser successively.

⁸ [The object of the *Bibliotheca Classica* was to furnish students with a good text of some of the Greek and Latin authors, and a sufficient explanation of it. The ancient texts have often been corrupted by the alterations of critics and grammarians, and by the errors of transcribers. These variations from the original, from what the author wrote, have introduced both corrupt forms of words and corrupt forms of expression. The text may be corrupted and yet the sense may remain or may be discovered, as in cases where the expression has been altered with no change in the meaning, or only a slight change. The corruption may be such as to pervert the author's meaning or to destroy it completely. The purpose of the critical art is to restore what the author wrote, which may sometimes be done with certainty, sometimes with a high degree of probability; but what amounts to a high degree of probability cannot be determined by any rule. This is a matter of critical judgment and tact, which come from a natural capacity improved by practice. All corrections of texts are worthless, unless they restore the original with certainty or great probability. If the corrections are only what the author might have written, they ought not for that reason to stand in the midst of that which the author certainly did write: and if they are something which he could not have written, (and there are such corrections,) they only put one corruption in the place of another. Old texts and old pictures should be handled delicately. We may rub the dirt off them, but we must take care to rub off nothing else; and as to patching, the common sense of mankind is offended by it.

My business and that of my late colleague was to form the *plan* of the *Bibliotheca*; to agree with the editors of the several works, to make such remarks or suggestions on the proofs as would occur to any careful reader, but to leave the editors the final revision and of course the power of rejecting our suggestions. There is no other way in which editorial direction can be exercised, when the relative position of directors and editors is such as it is between the directors and editors of the volumes in this collection. G. L.]

Peterborough, November, 1859.

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ΕΥΡΙΠΙΔΟΥ
ΗΡΑΚΛΗΣ ΜΑΙΝΟΜΕΝΟΣ.

Τ Π Ο Θ Ε Σ Ι Σ.

Ἡρακλῆς γήμας Μεγάρων τὴν Κρέοντος παῖδας ἐξ αὐτῆς ἐγέννησε· καταλιπὼν δὲ τούτους ἐν ταῖς Θήβαις αὐτὸς εἰς Ἄργος ἦλθεν Εὐρύσθει τοὺς ἄθλους ἐκπονήσων. πάντων δὲ περιγενόμενος ἐπὶ πᾶσιν εἰς Αἴδου κατήλθε· καὶ πολὺν ἐκεῖ διατρίψας χρόνον δόξαν ἀπέλιπε παρὰ τοῖς ζώσιν ὥς εἴη τεθνηκώς· στασιάζαντες δὲ οἱ Θηβαῖοι πρὸς τὸν δυνάστην Κρέοντα Λύκον ἐκ τῆς Εὐβοίας κατήγαγον.

HERCULES FURENS.

IN several respects the *Mad Hercules* is a remarkable play. It differs materially in the style and treatment from the other dramas of Euripides. He seems to have aimed not only at the grandiloquent and Aeschylean style of diction more than was his wont, but also at the Aeschylean *ἐκπληξίς*, or terror, in addition to that *πάθος*, or feeling, of which he is in a peculiar sense the great tragic master. It may be added, that he borrowed the idea of Lyssa, the goddess of madness, from the *Ξάντριάς* of Aeschylus¹. Though highly interesting, if only from its many allusions to the topography and legendary history of Athens and Thebes, this play seems to have been by no means one of the most popular. It is but rarely referred to by writers of antiquity; it is extant in very few MSS.²; and, considering the many difficulties and corruptions in it, can hardly be said as yet to have obtained the editorial care that it deserves. We have separate editions by Hermann, Bothe, and Pflugk, the last named of which was just completed at the editor's death, and was issued with a preface of some merit by Dr. R. Klotz, the Leipzig Professor. To the ample and careful *apparatus criticus* supplied by the recent edition of Euripides by Adolph Kirchhoff, great obligations are due, so far as the recension of the text is concerned.

When we consider the nature of the plot, the rather frequent use of uncommon words in the dialogues, the introduction of more than one supernatural character (Lyssa and Iris), the harrowing scenes and the magnificent stage-effects in this play, we shall be disposed, while we attach some value to it as a tragic experiment, not perhaps altogether congenial to the author's mind, to doubt whether, for that very reason, the success was commensurate with the effort. It is quite clear that it found comparatively little favour in those ages

¹ Photius in v. *ὀκτώπων*:—'Εν δὲ ταῖς Αἰσχύλου Ξαντριάς ἡ Λύσσα ἐπιθειάζουσα ταῖς Βάκχαις φησὶν κτλ. [see frag. Aesch. 155.]

² Like the *Helena* and the *Electra*, the MS. Flor. 2 is the sole authority for the text of this play, the Paris MSS. and Flor. 1 being mere transcripts from it.

when, although Tragedy was lying dormant as an art, the merits and beauties of the old drama were still fully appreciated. To what period of the poet's career as a tragic writer,—to what precise point in the development of his mind and style,—this play is to be referred, it is not very easy to decide; and the more so, because the diction³ and metres, which usually supply a tolerably safe criterion, seem here to be somewhat influenced by the desire of imitation. Without being of the latest, it is probably one of his later writings. The ode on old age (v. 637 seqq.), which reminds us of the similar one in the *Oedipus at Colonus* (v. 1211), can hardly be interpreted otherwise than as the complaint of the poet at his own increasing infirmities. Müller (Hist. Gr. Lit. p. 372), while he acknowledges the evidence furnished by this ode, still places the play as early as B.C. 422, which was sixteen years before the poet died at the age of seventy-five. The simple truth is, that no evidence exists, either internal or external, respecting the date; and for the reason given above, the style and metre, though partaking more of his earlier than his later works, are not in themselves conclusive proofs on either side.

Of the merits of the play O. Müller does not give a very high estimate; in the opinion of the present editor, not nearly high enough. He says, "It is altogether wanting in the real satisfaction which nothing but a unity of ideas pervading the drama could produce⁴. It is hardly possible to conceive that the poet should have combined in one piece two actions so totally different as the deliverance of the children of Hercules from the persecutions of the blood-thirsty Lycus, and their murder by the hands of their frantic father, merely because he wished to surprise the audience by a sudden and unexpected change to the precise contrary of what had gone before." Certainly, Euripides ought to have had some better motive than that. Perhaps a brief analysis of the plot will help us to discover it.

Amphitryon, having slain, accidentally or in revenge, Electryon, the father of his wife Alcmena, had fled from Argos to Thebes. Here he distinguished himself in a war with certain piratical tribes, the enemies of the Thebans, called the *Taphii*. Long after this, when his son Hercules, (who was reputed to be in truth the offspring

³ The use, for instance, of rhetorical rather than poetical terms, was frequent in the latest plays.

⁴ This, it may be remarked, is a favourite German theory, which has led to much unjust depreciation of several of the plays of Euripides, who did not consider himself fettered by such laws of criticism as modern critics would impose. See the introductory notes to the *Hecuba* and the *Andromache*. It is a well-known rule in painting, not to take in too much, or to introduce upon the canvass more than forms one consistent group, or subject which the eye can take in at once. But many of the greatest artists have bid defiance to any such limitations.

of Alcmena by Zeus,) had proved himself a benefactor to the Thebans by liberating them from the tribute imposed by their neighbours of Orchomenos, he was rewarded with the hand of Megara, the daughter of the Theban King Creon. Now Lycus, a settler in Euboea, though the son or descendant of a former Lycus who had reigned over Thebes, had raised a faction in his favour at Thebes, and had slain Creon. As one crime leads to another, so he had resolved to put Hercules and Megara to death, together with their three sons, lest vengeance should some day overtake him from their hands. Hercules, anxious to obtain from Eurystheus, King of Argos, a reversion of the sentence of banishment, had undertaken, and had now nearly performed, a series of more than human labours for the benefit of mankind, imposed by Eurystheus as a condition of his return. He is now absent on the last and greatest of these labours, the bringing up of the dog Cerberus from Hades. Lycus seizes the opportunity presented by his absence to demand for immediate death Megara and the sons of Hercules, three in number, who have taken refuge at the altar of Zeus Soter. All the favour they can obtain from the merciless Lycus is the permission to dress themselves in fitting attire to meet their fate becomingly. While they have retired for this purpose within the palace, Hercules suddenly reappears from Hades. His family are delivered from instant danger, and Lycus is slain.

But, while engaged in a purificatory sacrifice after this bloody deed of justice, Hercules is seized with a sudden phrenzy at the instigation of his relentless persecutor, the goddess Hera, and by the agency of *Lyssa*, the demon or impersonation of madness. Here a grand and terrific part of the tragedy ensues. One by one his children are shot down or beaten to death with his club; and his wife Megara shares their fate, after vainly retreating within the inner apartment, the doors of which are battered down by the infuriated hero, who imagines that he is demolishing the walls of Mycenae, and has now got Eurystheus in his power. He is at length lulled by Pallas into an unconscious sleep, and secured by ropes to a pillar. On awaking, he is informed by Amphitryon of what he has done. A sudden despair and remorse seize him, and he resolves to end his life by suicide. Theseus however, whom he has but just liberated from Hades, whither he had descended to bring back his friend Pirithöus, now appears; who consoles, dissuades, and by many promises of heroic honours induces him to retire to Athens. Hercules is melted by the generous gratitude and the fearless self-devotion of Theseus, relinquishes his idea of suicide as wicked and unwise, and agrees to accompany his friend to Athens, after giving Amphitryon due instructions respecting the burial of his children.

Of the concluding part of the play Pflugk justly remarks, "Hic est exitus fabulae Euripideae, quo mea quidem sententia gravior splendidiorque ne cogitari quidem potest." The object of it, which O. Müller professes not to see, is so obviously the eulogy of Theseus, with whose exploits, in the popular legends, those of Hercules were inseparably connected⁵, that one may well wonder at the obtuseness of German critics, who forsooth prefer "unity of ideas" in a drama to the exciting and chivalrous and profoundly moving incidents presented by a penitent homicide being adopted as a friend and a brother by the greatest of Athenian kings. The first part of the play has moreover this direct relation to the last, that it represents the hero not only as a self-sacrificing benefactor of mankind, but as the greatest deliverer of the Theban people, who, at the very moment of their joy and gratitude to the family of Hercules, are deprived of them by a crime which renders it legally impossible to retain Hercules in their city. Thus excluded from both Argos and Thebes, he has Athens only left as an asylum. The play therefore as a whole may be defined to be "the history of the connexion of Hercules with the Athenian people." *Why* Hercules was affected with madness at that particular time of his career rather than at any other, it avails little to inquire. The περιπέτεια, in the development of the plot, was obviously the more powerful, in proportion as the changes from happiness to misery were the more sudden and startling.

This play requires three actors at once on the stage, and this is one of the evidences that it belongs at least to the dramas of intermediate date. The chorus, who in more than one instance give proof that their number was fifteen, consist of aged Thebans, who eulogize the deeds of Hercules and exult in the just death of the tyrant Lycus.

Seneca composed a tragedy, which is extant, on the same theme and with the same title, both derived from Euripides, but bearing no close resemblance to it.

⁵ See the note on v. 1325. Theseus appears in the same chivalrous character, as the protector of the unfortunate, in the *Suppliant Women* and the *Oedipus at Colonus*.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΑΜΦΙΤΡΥΩΝ.

ΜΕΓΑΡΑ.

ΛΥΚΟΣ.

ΙΡΙΣ.

ΛΥΤΤΑ.

ΑΓΓΕΛΟΣ.

ΗΡΑΚΛΗΣ.

ΘΗΣΕΥΣ.

ΧΟΡΟΣ ΘΗΒΑΙΩΝ ΓΕΡΟΝΤΩΝ.

Προλογίζει δὲ ὁ Ἀμφιτρύων.

ΕΥΡΙΠΙΔΟΥ

ΗΡΑΚΛΗΣ ΜΑΙΝΟΜΕΝΟΣ.

ΑΜΦΙΤΡΥΩΝ.

Τίς τὸν Διὸς σύλλεκτρον οὐκ οἶδεν βροτῶν,
 Ἄργεῖον Ἀμφιτρυῶν, ὃν Ἀλκαῖός ποτε
 ἔτιχθ' ὁ Περσέως, πατέρα τόνδ' Ἡρακλέους :
 ὃς τάσδε Θήβας ἔσχευ, ἔνθ' ὁ γηγενὴς
 σπαρτῶν στάχυς ἔβλασται, ὦν γένους Ἄρης

5

1—59. Amphitryon, the reputed father of Hercules, and sharer in the bed of Alcmena together with the real parent Zeus, describes in the prologue the state of affairs at Thebes during the long absence of that Hero on his descent into Hades by command of Eurystheus. Having himself retired from Mycenae to Thebes, in consequence of killing Electryon, the father of Alcmena, he had married his son Hercules to Megara, a daughter of the reigning sovereign of Thebes, Creon, who was descended from the Σπαρτοί, the earth-born race that sprung from the dragon's teeth. Now Hercules had gone to Mycenae with the intention of inducing Eurystheus to allow his own and his father's return; and by way of a recompense for this favour, he had consented to undertake his twelve labours, on the last and greatest of which he is now absent. Meanwhile Lycus, who claimed an ancestral right over the throne of Thebes, arrives from Euboea, kills Creon, and assumes the empire. The relationship of Hercules' family to Creon has induced Lycus to extirpate the whole race, lest at some future time they should exact ven-

geance for Creon's death. To avoid their impending fate, Amphitryon with Megara and her children have taken refuge at the altar of Zeus Soter.

2. Ἀλκαῖος. From the name of his grandfather, implying both valour and personal strength, Hercules is so often called *Alcides* by the Roman poets.—τίκτειν is here used of the male, who is more correctly said *τίκτεσθαι*, 'to have a child born,' just as *γείνασθαι* is used of the female who 'has a child begotten,' though *γεννᾶν* is occasionally applied to both sexes. See on v. 1182. *Inf.* 1367, *ὁ φύσας χῶ τεκὼν ὑμᾶς πατήρ*. Phoen. 1610, *παῖδάς τ' ἀδελφοὺς ἔτεκεν*, sc. *Οἰδίπους*.

3. Here and in v. 47 Hermann gave Ἡρακλέους for — *ἑός*. The latter form occurs in a choral verse, *inf.* 806.

4. ὃς — ἔσχευ. The same Amphitryon who formerly made Thebes here his home, on being banished from Mycenae, *inf.* v. 16. Compare *οὐ κατῴκησθην*, v. 13. The combination of relatives in this sentence (4—7) is remarkable.

5. στάχυς. The final syllable is made long as in *ἵσχυς*, Ion 1004, Heracl. 157. Barnes wrongly interpolates *γε*.

ἔσωσ' ἀριθμὸν ὀλίγον, οἳ Κάδμου πόλιν
 τεκνοῦσι παίδων παισίν. ἔνθεν ἑξέφυ
 Κρέων, Μενοικέως παῖς, ἀναξ τῆσδε χθονός.
 Κρέων δὲ Μεγάρας τῆσδε γίγνεται πατήρ,
 ἣν πάντες ὑμεναίοισι Καδμείοι ποτε
 λωτῶ συνηλάαξαν, ἥνικ' εἰς ἐμούς
 δόμους ὁ κλεινὸς Ἡρακλῆς νιν ἦγετο.
 λιπὼν δὲ Θήβας, οὗ κατωκίσθην ἐγὼ,
 Μεγάραν τε τήνδε πενθερούς τε παῖς ἐμὸς
 Ἀργεῖα τείχη καὶ Κυκλωπίαν πόλιν
 ὠρέξατ' οἰκεῖν, ἣν ἐγὼ φεύγω κτανὼν
 Ἥλεκτρύωνα· συμφορὰς δὲ τὰς ἐμὰς
 ἐξευμαρίζων καὶ πάτραν οἰκεῖν θέλων
 καθόδου δίδωσι μισθὸν Εὐρυσθεὶ μέγαν,

10

15

6. ἀριθμὸν ὀλίγον. Aesch. Theb. 407, Σπαρτῶν δ' ἀπ' ἀνδρῶν, ὧν Ἀρης ἐφέισατο, ῥίζωμ' ἀνείται. According to the common legend, only five survived the combat which arose between the earth-born heroes. Phoen. 672, Apollodor. iii. 4, 1.

7. τεκνοῦσι. Here τεκνοῦν is used in the uncommon sense, acknowledged however by Hesychius, of εὐτεκνον ποιεῖν, *urbem liberis instruere*. On this principle a man himself is said τεκνοῦσθαι, 'to become a parent,' Suppl. 1087. Phoen. 868, where ἐτεκνώθη is explained by Hesych. τέκνον ἔσχεν. Similarly in Med. 4, the Argo is said ἐρετμῶσαι χέρας ἀνδρῶν ἀριστέων. A man might therefore be said τεκνοῦν πόλιν, if his direct descendants were destined to form its population. The addition of the dative implies the method by which the end was effected, viz. by the succession of children's children.—τῆσδε κτλ. Perhaps, χθονὸς δὲ τῆσδ' ἀναξ.

10. ἦν. W. Dindorf admits the bad alteration of Reiske, ἦς. For ἀλαλάζειν easily takes an active sense, as is clear not only from the analogy of many similar words, like χορεῖναι τινά, &c., but from the passive use in Bacch. 593, Βρόμιος δὲ ἀλαλάζεται στέγης ἔσω. The double dative presents no difficulty, 'with marriage songs on the flute,' i. e. accompanied by it.

14. πενθερούς. Creon, his wife's father, including, perhaps, the members of the royal family in general.

15. Κυκλωπίαν for —πέιαν W. Dindorf from the two Florence MSS. This was the common epithet for Mycenae; see Tro. 1088. *inf.* 998. Iph. Aul. 152. 1501. The form in —ειος is required by the dochmiac verse in El. 1158.—ἦν ἐγὼ φεύγω, 'which I am compelled to leave' (though he is not,) &c. Amphitryon had slain Electryon by accident; see Apollodor. ii. 4, 6, and on that pretext had been driven from Mycenae and Tiryns by Sthenelus. It is for this reason, that it was ἄκων φόνος, that the mild word συμφορὰς is used, as Pfugk thinks, (*praef.* p. 4.)

18. ἐξευμαρίζων, κουφίζων, by way of lightening and relieving. Nauck proposed ἐξευμαρίζειν. *Inf.* v. 81, in the middle voice, for εὐτρεπίζειν, to get ready to one's hand.

19. μέγαν μισθόν, a price greater than the favour deserved; but he consented to it from filial affection and an eager desire to regain his country.—ἐξημερώσαι is properly, 'to make a clearing in a woodland by cutting a road through it.' So Aesch. Eum. 13, χθόνα ἀνήμερον τιθέντες ἡμερωμένην. *Inf.* 851, θάλασσαν ἀγρίαν ἐξημερώσας. Herod. i. 126, ἐξημερώσαι τόπον ἀκανθώδη. The infinitive is in apposition to μισθόν. The sense is, ὑπισχνεῖται γαῖαν ἐξημερώσαι, μισθόν καθόδου. This expression, which here means to make the known world habitable for man, includes the whole of the twelve labours which Hercules was impelled to perform either

- ἐξημερῶσαι γαίαν, εἴθ' Ἥρας ὕπο 20
 κέντροις δαμασθεῖς εἴτε τοῦ χρεὼν μέτα.
 καὶ τοὺς μὲν ἄλλους ἐξεμόχθησεν πόνους,
 τὸ λοισθιον δὲ Ταυνάρου διὰ στόμα
 βέβηκ' ἐς Ἄιδου τὸν τρισώματον κύνα
 ἐς φῶς ἀνάξων, ἔνθεν οὐχ ἦκει πάλιν. 25
 γέρων δὲ δὴ τις ἔστι Καδμείων λόγος
 ὡς ἦν πάρος Δίρκης τις εὐνήτωρ Λύκος,
 τὴν ἐπτάπυργον τήνδε δεσπόζων πόλιν,
 τῷ λευκοπῶλῳ πρὶν τυραννῆσαι χθονὸς
 Ἀμφίον' ἠδὲ Ζῆθον, ἐκγόνῳ Διός. 30
 οὗ ταυτὸν ὄνομα παῖς πατρὸς κεκλημένος,
 Καδμείος οὐκ ὦν, ἀλλ' ἀπ' Εὐβοίας μολὼν,
 κτείνει Κρέοντα, καὶ κτανὼν ἄρχει χθονὸς,
 στάσει νοσοῦσαν τήνδ' ἐπεισπεσὼν πόλιν.
 ἡμῖν δὲ κῆδος ἐς Κρέοντ' ἀνημμένον 35
 κακὸν μέγιστον, ὡς ἔοικε, γίγνεται.
 τοῦμοῦ γὰρ ὄντος παιδὸς ἐν μυχοῖς χθονὸς,
 ὁ κλεινὸς οὗτος τῆσδε γῆς ἄρχων Λύκος
 τοὺς Ἡρακλείους παῖδας ἐξελεῖν θέλει
 κτανὼν δάμαρτά θ', ὡς φόνῳ σβέσῃ φόνον, 40

by the enmity of Hera or by inevitable destiny.

23. Ταυνάρον. A cavern at the southern point of Laconia was regarded as the descent to Hades. *Taenarias etiam fauces, alta ostia Ditis, Ingressus.* Virg. Georg. iv. 467.

31. παῖς πατρός. Not, perhaps, that the present Lycus was the son of the old Lycus, but that the name had descended from father to son through several generations. For the legend of Lycus and Dirce, in connexion with Amphion and Zethus, by whom he and his wife were slain, see the beautiful elegy of Propertius, iv. 15. For the epithet λευκοπῶλῳ see Phoen. 606.

35. Hermann retains the old reading ἀνημμένον, which was corrected by a friend of Musgrave's. But ἀνάπτειν better suits the context than ἀνάγειν, and the change is very trifling. Cf. Troad. 844, Τροίαν ἐπύργωσας θεοῖσιν κῆδος ἀναψάμενος. Inf. 478, ὡς ἀνημμένοι κάλφες πρυμνησίοισι βίον ἔχουσ' εὐδαίμονα.

Phoen. 569, ἀμαθεῖς Ἀδραστος χάριτας ἔς σ' ἀνήψατο. 'To have an alliance firmly tied to a person' is to contract it with his family.—ὡς ἔοικε is added, because the probability at first was, that an alliance with the royal house would be serviceable rather than injurious.

38. Though it appears sufficiently obvious that ὁ κλεινὸς οὗτος is said ironically, the idea does not seem to have occurred to the commentators, Bothe excepted. Elmsley, both here and in v. 541, reads *καίνας*, in which he is followed by W. Dindorf, who gravely adds, "Nihil attinebat de dignitate regia dici, ubi multo aptius erat mutatum per novum regem rerum statum significari." See also v. 767.—ἐξελεῖν, 'to extirpate.' Hippol. 18, κυσὶν ταχείαις θῆρας ἐξαιρεῖ χθονός. Ion 1044, καὶ συμφόρνευε καὶ συνεξαίρει δόμων. inf. v. 60. 154. The Aldine reading ἐξελεῖν was corrected by Brodaeus, and ἐξελεῖν is now found in the MSS.

40. δάμαρτά θ' Barnes for δάμαρθ'.

καῖμ', εἴ τι δὴ χρὴ καῖμ' ἐν ἀνδράσιν λέγειν
 γέροντ' ἀχρεῖον, μή ποθ' οἶδ' ἡνδρωμένοι
 μήτρῳσιν ἐκπράξωσιν αἵματος δίκην.
 ἐγὼ δὲ, λείπει γάρ με τοῖσδ' ἐν δώμασι
 τροφὸν τέκνων οἰκουρὸν, ἡνίκα χθονὸς 45
 μέλαιναν ὄρφνην εἰσέβαινε παῖς ἐμὸς,
 σὺν μητρὶ, τέκνα μὴ θάνωσ' Ἡρακλέους,
 βωμὸν καθίζω τόνδε σωτήρος Διὸς,
 ὃν καλλινίκου δορὸς ἄγαλμ' ἰδρύσατο
 Μινύας κρατήσας οὐμὸς εὐγενὴς τόκος. 50
 πάντων δὲ χρεῖοι τάσδ' ἔδρας φυλάσσομεν,
 σίτων, ποτῶν, ἐσθῆτος, ἀστρώτῳ πέδῳ
 πλευρὰς τιθέντες· ἐκ γὰρ ἐσφραγισμένοι
 δόμων· καθήμεθ' ἀπορία σωτηρίας.
 φίλων δὲ τοὺς μὲν οὐ σαφεῖς ὁρῶ φίλους, 55
 οἱ δ' ὄντες ὀρθῶς ἀδύνατοι προσωφελεῖν.
 τοιοῦτον ἀνθρώποισιν ἢ δυσπραξία,
 ἣς μήποθ', ὅστις καὶ μέσῳς εὖνους ἐμοῖ,
 τύχοι, φίλων ἔλεγχον ἀψεудέστατον.

43. *μήτρῳσιν*, the plural for the singular, their grandfather by the mother's side, viz. Creon the father of Megara. Properly, *μήτρως* is the uncle, the mother's brother. Here it is for *μητροπάτωρ*, κατὰ μητέρα πάππος, Photius. Matthiae remarks that Asius, the brother of Hecuba, is called the *μήτρως* of Hector, in *Il.* xvi. 717. Barnes here gives *μήτρως*, which the poet probably avoided on account of the double genitive. This was the usual policy of the Greeks, to kill off the surviving family of an enemy. See on Heracl. 1005. *Inf.* 168.

47. *σὺν μητρὶ*. To be construed with *βωμὸν καθίζω*, not with the foregoing clause. On *μὴ* for *ἵνα μὴ* see Hec. 344. *Inf.* v. 86. The idea in the speaker's mind was, *δαιμῶνων μὴ &c.*

49. *ἰδρύσατο*. Peculiar and special protection was expected from the asylum of a family altar. Hence Andromache takes her seat at the shrine of Thetis which had been founded by Peleus, Androm. 45.—*δν* refers perhaps to *Διὸς*, sc. *Διὸς βρέτας*. See Phoen. 1473.

50. *Μινύας*. The story is told by Apol-

lodoros, ii. 4, 11. (See below, v. 220.) The Thebans had been tributaries to the Minyae, who occupied the neighbouring Orchomenos; but they had been made independent by the victory of Hercules. —*χρεῖοι* Heath for *χρεῖοι*, which appears to be from a misprint in the Aldine. Aesch. Suppl. 198, *χρεῖος εἰ ξένη φυγάς*. *Infra*, v. 1337.

53. The sense is, that they are as it were locked out of their own homes, to which they would gladly repair to procure the necessaries of life, but cannot do so, through fear of leaving the sanctuary even for a moment. Compare *inf.* 330.

55. *σαφεῖς*, πιστοὺς, ἀληθεῖς, sure, true friends. Cf. *inf.* v. 62. It was a favourite and a true saying, *οὐδεὶς δυστυχοῦντι σοι φίλος*, El. 605. *Inf.* v. 561, *ἄφιλον, ἴν' ἀδελφῇ σοι λέγω, τὸ δυστυχές*.

59. *ἐλεγχον*. The accusative in apposition to the sentence is common, and the accident of a genitive immediately preceding does not interfere with it. See on Bacch. 1100. Hel. 77. Here *τὸ τυχεῖν* is really the contrasted contingency, and not the relative *ἧς*. It may be doubted

ΜΕΓΑΡΑ.

ὦ πρέσβυ, Ταφίων ὃς ποτ' ἐξείλες πόλιν 60
στρατηλατήσας κλεινὰ Καδμείων δορός,
ὡς οὐδὲν ἀνθρώποισι τῶν θεῶν σαφές.
ἐγὼ γὰρ οὐτ' ἐς πατέρ' ἀπηλάθην τύχης,
ὃς οὐνεκ' ὀλβου μέγας ἐκομπάσθη ποτέ,
ἔχων τυραννίδ', ἧς μακραὶ λόγχαι περί 65
πηδῶσ' ἔρωτι σώματ' εἰς εὐδαίμονα,
ἔχων δὲ τέκνα· καὶ ἔδωκε παιδὶ σῶ,
ἐπίσημον εὐνὴν Ἑρακλεῖ συνοικίσας.
καὶ νῦν ἐκεῖνα μὲν θανόντ' ἀνέπτατο·
ἐγὼ δὲ καὶ σὺ μέλλομεν θνήσκειν, γέρον, 70
οἱ θ' Ἑράκλειοι παῖδες, οὓς ὑπὸ πτεροῖς
σώζω νεοσσοὺς ὄρνις ὥς ὑφειμένη.

therefore if Hermann is right: "Mutata est constructio, quod in mente habebat ἦν μήποτε λάχοι."

60. Ταφίων. This people are mentioned in Iph. A. 284, and the island Τάφος in Apollodor. ii. 4, 7, where the conquest of the inhabitants by Amphitryon is narrated. They occupied a group of small islands off the coast of Acarnania, whence their principal settlement is said to be περίκλυστον ἄστυ, *inf.* v. 1081. Barnes cites Hesiod, Scut. Herc. 18, μαλερῶ δὲ καταφλέξει πυρὶ κάμας Ἀνδρῶν ἡρώων Ταφίων ἰδὲ Τηλεβοῶν. They are several times mentioned in the Odyssey; in xv. 427 and xvi. 426, they are called pirates, ληιστῆρες. Another name of this or a neighbouring tribe was Τηλεβοῖαι. According to Apollodorus, Amphitryon was assisted in this expedition by Creon King of Thebes. Hence he is here said στρατηλατεῖν κλεινὰ Καδμείου δορός, where the genitive seems to depend upon στρατηλατεῖν = στρατηλάτης εἶναι, in which case κλεινὰ is for κλεινῶς. Cf. *inf.* v. 1093. And so Rhés. 276, ἀνὴρ γὰρ ἀλκίης μυρίας στρατηλατῶν, (quoted by Bothe.) But στρατηλατεῖν is more commonly found with a dative; see Bacch. 51, and the note there.

62. Kirchhoff proposes τῶν θείων. If θεῶν be right, οὐδὲν δῶρον, πρᾶγμα, or χρέος, may be meant. We might rather have expected ἐκ θεῶν.

63. ἐς πατέρα, 'in respect of my father,' Creon. She was going on to say, οὐτ' ἐς

πόσιν, but the construction is slightly varied, καὶ ἔδωκε παιδὶ σῶ. The use of ἐς is remarkable; compare Aesch. Theb. 572, ἐς πατρὸς μόρον ἐξυπτιάζων ὄνομα. Plat. Symp. p. 184, B., εὐεργετούμενος εἰς χρήματα ἢ εἰς πράξεις πολιτικάς. Eur. Ion 567, ἐς τέκν' εὐτυχεῖν. By τύχης ἀπηλάθην she means εὐτυχίας ἡμαρτον.

65. περί may be called superfluous, since ἔρωτι is sufficient to govern ἦς. But the Greeks were fond of the phrase μάχεσθαι περί τινος, as in Aesch. Suppl. 720, θάρσει, μαχοῦνται περὶ σέθεν, σάφ' οἷδ' ἐγώ. Translate, 'about which long spears are launched, through desire of it, at the bodies of the fortunate.' When we consider the poet's often-expressed dislike of war, we may suspect a little irony in εὐδαίμονα, which means the rich and the great, who alone are likely to contend for empire.

71. The old reading ὑποπτέρους was corrected by Pierson. This adjective means 'winged,' as in Hec. 1264, ὑποπτέροις νότοισιν. Hel. 618, εἰδὼς οὐδὲν ὡς ὑπόπτερον δέμας φοροῖς. Cf. Androm. 441, νεοσσὸν τόνδ' ὑπὸ πτερῶν σπᾶσας. Heracl. 10, τὰ κείνου τέκν' ἔχων ὑπὸ πτεροῖς σώζω τάδ'. Kirchhoff however retains the vulgate.

72. ὑφειμένη, having had them put under me; having gathered them under my wings; in the medial sense, like ὑπηγκαλισμένη in Heracl. 42. Kirchhoff gives ὑφειμένους, which is not improbable.

οἱ δ' εἰς ἔλεγχον ἄλλος ἄλλοθεν πίτνων,
 ὦ μῆτερ, αὐδᾶ, ποῖ πατὴρ ἄπειστι γῆς ;
 τί δρᾶ ; πόθ' ἤξει ; τῷ νέῳ δ' ἐσφαλμένοι 75
 ζητοῦσι τὸν τεκόντ'. ἐγὼ δὲ διαφέρω
 λόγοισι μυθεύουσα. θαυμάζω δ', ὅταν
 πύλαι ψοφῶσι, πᾶς τ' ἀνίστησιν πόδα,
 ὡς πρὸς πατρῶν προσπεσούμενοι γόνυ.
 νῦν οὖν τίν' ἐλπιδ' ἢ πόρον σωτηρίας 80
 ἐξευμαρίζει, πρέσβυ ; πρὸς σέ γάρ βλέπω.
 ὡς οὔτε γαίας ὄρι' ἂν ἐκβαῖμεν λάθρα·
 φυλακαὶ γὰρ ἡμῶν κρείσσονες κατ' ἐξόδους·
 οὔτ' ἐν φίλοισιν ἐλπίδες σωτηρίας
 ἔτ' εἰσὶν ἡμῖν. ἦντιν' οὖν γνώμην ἔχεις 85
 λέγ' ἐς τὸ κοινὸν, μὴ θανεῖν ἔτοιμον ἦ,
 χρόνον δὲ μηκύνωμεν ὄντες ἀσθενεῖς.

ΑΜ. ὦ θύγατερ, οὔτοι ράδιον τὰ τοιάδε
 φαύλως παραινεῖν σπουδάσαντ' ἄνευ πόνου.

73. εἰς ἔλεγχον κτλ. For ἄλλος ἄλλοθεν πυνθανόμενοι. The singular αὐδᾶ after οἱ δὲ is by attraction to ἄλλος πίτνων.

74. ποῖ. Elmsley reads ποῦ, which is quite needless, the sense being ποῖ βέβηκε.

75. τῷ νέῳ, for νεότητι, as in Androm. 183.—διαφέρω, 'I put them off with excuses, inventing stories about him.' See Aesch. Cho. 60. The conduct of the mother is naturally described. She conceals her own anxiety before her children, but is not the less attentive to every sound that may indicate an arrival. The sense seems to be, 'I express surprise whenever the door creaks; and then every one of my children sets his foot in motion,' &c. Kirchhoff's correction is good, θαυμάζων δ' ὅταν — πᾶς ἀνίστησιν πόδα.—θαυμάζω, scil. τίς ποτ' ἂν εἴη, τίς ἤξει.

80. πόρον Musgrave for πέδον. The emendation seems nearly certain, since πόρον εὑρεῖν was a very familiar phrase. Barnes adopts Canter's reading ἔμπεδον, as if from the epic adjective ἔμπεδος, and Bothe also approves this to the rejection of πόρον. Kirchhoff retains πέδον. Perhaps, ἢ ποίαν σωτηρίαν. Aesch. Suppl. 888, οὗτος, τί ποιεῖς ; ἐκ ποίου φρονήματος

ἀνδρῶν Πελασγῶν τήνδ' ἀτιμάζεις πόλιν ;

81. ἐξευμαρίζει. See above, v. 81. For ἐκβῆναι with an accusative, compare Bacch. 1044. Iph. T. 98.

86. μὴ θανεῖν κτλ. Lest death should be prepared for us, i.e. now ready to be inflicted, and we should only be protracting the time of its arrival by sitting at this asylum, when we have no power of our own selves to avert the blow.

88. Megara had said, ἦντινα γνώμην ἔχεις, which presumed that Amphitryon had already made up his mind how to act. He replies, 'Tis by no means easy to give advice on such subjects off-hand, when one is in sober earnest, without the process of consideration.' It seems surprising that Pflugk and W. Dindorf should adopt Reiske's worse than useless alteration, παραινεῖν. For σπουδάσειν cf. Suppl. 761, πέλας γὰρ πᾶν ὅτι σπουδάσεται. Commonly, τὸ σπουδάσειν implies τὸ πονεῖν, because earnestness implies effort to attain. Here the sudden and unprepared effort of the mind, τὸ αὐτοσχεδιάζεσθαι, is meant. Barnes and the older commentators construed παραινεῖν σπουδάσαντα, 'to advise one in earnest,' or earnestly seeking counsel.

- ME. λύπης τι προσδεῖς ἢ φιλεῖς οὕτω φάος ; 90
 AM. καὶ τῷδε χαίρω καὶ φιλῶ τὰς ἐλπίδας.
 ME. καγὼ· δοκεῖν δὲ τὰδόκητ' οὐ χρῆ, γέρον.
 AM. ἐν ταῖς ἀναβολαῖς τῶν κακῶν ἔνεστ' ἄκη.
 ME. ὁ δ' ἐν μέσῳ με λυπρὸς ὦν δάκνει χρόνος.
 AM. γένοιτό τ' αὖν, ὦ θύγατερ, οὐριος δρόμος 95
 ἐκ τῶν παρόντων τῶνδ' ἐμοὶ καὶ σοὶ κακῶν
 ἔλθοι τ' ἔτ' αὖν παῖς οὐμὸς, εὐνήτωρ δὲ σός,
 ἀλλ' ἡσύχαζε καὶ δακρυρρόους τέκνων
 πηγὰς ἀφαίρει καὶ παρευκῆλει λόγοις,
 κλέπτουσα μύθοις ἀθλίους κλοπὰς ὅμως. 100
 κάμνουσι γάρ τοι καὶ βροτῶν αἰ συμφοραὶ,
 καὶ πνεύματ' ἀνέμων οὐκ αἰεὶ ῥώμην ἔχει,
 οἳ τ' εὐτυχοῦντες διὰ τέλους οὐκ εὐτυχεῖς·
 ἐξίσταται γὰρ πάντ' ἀπ' ἀλλήλων δίχα,
 οὗτος δ' ἀνὴρ ἄριστος ὅστις ἐλπίσι 105
 πέποιθεν αἰεὶ· τὸ δ' ἀπορεῖν ἀνδρὸς κακοῦ,

ΧΟΡΟΣ,

ὑπόροφα μέλαθρα

στρ.

90. προσδεῖς Musgrave for προσδεῖ σ'. The compounds ἐνδεῖν and προσδεῖν are regularly inflected. The simple δεῖ sometimes takes the accusative and the genitive impersonally, as *inf.* 1170. The meaning here is, that Amphitryon must think his measure of woes not yet fully filled up, or he must be φιλόψυχος to a degree that makes him fear to die. To which he replies, that he does prefer life to death, and that he clings to hope,—*the* hopes which a man always has in the worst emergencies.

93. ταῖς ἀναβολαῖς. 'Tis in the postponement of evils that remedies for them are contained,' i. e. the latter are sometimes found in the result of a little delay.

95. γένοιτό τ' αὖν Erfurd for γένοιτ' ἔν. Kirchhoff suggests οὐ γὰρ γένοιτ' ἂν κτλ. interrogatively.

99. παρευκῆλει, παρηγόρει, παραμυθοῦ. This compound is formed, not from εὖ and κηλεῖν, which would be contrary to the strict analogies of the language, but from εὐκηλος, a bye-form of ἔκηλος, and so = γαληνίσκειν, though the transitive sense is irregular.—μύθοις, cf. v. 77. With κλέπτειν κλοπὰς compare πλέκειν

πλοκάς, Ion 826.

101—6. These lines are quoted by Stobaeus, Flor. 110. 7, with the omission of v. 103 (perhaps an interpolated verse,) and the variant μεθίσταται, which Hermann prefers. The readings of Stobaeus however, which seem often to be given from memory, can hardly be regarded as of equal authority with the copies of Euripides. Translate, 'For of mortal men too the trials become exhausted, just as the gales of winds have not always their full force, and as, again, the prosperous are not prosperous for ever. For all things give place (in turn) by retiring away from each other. That man is the bravest who trusts to hope under all circumstances: to be without hope is the part of a coward.' Matthiae well compares Soph. Aj. 672, ἐξίσταται δὲ νυκτὸς αἰανὸς κύκλος τῇ λευκοπῶλφ φέγγος ἡμέρα φλέγειν. As for ἄριστος, (v. 105,) its apposition with κακὸς in the next verse shows that moral courage to be meant, which enables a man not to despair under the heaviest calamities.

107. The chorus of aged Theban men approach, and after describing the loss of

καὶ γεραιὰ δέμνι', ἀμφὶ βάκτροις
 ἔρεισμα θέμενος, ἐστάλην ἠλέμων
 γόων αἰοιδὸς, ὥστε πολὺς ὄρνις,
 ἔπεα μόνον καὶ δόκημα νυκτερωπὸν
 ἐννύχων ὀνείρων,
 τρομερὰ μὲν, ἀλλ' ὅμως πρόθυμα.
 ὦ τέκεα πατρὸς ἀπάτορ', ὦ
 γεραιέ, σύ τε, τάλαινα μά-
 τερ, ἃ τὸν Ἀΐδα δόμοις
 πόσιν ἀναστενάζεις.
 μὴ προκαμήτε πόδα

110

115

ἀντ.

physical strength which renders them but feeble allies, they address themselves to Amphitryon, Megara, and the children of Hercules, exhorting each other to the utmost possible exertion, and remarking on the likeness both of face and fortunes that exists between Hercules and his family. There is no other point in this brief parody than the introduction of the chorus as the friends of the oppressed, and the opponents of the usurper Lycus. The metres are simple, being for the most part iambic or trochaic versicles.

ibid. ὑπόροφα. W. Dindorf tacitly edits ὑπόροφα, (the conjecture of Musgrave,) against the old copies, and by no means to the advantage of the metre, which is monometer dochmiac, the long syllable at the end being both here and in the antistrophe resolved into two short. Both ὑπόροφον and ὑπόροφον (Orest. 147) are recognized by Photius, who explains them by ὑπόστεγον. The meaning is merely 'roofed house,' and the epithet has a sufficient force, since Greek houses were not wholly roofed, but consisted of small apartments ranged round an open court. One might suspect the true reading to be ἀνόροφα, because the asylum of the altar afforded less shelter than a house, and Greek temples are believed to have been for the most part hypæthral. By δέμνια the couch of Amphitryon and Megara is meant. It was the custom of refugees in an asylum to make up some kind of temporary bed. Hence in v. 52, ἀστρώτω πέδω means a pavement which affords no sleeping-place of itself. So in Helena, v. 798, Menelaus says to his wife ὄρω, τάλαινα, στιβάδας, ὦν τί σοι μέτα; And she replies, ἐνταῦθα λέκτρων ἱκετεύομεν

φυγάς. The construction is, ἐστάλην μέλαθρα καὶ δέμνια, ἔρεισμα θέμενος ἀμφὶ βάκτροις. 'To the roof-sheltered palace and to an aged bed I have come, supporting myself on a stick, a singer of mournful dirges like a hoary swan.'—ἔπεα κτλ., in apposition to the subject, 'one who is a mere voice and a gloomy-visaged fancy of midnight dreams,' rather than a reality of flesh and blood. So Phoen. 1722, ὥστ' ὄνειρον ἰσχύν. Of course, τρομερὰ, agreeing with ἔπεα, stands in fact for τρομερός. The old reading τρομερὰ μόνον was corrected by Tyrwhitt.

114. ὦ τέκεα. So Hermann for ἰὼ τέκεα, τέκεα.

116. Ἀΐδα. The first A is here made long. The same doubt attaches to this word as to αἰτσεῖν and ἡμι, viz. whether the first syllable is long by nature and occasionally short by position, or on the contrary, short by nature and occasionally made long by the ictus.

119. μὴ προκαμήτε. This is an exhortation addressed to themselves, for they are ascending the steps of the stage to the asylum of the altar. 'Do not be weary before the time in pace and in aged limb, slackening it as (you slacken) a yoke-bearing colt in the ascent to a rocky ridge.' Compare Aesch. Eum. 78, where Apollo says to Orestes, καὶ μὴ πρόκαμνε τόνδε βουκολούμενος πόνον. As it now stands, v. 121 is corrupt. Kirchhoff says, "scribendum videtur ὥστε πρὸς πετραῖον | λέπας ζυγοφόροι κῶλ' ἰέντες ἄντυγος—βάρος φέρειν τροχλάτσιο πῶλοι." It is more likely that πῶλον is a corruption from κῶλον preceding and κῶλον (or πῶλον) following. Perhaps, ὥστε πρὸς πετραῖον λέπας ζυγοφόρον (*jumentum*)

βαρύ τε κῶλον, ὥστε πρὸς πετραῖον 120
 †λέπας ζυγηφόρον πῶλον ἀνέντες, ὡς
 βάρος φέρων τροχηλάτοιο κῶλου.
 λαβοῦ χερῶν καὶ πέπλων, ὅτου λέλοιπε
 ποδὸς ἀμαυρὸν ἵχνος·
 γέρων γέροντα παρακόμιζε, 125
 τὸ πάρος ἐν ἡλίκων πόνοις
 ᾧ ξύνοπλα δόρατα νέα νέω
 ξυνῆν ποτ', εὐκλεεστάτας
 πατρίδος οὐκ ὀνειδίη.
 ἴδετε, πατρὸς ὡς ἐπωδ. 130
 γοργῶπες αἶδε προσφερεῖς
 ὁμμάτων αὐγαί.
 τὸ δὲ δὴ κακοτυχὲς οὐ λέλοιπεν ἐκ τέκνων,
 οὐδ' ἀποίχεται χάρις.
 Ἑλλὰς ᾧ ξυμμάχους 135
 οἴους οἴους ὀλέσασα
 τούσδ' ἀποστερήσει.
 ἀλλ' εἰσορῶ γὰρ τῇσδε κοίρανον χθονὸς
 Λύκον περῶντα τῶνδε δωμάτων πέλας.

δεσμάτων (or ἡνίας) ἀνέντες, ὡς | βάρος
 φέρω κτλ. Hermann's emendation, ζυ-
 γοφόρον πῶλον ἐξανέντες, had occurred
 independently to the present editor. Pflugk adopts a bold emendation of his
 own, ὥστε πρὸς πετραῖον | λέπας πόνω
 δαμέντος ὡς ζυγηφόρου | βάρος φέρειν τρο-
 χηλάτοιο πῶλου. The old copies have
 πῶλου for κῶλου, but these words are con-
 stantly confounded. For φέρων, which
 does not suit the preceding plurals, Heath
 and Hermann give φέρω, and perhaps this
 is the simplest sense, 'since I feel the
 weight of my limbs in walking.' The
 metaphor is illustrated by Hel. 1443,
 ἔλκουσι δ' ἡμῖν πρὸς λέπας τὰς ξυμφορὰς
 σπουδῇ ξυνάψαι.

125. The sense is (the words being
 addressed by one choreutes to another),
 'Do you an old man conduct and escort
 him who was once a companion in arms,
 to the credit of our common country.'
 The war with the Taphii seems meant,
 which had been waged by Amphitryon

shortly before the birth of Hercules.—
 δόρατα Tyrwhitt for δούρατα.

133. It is by no means clear that this
 verse is corrupt, as by Hermann and W.
 Dindorf has been assumed. Hermann
 would read οὐ λέλοιπεν ἐκ πατρὸς τέκνοις,
 and Dindorf has recourse to a transpo-
 sition of this and the next verse, with
 some rather violent alterations. We may
 translate, 'See! how the stern glances
 of those eyes are like (those of) their fa-
 ther; yet methinks his ill-luck hath not
 left the children, just as his personal
 grace has not departed.' The phrase λε-
 λοιπέναι ἐκ τινὸς is sufficiently defended
 by the idea of some quality which fails in
 succession to another person. Pflugk
 compares Soph. El. 513, οὐ τί πω ἔλιπεν
 ἐκ τοῦδ' οἴκου πολύπονος αἰκία, and
 Thucyd. v. 4, ἀπολιπόντες ἐκ τῶν Συρα-
 κουσῶν.

137. The metre here is suspicious.
 W. Dindorf suggests οἴους τούσδ' ὀλέσας
 ἀποστερήσει.

ΑΤΚΟΣ.

τὸν Ἡράκλειον πατέρα καὶ ξυνάορον, 140
 εἰ χρή μ', ἐρωτῶ· χρή δ', ἐπεὶ γε δεσπότης
 ὑμῶν καθέστηκεν, ἵστορεῖν ἂ βούλομαι.
 τίν' ἐς χρόνον ζητεῖτε μηκύναι βίον;
 τίν' ἐλπίδ' ἀλκὴν τ' εἰσορᾶτε μὴ θανεῖν;
 ἢ τὸν παρ' Ἀίδῃ πατέρα τῶνδε κείμενον 145
 πιστεύεθ' ἦξειν; ὥς δ' ὑπὲρ τὴν ἀξίαν
 τὸ πένθος αἵρεσθ', εἰ θανεῖν ὑμᾶς χρεὼν,
 σὺ μὲν καθ' Ἑλλάδ' ἐκβαλὼν κόμπους κενοὺς

140. Lycus, the tyrant of Thebes, the implacable enemy of the Suppliants, approaches them, and arrogantly asks, how long they intend to protract their lives by refusing to leave the altar, when they can but postpone, and not avert, their fate. He ridicules the claims of Amphitryon as the reputed father of a new god. What Hercules has accomplished in his much-boasted labours, is too trifling an achievement to redeem his children from death. The bow, he adds, which was ever the accoutrement of this vaunted hero, is the weapon of a coward, who dares not meet an enemy in close fight.

141. ἐπεὶ γε. This combination occurs Hipp. 955. Hel. 556. Cycl. 181. 260. It is used when the reason for doing something is so manifest as to be undeniable. 'Certainly you will not deny my right to inquire, now that I have been appointed your lord and master.'

145. παρ' Αἰδῇ. It is not improbable that we should read παρ' Αἰδου, by a well-known compendious construction for πιστεύετε τὸν ἐν Αἰδῇ πατέρα ἦξειν παρ' Αἰδου; Soph. El. 137, ἀλλ' οὔτοι τὸν γ' ἐξ Αἰδα παγκοίνου λίμνας πατέρ' ἀνστάσεις. See the note on Aesch. Cho. 498, τὸν ἐκ βυθοῦ κλωστήρηα σώζοντες λίνου. Whether the phrase κείσθαι παρ' Αἰδῇ elsewhere occurs, may be worth inquiry. See however v. 491.

146. The old reading ὥσθ' has been altered by Matthiae to ὥς, in which he is followed by Pflugk and W. Dindorf. This is the more likely, because a transcriber who took αἵρεσθ' for αἵρεσθαι would naturally change ὥς into ὥστε. Either this (or rather, ὥς δ') should be admitted ('how you take up your grief at the prospect of death, beyond what it

deserves!'), or we must regard αἵρεσθ' as an unusual elision of αἵρεσθαι. Of such an elision an instance occurs in Iph. T. 679, δόξω — προδοὺς σὲ σώξουσ' αὐτὸς εἰς οἶκον μόνος, and, although in a chorus, in Ion 1064, ἃ τε νῦν φέρετ' ἐλπίς, for φέρεται, and inf. v. 417, καὶ σώξεται ἐν Μυκῆναις. So Ar. Nub. 1357, ὁ δ' εὐθέως ἀρχαῖον ἐν' ἔφασκε τὸ καθαρίζειν. See also on Aesch. Prom. 854. Klotz, in his Preface to Pflugk's edition, p. v., takes αἵρεσθ' for αἵρεσθε, and affirms that we might say, by a similar idiom, τίς εἰ σὺ; ὥστ' ἐμοὶ χαλεπαίνεις, though he gives no example of such a usage. At all events, there is nothing logical in such a proposition as this:—'Or perhaps you expect Hercules will return, so that you grieve immoderately at the prospect of death.' The student will distinguish between αἵρεσθαι πένθος, which is like βάρος ἀραμένη Hec. 107, τὸν δ' ἂν ἡρόμην πόνον Antig. 907, and αἵρειν πένθος, which (especially with ὑπέρ τι) would mean to raise or exaggerate it. In Aesch. Pers. 548, αἵρειν πολυπενθῇ μόρον seems to mean 'to raise a dirge for a death.'—For ὑπὲρ τὴν ἀξίαν, 'beyond the merits of the case,' we may compare Thuc. vii. 77, αἱ ξυμφοραὶ οὐ κατ' ἀξίαν δὴ φοβοῦσι.

148. σὺ μὲν κτλ. 'You, Amphitryon, uttering a boast throughout Hellas, that Zeus, having shared in your marriage-bed, had begotten a new god,' i. e. one who was destined to become such hereafter. The word θεὸν is omitted in all the copies. It was restored on the conjecture of Wakefield, and is not in itself improbable, though Kirchhoff calls the verse "certa ratione non sanabilis." So Prometheus more than once speaks with contempt of the οἱ νέοι θεοί, and Dionysus

ὥς σύγγαμός σοι Ζεὺς τέκοι νέον *θεόν,
 σὺ δ' ὡς ἀρίστου φωτὸς ἐκλήθης δάμαρ. 150
 τί δὴ τὸ σεμνὸν σῶ κατείργασται πόσει,
 ὕδραν ἔλειον εἰ διώλεσε κτανὼν
 ἢ τὸν Νέμειον θῆρ'; ὃν ἐν βρόχοις ἐλὼν
 βραχίονός φησ' ἀγχόναισιν ἐξελεῖν.
 τοῖσδ' ἐξαγωνίζεσθε; τῶνδ' ἄρ' οὐνεκα 155
 τοὺς Ἡρακλείους παῖδας οὐ θνήσκειν χρεών;
 ὃς ἔσχε δόξαν, οὐδὲν ὦν, εὐψυχίας
 θηρῶν ἐν αἰχμῇ, τᾶλλα δ' οὐδὲν ἄλκιμος,
 ὃς οὐποτ' ἀσπίδ' ἔσχε πρὸς λαῖᾳ χερὶ,
 οὐδ' ἦλθε λόγχης ἐγγὺς, ἀλλὰ τόξ' ἔχων, 160
 κάκιστον ὄπλον, τῇ φυγῇ πρόχειρος ἦν.
 ἀνδρὸς δ' ἔλεγχος οὐχὶ τόξ' εὐψυχίας,
 ἀλλ' ὃς μένων βλέπει τε κἀντιδέρκεται
 δορὸς ταχεῖαν ἄλοκα τάξιν ἐμβεβώς.
 ἔχει δὲ τοῦμὸν οὐκ ἀναΐδειαν, γέρον, 165
 ἀλλ' εὐλάβειαν· οἶδα γὰρ κατακτανὼν
 Κρέοντα, πατέρα τῆσδε, καὶ θρόνους ἔχων.

is δαίμων νέος, and θεὸς νέος, in Bacch. 272. 467. Pflugk reads Ζεὺς ἐκοινώνει λέχους, of which one is tempted to say, that Euripides *might* have written so, only he did not. Barnes, παῖδα Ζεὺς τέκοι νέον, forgetting that *a* is not made short before ζ.

151. τί δὴ τὸ σεμνὸν κτλ. 'What then is the fine exploit that has been done by your husband,' &c. Hermann was clearly wrong in preferring Reiske's τί δῆτα σεμνὸν, but he afterwards, we believe, rejected it. On the word σεμνὸς see Hel. 431.

155. οὐνεκα. So W. Dindorf for οὐνεκεν. Perhaps in this, as in all other places where the metre allows it, εἵνεκα should be restored, the other form being retained only in the sense of οὐ ἐνεκα, ὁθούνεκα.

161. κάκιστον ὄπλον. The Greeks despised the archer, really, perhaps, because in their armies the archers held an inferior rank to the ὀπλίται, and because they regarded the bow as βάρβαρον rather than Ἑλληνικόν, but ostensibly because it seemed less brave to fight at a distance

than hand to hand. On this principle Menelaus is taunted by Peleus in Androm. 616, as one ὃς οὐδὲ τραπείδης ἦλθεν ἐκ Τροίας μόνος, without a sword-wound. Compare Iph. T. 331. The controversy about the ψιλοὶ and the ὀπλίται in Soph. Aj. 1120 seqq., will at once occur to the reader.

163. ἀλλ' ὃς κτλ. He uses ἀλλ' ἐκείνος εὐψυχος, ὃς for ἀλλὰ τὸ μένοντα βλέπειν ἐλεγχὸς ἐστὶ κτλ.

164. ἄλοκα. Pflugk compares Rhes. 795, φασγάνου γὰρ ῥισθόμην πληγὰς, βαθεῖαν ἄλοκα τραύματος λαβών.—τάξιν ἐμβεβώς is, 'keeping his place in the rank,' κατὰ χάραν μένων, as εἰσβῆναι δόρυ is 'to remain quiet in the ship,' said of a restive bull, Hel. 1568.

165. ἔχει δὲ κτλ. 'Now my conduct (in demanding your death) implies not cruelty, but caution.' He first shows that Hercules has done nothing that can fairly exempt his children from death, and next, that such death is reasonably inflicted by himself on the children of his enemies.

οὐκουν τραφέντων τῶνδε τιμωροὺς ἐμοὶ
 χρήζω λιπέσθαι τῶν δεδραμένων δίκην.

ΑΜ. τὸ τοῦ Διὸς μὲν, Ζεὺς ἀμυνέτω μέρει
 παιδός· τὸ δ' εἰς ἔμ', Ἑράκλεις, ἐμοὶ μέλει
 λόγοισι τὴν τοῦδ' ἀμαθίαν ὑπὲρ σέθεν
 δεῖξαι· κακῶς γάρ σ' οὐκ ἑατέον κλύειν.
 πρῶτον μὲν οὖν τᾶρρητ', ἐν ἀρρητοῖσι γὰρ
 τὴν σὴν νομίζω δειλίαν, Ἑράκλεες,
 σὺν μάρτυσιν θεοῖς δεῖ μ' ἀπαλλάξαι σέθεν.
 Διὸς κεραυνὸν δ' ἡρόμην τέθριππά τε,

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168. The old reading, *τιμωροὺς ἐμοὺς*, might indeed be defended in the sense of *τιμωροὺς ἐμοῦ*, by Aesch. Ag. 1295, *ἡλίφ δ' ἐπεύχομαι πρὸς ὕστατον φῶς, τοῖς ἐμοῖς τιμαόροις κτλ.*, though what follows there is unfortunately corrupt. Pflugk again has recourse to a most improbable alteration of the text, *τιμωρὸν δόμοις* — *δίκην*, and Elmsley to an equally improbable construction, *τιμωροὺς δίκην τῶν δεδραμένων*, for *τοὺς ἐμὲ τισομένους δίκην κτλ.* It was obvious to restore *ἐμοὶ* for *ἐμοὺς*, as the present editor had done before he saw it suggested in W. Dindorf's note. Kirchhoff attributes *ἐμοὶ* also to Camper. Translate, 'I do not therefore, by allowing these to grow up, desire to have them left to revenge themselves on me in requital for what I have done.' Here *δίκην* is in effect for *δικηφόρους*. W. Dindorf needlessly reads *πέρη*. For the middle *λιπέσθαι* compare Hel. 293, *τίν' ὑπολείπομαι τύχην*;

170. Amphitryon replies to the insinuations of Lycus against the valour of Hercules. He appeals to his victories,—victories too which were specially gained by the bow,—in proof of his son's prowess. And he shows by argument that, if it is the duty of a wise soldier to do as much harm as possible to an enemy, and at the same time to protect his own person, then is the bow a more effective equipment than the spear and the shield. He proceeds to ask, what harm the children of Hercules have done, that they should die? True it is, that a base and cowardly man has cause to fear the sons of the brave who have been wronged by him; yet it is hard that they should have to die merely because Lycus is afraid. Let exile be conceded to them as an alternative, and they are willing to depart.

He finally makes an impassioned appeal to Thebes, even to Hellas generally, not to let their greatest benefactor perish by the hands of one, whom even he, were he young, would meet face to face with the spear.

Ibid. It seems nearly certain that for the common reading *τῷ*, we should read *τὸ*, and this for three reasons; (1) the *τὸ* μὲν thus answers to *τὸ δ' εἰς ἔμ'* below, (2) the dative would naturally be given by a transcriber who fancied the article must agree with *μέρει*, (3) the construction *τῷ τοῦ Διὸς παιδὸς μέρει*, or, as given by Pflugk, *τῷ μὲν τοῦ Διὸς μέρει παιδὸς Ζεὺς ἀμυνέτω*, is extremely harsh, and seems capable only of this sense; 'May Zeus defend Zeus' share in his son,' i. e. in so far as he was begotten by Zeus, and not by Amphitryon. Translate, 'As for the part of Zeus in this matter, let Zeus assist his son's side; but for my own part, my Hercules, 'tis my care by arguments to show this man's folly, in thy behalf.' Compare Oed. Col. 1366, *ἦ τὰν οὐκ ἂν ἦ, τὸ σὺν μέρος*. Hec. 989, *μάλιστ' αὐτοῦ κείνου μὲν εὐτυχεῖς μέρος*.—*ὑπὲρ σέθεν*, i. e. *πρὸ σέθεν ἀπόντος*.

174. *τᾶρρητα*, *infanda*, the accusation that ought not to be uttered against you. Plutarch cites these two verses, Vit. Cat. Min. p. 785 A., with *ὦ Ἑράκλεις* for *Ἑράκλεες*. Photius recognizes both *ὦ Ἑρακλῆς* and *ὦ Ἑράκλεις* (as forms of expressing surprise). See on v. 3. There were evidently some who thought the nominative was *Ἑράκλῃς*, not *Ἑρακλῆς* for *-κλεῖς*, like *Σοφοκλῆς*, of which the vocative is *Σοφόκλεες*.

177. *ἡρόμην*, I appeal to; the aorist being used in default of a present.

ἐν οἷς βεβηκὼς τοῖσι γῆς βλαστήμασι
 Γίγασι πλευροῖς πτήν' ἐναρμόσας βέλη
 τὸν καλλίνικον μετὰ θεῶν ἐκώμασε·
 τετρασκελὲς θ' ὕβρισμα Κενταύρων γένος,
 Φολόην ἐπελθὼν, ᾧ κάκιστε βασιλέων,
 ἐροῦ τίν' ἄνδρ' ἄριστον ἐγκρίναιεν ἄν·
 ἧ οὐ παῖδα τὸν ἐμόν, ὃν σὺ φῆς εἶναι δοκεῖν;
 Δίρφυν δ' ἐρωτῶν, ἧ σ' ἔθρεψ', Ἀβαντίδα,

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179. πλευροῖς. This is a dative added to specify the part affected, like παῖω σε τὸν ὀφθαλμὸν &c. So Heracl. 474, ξένοι, θράσος μοι μηδὲν ἐξόδοις ἐμαῖς προσθήτε. — πτηνὰ βέλη, arrows; of which mention is specially made because Lycus had depreciated them. Both Hercules and Pallas were fabled to have taken part in the *Gigantomachia*; see Ion 1529. The story is told at length by Apollodorus, i. 6, 1—2.—τὸν καλλίνικον, sc. κῶμον or ὕμνον. The meaning is, that he shared with the gods in the honour and glory of having defeated the rebels. Cf. Bacch. 1161, τὸν καλλίνικον κλεινὸν ἐξεπράξατο.

182. ἐπελθὼν. 'Go to Pholoe, and ask the Centaurs whom they would choose among all as the best man?' Pholoe was a mountain in Arcadia, where Hercules engaged with the Centaurs. Diodor. Sic. iv. 12, Φόλιος ἦν Κένταυρος, ἀφ' οὗ συνέβη τὸ πλησίον ὕρος Φολόην ὀνομασθῆναι. Οὗτος ξενίοις δεχόμενος Ἡρακλέα, τὸν κατακεχωμένον οἴνου πίθον ἀνέφεξε, &c.—ὃν Ἡρακλῆς μεγαλοπρεπῶς θάψας ὑπὸ τὸ ὕρος ἔθηκεν, ὃ στήλης ἐνδοξοῦ γέγονε κρεῖττον· Φολόη γὰρ ὀνομαζόμενον διὰ τῆς ἐπωνυμίας μνηύει τὸν ταφέντα, καὶ οὐ δι' ἐπιγραφῆς. Ovid, Fast. ii. 273, *Testis erit Pholoë, testes Stympthalides undae*. Virg. Aen. viii. 293, *Tu nubigenas, invicte, bimembres Hylaeumque Pholiumque manu, tu Cresia mactas Prodigia, et vastum Nemea subripe leonem*. For the use of ἐπελθεῖν, to visit, see Ion 1356, πᾶσαν δ' ἐπελθὼν Ἀσιᾶδ' Εὐρώπης θ' ὕρους γνώσει τάδ' αὐτός.

183. ἐγκρίναιεν. Dobree proposed ἐκρίναιεν. But though ἐκκριτος often means 'chosen out of many,' there is no reason why ἐγκρίναιεν may not mean 'to make a choice among many,' just as ἐκπρεπής and ἐμπρεπής are used in nearly the same sense. The primary sense of

κρίνειν (like *cernere*, from the same root) is 'to separate;' and it is clear that 'to separate from' is equivalent to 'to pick out amongst.'

184. It seems best, with the old editions, to put a longer stop at the end of the preceding verse, and to make this interrogative; 'Or do you suppose that they would not choose my son, whom you affirm to be a mere pretender?' (to bravery, v. 157.) Commonly, the sense is continued without a question, as if the meaning were ἐροῦ τίνα ἐγκρίναιεν ἄν, εἰ μὴ παῖδα τὸν ἐμόν. On εἶναι δοκεῖν see Aesch. Theb. 588, οὐ γὰρ δοκεῖν ἄριστος, ἀλλ' εἶναι θέλει,—a passage which Euripides probably had in view.

185. Δίρφυν δ' κτλ. So Musgrave and Hermann for Δίρφην τ'. 'Now, if you were to put the same question to Dirphys in Euboea, your birth-place, assuredly it would say nothing in your praise.' See v. 32. We may regard ἐρωτῶν as the *nominativus pendens*, like Androm. 669, εἰ σὺ παῖδα σὴν δούς τῷ πολιτῶν, εἴτ' ἔπασχε τοιάδε, σιγῇ κάθησ' ἄν; as if the poet had intended to add ἐπαινέσεις ἄν. We might however supply either ἐροῦ or ἐπελθε from the preceding; and this would be still easier if the old reading τ' for δ' were retained, so that the syntax would be, Φολόην ἐπελθὼν, Δίρφυν τ' ἐρωτῶν, ἐροῦ αὐτοὺς κτλ. In this case οὐτᾶν ἐπαινέσειαν would follow in the plural as a new sentence, 'Assuredly, they would give you no praise.' For οὐκ ἄν γ' in the next verse it is pretty clear that we should write οὐτᾶν, i. e. οὐτοὶ ἄν, this being the usual corruption. See *inf.* v. 1254. W. Dindorf, Kirchhoff, and Pflugk give οὐκ ἄν σ' ἐπαινέσειεν, with Reiske; Hermann οὐκ ἄν γ' κτλ.—One of the ancient names of the Euboeans was *Abantes*. Hom. Il. ii. 536, οἳ δ' Εὐβοίαν ἔχον μέγεια πνείοντες Ἀβάντες.

οὐ τὰν ἐπαινέσειεν· οὐ γὰρ ἔσθ' ὅπου
 ἐσθλόν τι δράσας μάρτυρ' ἂν λάβοις πάτραν.
 τὸ πάνσοφον δ' εὖρημα, τοξήρη σάγην,
 μέμφει· κλύων νῦν τὰπ' ἐμοῦ σοφὸς γενοῦ.
 ἀνὴρ ὀπλίτης δοῦλός ἐστι τῶν ὄπλων, 190
 καὶ τοῖσι συνταχθεῖσιν οὔσι μὴ ἀγαθοῖς
 αὐτὸς τέθνηκε δειλία τῇ τῶν πέλας,
 θραύσας τε λόγχην· οὐκ ἔχει τῷ σώματι
 θάνατον ἀμῦναι, μίαν ἔχων ἀλκὴν μόνον·
 ὅσοι δὲ τόξοις χεῖρ' ἔχουσιν εὖστοχον, 195
 ἐν μὲν τὸ λῶστον, μυρίους οἰστοὺς ἀφείς
 ἄλλοις τὸ σῶμα ῥύεται μὴ κατθανεῖν,
 ἐκὰς δ' ἀφεστὼς πολεμίους ἀμύνεται
 τυφλοῖς ὀρῶντας οὐτάσας τοξεύμασι,
 τὸ σῶμά τ' οὐ δίδωσι τοῖς ἐναντίοις, 200
 ἐν εὐφυλάκτῳ δ' ἐστί· τοῦτο δ' ἐν μάχῃ
 σοφὸν μάλιστα, δρῶντα πολεμίους κακῶς
 σῴζειν τὸ σῶμα μὴ 'κ τύχης ὠρμισμένους.
 λόγοι μὲν οἶδε τοῖσι σοῖς ἐναντίαν
 γνώμην ἔχουσι τῶν καθεστώτων πέρι. 205

189. μέμφει, you disparage, you speak slightly of, calling it *κάκιστον ὄπλον*, v. 161.

191—2. In this sentence the latter dative *δειλία* seems to explain the sense of the first, which is the *causal* dative so common in Euripides, διὰ τὸ τοὺς συνταχθέντας μὴ εἶναι ἀγαθοῦς. We should certainly have expected a genitive absolute; but the text does not appear to be faulty, unless we should read *σὺν τοῖς τε συνταχθεῖσιν*. Kirchhoff's conjecture has little to commend it, *κἀλλοισι συνταχθεῖς ἂν*, where the *ἂν* is indefensible.

193. τε. Perhaps δέ.

194. μίαν ἔχων. So Tyrwhitt for γ' ἂν. Reiske proposed *τήνδ'*, Musgrave *ἀντέχων*, which Bothe, after Porson, approves.

198. ἀμύνεται, *a se arcet*, in the true medial sense, though ἀμῦναι was used just above, because τῷ σώματι does not precisely represent the reflexive *ἑαυτῷ*.—ὀρῶντας κτλ., though they have their eyes open, they cannot perceive from whence the invisible arrows come.

203. μὴ 'κ τύχης, i. e. μὴ ἔξω τοξεύματος σταθέντας, 'stationed not out of bow-shot.' These words have been variously interpreted, most commentators regarding the accusative plural as a sort of *anacoluthon* for ὠρμισμένους, whereas it naturally agrees with πολεμίους. 'It is the wisest thing in a fight,' he says, 'to save one's own life, while one hits the enemy placed within one's reach.' Hermann and Pflugk take the sense to be, 'not standing out of the post which good luck has assigned you.' The metaphor, as applied to the enemy, is from a ship moored out of the reach of danger from the shore. Cf. v. 991, ὡς ἐντὸς ἔσται παῖς λυγροῦ τοξεύματος. Troad. 638, ἐγὼ δὲ τοξεύσασα τῆς εὐδοξίας, λαχοῦσα πλεῖον, τῆς τύχης ἡμάρτανον. Hermann says, "persimile illud est in Iph. Taur. 907, σοφῶν γὰρ ἀνδρῶν ταῦτα, μὴ 'κβάντας τύχης, καιρὸν λαβόντας, ἡδονὰς ἄλλας λαβεῖν," and so it is, if *τύχη* be taken as a correlative of *καιρὸν*, a point to aim at from a certain position that affords the chance of hitting it.

παῖδας δὲ δὴ τί τούσδ' ἀποκτεῖναι θέλεις;
 τί σ' οἶδ' ἔδρασαν; ἐν τί σ' ἡγοῦμαι σοφόν,
 εἰ τῶν ἀρίστων τ' ἄκγον' αὐτὸς ὦν κακὸς
 δέδοικας. ἀλλὰ τοῦθ' ὅμως ἡμῖν βαρὺ,
 εἰ δειλίας σῆς κατθανοῦμεθ' οὐνεκα, 210
 ὃ χρῆν σ' ὑφ' ἡμῶν τῶν ἀμεινόνων παθεῖν,
 εἰ Ζεὺς δικαίας εἶχεν εἰς ἡμᾶς φρένας.
 εἰ δ' οὖν ἔχειν γῆς σκῆπτρα τῇσδ' αὐτὸς θέλεις,
 ἔασον ἡμᾶς φυγάδας ἐξελθεῖν χθονός·
 βία δὲ δράσης μηδὲν, ἣ πείσει βίαν, 215
 ὅταν θεὸς σοι πνεῦμα μεταβαλὼν τύχη.
 φεῦ·
 ὦ γαῖα Κάδμου, καὶ γὰρ ἐς σ' ἀφίξομαι
 λόγους ὀνειδιστῆρας ἐνδατούμενος,
 τοιαῦτ' ἀμύνεθ' Ἡρακλεῖ τέκνοισί τε;
 ὃς εἰς Μινύαισι πᾶσι διὰ μάχης μολὼν 220
 Θήβαις ἔθηκεν ὄμμ' ἐλεύθερον βλέπειν.
 οὐδ' Ἑλλάδ' ἤνεσ', οὐδ' ἀνέξομαί ποτε
 σιγῶν, κακίστην λαμβάνων ἐς παῖδ' ἐμὸν,
 ἣν χρῆν νεοσσοῖς τοῖσδε πῦρ, λόγχας, ὅπλα
 φέρουσαν ἐλθεῖν, ποντίων καθαρμάτων 225

213. εἰ δ' οὖν κτλ. Something is here suppressed; but it is easy to supply it, if we attend to the uniform meaning of εἰ δ' οὖν, on which see Rhes. 572. ('You indeed ought in fairness to leave the country, rather than we;') but if you *do* choose to hold the sovereignty of this land in your own hands, then at least allow *us* to retire into exile.'

215. βίαν for λίαν Tyrwhitt. In the next verse the Paris MSS., according to Kirchhoff, have a variant θεοῦ τὸ πνεῦμα μεταβαλὼν τύχη. See *inf.* v. 480.

218. Ὀν ἐνδατεῖσθαι, which is used in the primary sense of *dividing* by Aeschylus, Theb. 574 (where the name Πολυνείκης is analyzed as πολὺν and νέικος), and in the secondary sense of *celebrating* in frag. 184 Herm., see the editor's note on that passage. The notion of *reproaching* or *reproachfully uttering* was probably derived from that very use of it.—τοιαῦτ' ἀμύνετε κτλ., 'is this the way that you protect Hercules and his chil-

dren?' So ταῦτα and τάδε are sometimes used for κατὰ ταῦτα &c. Cf. Iph. T. 299, δοκῶν Ἑρινὺς θεὰς ἀμύνεσθαι τάδε. *Inf.* v. 227—8.

220. Μινύαισι. Elmsley proposed Μινύαις ὅς εἰς ἅπασιν, but the υ was probably pronounced as our *w*, so that the word was in fact of three syllables. So in Electr. 314, μήτηρ δ' ἐμὴ Φρυγίοισιν ἐν σκυλεύμασι θρόνον ἀθήηται, where see the note. The figure of speech is a strong one, by which Hercules is described as meeting all the Minyae alone in single fight. Apollodor. ii. 4, 11, where the story of the Theban tribute to Erginus, king of the Minyae, is given at length, adds, Ἡρακλῆς δὲ λαβὼν ὅπλα παρ' Ἀθηνᾶς καὶ πολεμαρχῶν, Ἑργίνον μὲν ἔκτεινε, τοὺς δὲ Μινύας ἐτρέψατο, καὶ τὸν δασμὸν διπλοῦν ἠνάγκασε Θηβαίοις φέρειν.

225. ποντίων καθαρμάτων, i. e. τοῦ καθαίρειν πόντον. So in Trach. 1010, πάντων Ἑλλάνων ἀδικάτατοι ἄνθρωποι, οὓς

χέρσου τ' ἀμοιβὰς, ὧν ἐμόχθησεν χάριν.
τὰ δ' ὧ τέκν', ὑμῖν οὔτε Θηβαίων πόλις
οὔθ' Ἑλλάς ἀρκεῖ· πρὸς δ' ἔμ' ἀσθενὴ φίλον
δεδόρκατ', οὐδὲν ὄντα πλὴν γλώσσης ψόφον.
ῥώμη γὰρ ἐκλέλοιπεν ἦν πρὶν εἶχομεν

230

γῆρα δὲ τρομερὰ γυνὴ κάμαυρον σθένος.
εἰ δ' ἦν νέος τε καὶ σώματος κρατῶν,
λαβὼν ἂν ἔγχος τοῦδε τοὺς ξανθοὺς πλόκους
καθημάτωσ' ἂν, ὥστ' Ἀτλαντικῶν πέρα
φεύγειν ὄρων ἂν δειλία τοῦμὸν δόρυ.

235

ΧΟ. ἄρ' οὐκ ἀφορμὰς τοῖς λόγοισιν ἀγαθοὶ
θηγῶν ἔχουσι, καὶ βραδύς τις ἦ λέγειν ;

ΑΥΚ. σὺ μὲν λέγ' ἡμᾶς οἷς πεπύργωσαι λόγοις,
ἐγὼ δὲ δράσω σ' ἀντὶ τῶν λόγων κακῶς.

ἄγ', οἱ μὲν Ἑλικῶν, οἱ δὲ Παρνασοῦ πτυχὰς

240

δὴ Πολλὰ μὲν ἐν πόντῳ κατὰ δὲ δρία
πάντα καθαίρων, Ὀλεκόμαν ὁ τάλας. *Inf.*
v. 400, ποντίας θ' ἄλδς μυχοὺς εἰσέβαινε,
θνατοῖς γαλανείας τιθεὶς ἑρετμοῖς. The
destruction of pirates, whom Pindar seems
to allude to in calling these sea-monsters
θηγες ἀιδρόδικαι, *Nem.* i. 91, evidently
gave rise to the legend. As for ἀμοιβὰς,
it may be in apposition either to the
sentence, or to πῦρ, λόγχας &c., and ὧν
— χάριν is exegetical and pleonastic.

227. τὰ δ' ὧ τέκν' οὐ. "Malim ἅλλ' οὐ, τέκν', κτλ." Kirchhoff.

229. γλώσσης ψόφον. So the old Peleus is taunted as φωνὴν ἔχων, ἀδύνατος οὐδὲν ἄλλο πλὴν λέγειν μόνον, in *Androm.* 745.

233. τοὺς ξανθοὺς πλόκους, 'those flaxen locks,' said in contempt. The Greeks being usually dark-haired and swarthy-faced, the ξανθοί, like the Roman *candidi*, were of the fair and light-haired breed; and probably, as applied to the unwelcome Menelaus, it implied effeminacy. The article is added as in *Ion* 1266, τοὺς ἀκηράτους πλόκους, 'those unsullied locks of Creusa.'

234. Ἀτλαντικῶν ὄρων, beyond the western boundary of the world, *Hipp.* 3. — ὥστε φεύγειν ἂν is equivalent to ὥπως ἐφευγες or ὥστε ἐφυγες ἂν. Elmsley proposed νιν, but Pflugk quotes similar instances of ὥστε — ἂν from *Soph.* *Oed.* R. 375. *Trach.* 669. *Electr.* 755.—

Hartung would read πέραν, this being applied to *space*, πέρα usually to abstract things.

236. ἀφορμὰς κτλ. Similarly *Bacch.* 266, ὅταν λάβῃ τις τῶν λόγων ἀνὴρ σοφὸς καλὰς ἀφορμὰς, οὐ μέγ' ἔργον εἶ λέγειν, with which compare *Hec.* 1239—40, φεῦ φεῦ, βροτοῖσιν ὥς τὰ χρηστὰ πράγματα χρηστῶν ἀφορμὰς ἐνδίδωσ' αἰεὶ λόγων. Here then the sense is, 'Have not (as is proved by *Amphitryon's* unlooked-for eloquence) the good at all times subjects for their speeches (so as to speak readily), even though one is slow to discourse?'

238. σὺ μὲν κτλ. 'Do you, if you please, go on saying of me the words with which you are proudly elated; but I will do you evil in return for your (evil) words.' A person is said *πυργοῦσθαι* τινι when he is conceited with something. *Orest.* 1568, Μενέλαον εἶπον, ὃς πεπύργωσαι θράσει. *Rhes.* 122, αἰθων γὰρ ἀνὴρ, καὶ πεπύργωται θράσει.

240. πτυχὰς. The old reading was πτύχας, as if from πτύξ (see *Andr.* 1277), and ἐλθόντας. The order of the words would thus be, οἱ μὲν ἄνωχθε ὕλουργοὺς ἐλθόντας εἰς Ἑλικῶνα τέμνειν κορμούς, οἱ δὲ ἄνωχθε ἄλλους τὸ αὐτὸ ποιεῖν, ἐλθόντας εἰς Παρνασόν. But, as Pflugk observes, it is more likely that ἐλθόντες is the true reading, and so Kirchhoff has edited after *Dobree*. For κορμοὶ see *Hec.* 575. *Cycl.* 384.

τέμνειν ἄνωχθ' ἐλθόντες ὕλουργοὺς δρυὸς
 κορμούς· ἐπειδὰν δ' εἰσκομισθῶσιν πόλει,
 βωμὸν περίξ νήσαντες ἀμφήρη ξύλα
 ἐμπίμπρατ' αὐτῶν καὶ πυροῦτε σώματα
 πάντων, ἵν' εἰδῶσ' οὔνεκ' οὐχ ὁ κατθανὼν 245
 κρατεῖ χθονὸς τῆσδ', ἀλλ' ἐγὼ τὰ νῦν τάδε.
 ὑμεῖς δὲ, πρέσβεις, ταῖς ἐμαῖς ἐναντίοι
 γνῶμαισιν ὄντες, οὐ μόνον στενάξετε
 τοὺς Ἡρακλείους παῖδας, ἀλλὰ καὶ δόμου
 τύχας, ὅταν πάσχη τι, μεμνήσεσθε δὲ 250
 δοῦλοι γεγῶτες τῆς ἐμῆς τυραννίδος.

ΧΟ. ὦ γῆς λόχευμα, τοὺς Ἄρης σπείρει ποτὲ
 λάβρον δράκοντος ἐξερημώσας γένυν,
 οὐ σκῆπτρα, χειρὸς δεξιᾶς ἐρείσματα,

243. ἀμφήρη. For this word see Ion 1128. The Epic writers often combine ἀμφι and περι, 'on both sides of an object and all round it.' For the custom of forcing suppliants from an altar by fire, see Androm. 257, πῦρ σοι προσοίσω, κοῦ τὸ σὸν προσκέψομαι.

246. τὰ νῦν τάδε. See Heracl. 641, καὶ πρὸς γ' εὐτυχεῖς τὰ νῦν τάδε. The τάδε however may be explained as in Andr. 168, οὐ γάρ ἐσθ' Ἐκτωρ τάδε, and Tro. 100, οὐκέτι Τροία τάδε, i. e. 'what you now have before you to obey, is I, not Hercules.' So also Sophocles, Oed. Col. 67, ἐκ τοῦ κατ' ἄστυ βασιλέως τάδ' ἄρχειται.

247. πρέσβεις, the chorus of aged Thebans, who are threatened by Lycus for their disobedience, just as Aegisthus threatens the Argives in Agam. 1595 seqq. Elmsley remarks that here and in Pers. 836 the plural of πρέσβυς bears the unusual sense of γέροντες, whereas it elsewhere means 'ambassadors.'—στενάξετε Heath for στενάξετε.

252. The chorus, not to be intimidated by the menaces of a despot, call upon the Theban people to rise against him in defence of the oppressed, and to throw off the yoke. Had not the feebleness of age prevented them, they would themselves have been the first to take up arms against him.—This speech was restored to the chorus by H. Stephens, the MSS. giving it to Amphitryon.

Ibid. For λόχευμα, τοὺς Pflugk, Matth.,

Bothe, Kirch., Dind., give λοχέυμαθ', οὗς, after Pierson.; but it is hard to say why the one reading is better than the other. On the *praesens historicum* with ποτὲ, see Bacch. 2, Διόνυσος, ὃν τίκτει ποθ' ἡ Κάδμου κόρη. Here, (since the chorus are challenged to warlike action,) Ares is said to have sown the dragon's teeth, by a singular deviation from the common legend, which made the dragon to have been born from Ares (Apollodor. iii. 4, 1), and Cadmus to have slain it and cast the teeth on the earth at the suggestion of Athena. Perhaps he only means, 'whom Ares engendered, depriving the dragon, his offspring, of its teeth,' by the agency of Cadmus. But Kirchhoff thinks either something has been lost, or we should read οὗς Ἄρεως σπείρει ποτὲ Κάδμος δράκοντος κτλ.

254. From the mention of σκῆπτρα, which here seem to mean σκίπωνες, Hec. 65, as in Tro. 151, σκῆπτρῳ Πριάμου διεριδομένα, staves or walking-sticks, it might be inferred that only the old men of Thebes, viz. the chorus themselves, are exhorted to resist. But we cannot be sure how far the custom of carrying βακτηρίαι, so often spoken of by Aristophanes as characteristic of old men, may have been confined to them alone. So however old Peleus speaks, Andr. 588, σκῆπτρῳ δὲ τῷδε σὸν καθαίμαξω κάρα. The appeal may be addressed to the citizens generally, as σπαρτοὶ, descendants from the dragon.

ἀρεῖτε, καὶ τοῦδ' ἀνδρὸς ἀνόσιον κάρᾳ 255
 καθαιματώσεθ', ὅστις οὐ Καδμείῳς ὦν
 ἄρχει κάκιστος τῶν νέων ἔπηλυς ὦν ;
 ἀλλ' οὐκ ἐμοῦ γε δεσπόσεις χαίρων ποτέ,
 οὐδ' ἀπόνησα πόλλ' ἐγὼ καμῶν χερὶ
 ἕξεις, ἀπέρρων δ' ἔνθεν ἦλθες ἐνθάδε 260
 ὕβριζ'. ἐμοῦ γὰρ ζῶντος οὐ κτενεῖς ποτέ
 τοὺς Ἡρακλείους παῖδας· οὐ τοσόνδε γῆς
 ἔνερθ' ἐκείνος κρύπτεται λιπῶν τέκνα.
 ἐπεὶ σὺ μὲν γῆν τήνδε διολέσας ἔχεις,
 ὁ δ' ὠφελήσας ἀξίων οὐ τυγχάνει 265
 κάππειτα πράσσω πόλλ' ἐγὼ φίλους ἐμούς
 θανόντας εἴ δρῶν οὐ φίλων μάλιστα δεῖ ;
 ὦ δεξιὰ χεῖρ, ὡς ποθεῖς λαβεῖν δόρυ,
 ἐν δ' ἀσθενείᾳ τὸν πόθον διώλεσας.
 ἐπεὶ σ' ἔπαυσ' ἂν δοῦλον ἐννέποντα με, 270
 καὶ τάσδε Θήβας εὐκλεῶς ᾤκῆσαμεν,

257. It is rather obscure whether we should construe *κάκιστος τῶν νέων*, to which *ἔπηλυς ὦν* seems a natural exegesis, or, as Matthiae takes it, *ἄρχει τῶν νέων*, viz. the young and revolutionary party, not descended from the *σπαρτοί*, with which *ἐμοῦ γε* in the next verse presents a good antithesis, 'but you shall never be master over me, who am an old man,' and a supporter of the old dynasty.

260. *ἀπέρρων*, ἐς φθορὰν ἀπελθών. Cf. v. 1290. With the preceding line we may compare Aesch. Cho. 129, οἱ δ' ὑπερκόπως ἐν τοῖσι σοῖς πόνοισι χλίουσιν μέγα. Ion 1087, ἵν' ἐλπίξει βασιλεύσειν, ἄλλων πόνον εἰσπεσών.

262. οὐ τοσόνδε κτλ. 'I say, in my lifetime, though I might have said, so long as his spirit in Hades is capable of hearing and assisting his children.' It is not quite clear whether the chorus intend to hint that he is not yet really dead, but may yet return as an avenger; the words are purposely so chosen as to suit the result. They speak of φίλους ἐμούς θανόντας just below, as if they assumed that Hercules was no more. Pflugk supplies the sense thus: 'We are not so forgetful of their father, though absent, as to consent to your crime.'

266. ἐγώ. Contrasted with σὺ μὲν and ὁ δέ. 'And then do you accuse me of interfering (thwarting your intentions, v. 247,) because I take the part of a friend who is dead, when friends are most wanted?' Alcest. 822, τί φῆς; ἔπειτα δῆτά μ' ἐξενίζετε; ib. 831, κἄτα κωμάζω κάρᾳ στεφάνοις πυκασθεῖς;

269. τὸν πόθον. So one MS. and Plutarch, who cites this and the preceding verse in the Treatise *An seni sit gerenda respublica*, cap. xviii. (p. 793, C.) The Aldine reading is *πότμον*.

270. σέ, emphatic.—δοῦλον, cf. v. 251.

271. ᾤκῆσαμεν. Hermann gives *ὠνήσαμεν*, a feeble reading, on the ground that the sense should be *incoleremus*, which is that of the imperfect, *φκοῦμεν*, rather than of the aorist. But *οἰκεῖν* seems to be used, as it often is, for *διοικεῖν*. 'We would have governed Thebes in a creditable way, where you now exult in dwelling as king over us.' It seems the simplest way to supply *ἐν αἷς σὺ χαίρεις* (*οἰκῶν*), if the reading be right; because the emphatic *σὺ* requires some meaning, contrasted with the different state of things which would have existed under another ruler. Dobree rightly explains it by *αἷς ἐντροφῆς*, though he should have said *σὺ ἐντροφῆς*. It seems possible that the

ἐν αἷς σὺ χαίρεις. οὐ γὰρ εὖ φρονεῖ πόλις
στάσει νοσοῦσα καὶ κακοῖς βουλευμασιν·
οὐ γάρ ποτ' ἂν σὲ δεσπότην ἐκτήσατο.

- ME. γέροντες, αἰνῶ· τῶν φίλων γὰρ οὐνεκα 275
ὀργὰς δικαίας τοὺς φίλους ἔχειν χρεῶν
ἡμῶν δ' ἕκατι δεσπόταις θυμούμενοι
πάθητε μηδέν. τῆς δ' ἐμῆς, Ἀμφιτρύων,
γνώμης ἄκουσον, ἣν τί σοι δοκῶ λέγειν.
ἐγὼ φιλῶ μὲν τέκνα· πῶς γὰρ οὐ φιλῶ 280
ἄτικτον, ἀμόχθησα; καὶ τὸ κατθανεῖν
δεινὸν νομίζω· τῷ δ' ἀναγκαῖα τρόπῳ
ὅς ἀντιτείνει, σκαιὸν ἡγοῦμαι βροτόν.
ἡμᾶς δ' ἐπειδὴ δεῖ θανεῖν, θνήσκειν χρεῶν
μὴ πυρὶ καταξανθέντας, ἐχθροῖσιν γέλων 285
διδόντας, οὐμοὶ τοῦ θανεῖν μεῖζον κακόν·
ὀφείλομεν γὰρ πολλὰ δώμασιν καλά.
σὲ μὲν δόκησις ἔλαβεν εὐκλεῆς δορὸς,
ὥστ' οὐκ ἀνεκτὸν δειλίας θανεῖν σ' ὕπο,

poet wrote οὐχ ὡς σὺ χαίρεις, scil. οἰκῶν αὐτάς. Otherwise, we should have expected ἐν αἷς ὑβρίεις, without σὺ, as El. 68, ἐν τοῖς ἐμοῖς γὰρ οὐκ ἐνύβρισας κακοῖς.

275. Megara, the wife of Hercules, adopts a more submissive and resigned tone. She thanks the Thebans for their zeal in her behalf, but implores them not to exasperate Lycus by further opposition. She then turns to Amphitryon, and pleads that, though death is bitter both for herself and her children, still, as it is inevitable, it is wiser to meet it courageously. Their own reputation and the character of Hercules for bravery demand this. All their hopes of safety are now vain: Hercules is certainly dead, and Lycus is as certainly inexorable; for folly and cruelty are ever combined. Even were exile likely to be conceded, it is doubtful if it would prove a better lot than death.—This scene, it is evident, requires three actors; for Lycus was present not only while addressed by Amphitryon, but also to receive the request made to him by Megara at v. 327. He does not leave the stage till v. 335. See below, v. 1358.

Ibid. αἰνῶ, 'I thank you;' with the notion of *declining* an offer, which so often attaches to this verb.

278. πάθητε μηδέν. For μὴ δράσητε οὕτως ὥστε παθεῖν τι.

282. For τρόπῳ Dobree suggested πτόμῳ. But Pflugk well illustrates the periphrasis for ἀνάγκη by Rhés. 599, οὐ φαύλῳ τρόπῳ. Med. 751, ἐκουσίῳ τρόπῳ, for ἐκόν. Hel. 1547, ποιητῷ τρόπῳ, i. e. δολίῳς.—βροτῶν Kirchhoff, after Porson, for βροτόν.

285. πυρὶ. See v. 240 seqq.—γέλων κτλ., see the note on Med. 1361. The *taunt* would have been, that not even the asylum itself could save them from death.

287. ὀφείλομεν κτλ. As our house, viz. both Amphitryon and Hercules, have shown great prowess, so it is our duty now to repay the credit we owe to it, by showing equal firmness. A similar formula is μὴ καταισχύνειν δόμους. Hermann seems rash in adopting δαίμοσιν from Reiske. Not only is the sense entirely changed by this reading, but it becomes much less consistent with what follows.

289. δειλίας ὕπο, not 'through coward-

οὐμὸς δ' ἀμαρτύρητος εὐκλεὲς πόσις,
 τῶς τούσδε παῖδας οὐκ ἂν ἐκσῶσαι θέλοι
 δόξαν κακὴν λαβόντας· οἱ γὰρ εὐγενεῖς
 κάμνουσι τοῖς αἰσχροῖσι τῶν τεκνῶν ὕπερ,
 ἐμοὶ τε μίμημ' ἀνδρὸς οὐκ ἀπωστέον.
 σκέψαι δὲ τὴν σὴν ἐλπίδ', ἥ λογίζομαι. 295
 ἦξιεν νομίζεις παῖδα σὸν γαίας ὑπο·
 καὶ τίς θανόντων ἦλθεν ἐξ Ἀίδου πάλιν ;
 ἄλλ' ὥς λόγιοισι τόνδε μαλθάξαίμεν ἄν·
 ἦκιστα· φεύγειν σκαιὸν ἄνδρ' ἐχθρὸν χρεῶν,
 σοφοῖσι δ' εἴκειν καὶ τεθραμμένοις καλῶς· 300
 ῥᾶον γὰρ αἰδοῦς ὑποβαλὼν φίλ' ἂν τύχοις.
 ἦδη δ' ἐσῆλθέ μ' εἰ παραιτησαίμεθα

ice,' but 'with cowardice,' as ὑπὸ is used in Hipp. 1299. Tro. 346, &c.

291. The ὥς should apparently be changed either into καὶ with which it is frequently confounded (see v. 801.) or into ὅς, as Stephens proposed. The sense is, 'You, Amphitryon, are εὐκλεὲς δορί,' viz. in the war against the Taphians, and Hercules requires no witnesses to prove his εὐκλεία. Those who attested and related the exploits of individuals in battles were called μάρτυρες, as Electr. 377, τίς δὲ πρὸς λόγῃν βλέπων μάρτυς γένοιτ' ἂν ὅστις ἐστὶν ἀγαθός; Now the reading ὥς could only mean, 'he does not require witnesses to prove that he would not be willing to let his children live if they were cowards:' which is absurd. Not less harsh would it be to take ὥς in the sense of ὥστε. The passage in Phoen. 492, μάρτυρας δὲ τῶνδε δαίμονας καλῶ, ὥς πάντα πράσσωσι κτλ., where the best MSS. give καὶ for ὥς, confirms the contrary correction here.

293. The old reading, τοῖς ἐχθροῖσι, was corrected by H. Stephens, on the pretended authority of MSS. The γὰρ, showing that this clause explains the preceding, makes the correction necessary: and the two words are often confused.

296. γαίας ὑπο, 'from below the earth.' Hec. 53, περᾷ γὰρ ἥδ' ὑπὸ σκηνῆς πόδα Ἀγαμέμνονος. W. Dindorf is clearly wrong in giving γαίας ὑπερ after Dobree. —On καὶ τίς, expressing incredulity, see Hel. 583.

298. ἄλλ' ὥς. Supply ἐλπὶς ἐστί. 'But perhaps you think that we may

soften this man by arguments.'

299. φεύγειν κτλ. 'One should get away from (i. e. by death or otherwise) a foolish man who is an enemy, but should comply with the wise and well-educated; for more easily from them you may obtain mercy, by applying courtesy.' The sentiment, which conveys a great truth, 'it is better to have a man of birth and education for one's enemy,' is enunciated in Heracl. 458, τοῖς σοφοῖς εὐκτὸν σοφῶ ἐχθρὸν συνάπτειν, μὴ ἀμαθεὶ φρονήματι πολλῆς γὰρ αἰδοῦς κἀτυχῆς τις ἂν τύχοι. Electr. 294, ἐνεστί δ' οἷκτος ἀμαθίᾳ μὲν οὐδαμοῦ, σοφοῖσι δ' ἀνδρῶν. Barnes well compares Il. xv. 203, στρεπταὶ μὲν τε φρένες ἐσθλῶν.—For τεθραμμένοις καλῶς compare Hec. 600, ἔχει γὰρ μέντοι καὶ τὸ θρεφθῆναι καλῶς δίδαξιν ἐσθλοῦ. Stobaeus cites this distich (299—300), Flor. iv. 25, from Euripides, but without the name of the play.

301. The old reading was ὑπολαβὼν φίλ' ἂν τελοῖς, but there are variants τέλοισι and τέμοις in the MSS. To Brunck is due ὑποβαλὼν, to H. Stephens τύχοις. Both seem clearly right: ὑποβαλεῖν φίλα is *suggestere*, to try the use of a friendly compliance rather than an obstinate resistance.

302. ἦδη δ' κτλ. 'It has indeed occurred to me before now, that perhaps we might obtain by entreaty exile for my children here; yet even this is a wretched fate, with piteous poverty to place them in safety; (put safety upon them). Pflugk shows that παραιτεῖσθαι signifies to beg one thing in place of another, i. e.

φυγὰς τέκνων τῶνδ'· ἀλλὰ καὶ τόδ' ἄθλιον,
 πενία σὺν οἰκτρῇ περιβαλεῖν σωτηρίαν
 ὥς τὰ ξένων πρόσωπα φεύγουσιν φίλοις 305
 ἐν ἡμαρ ἡδὺ βλέμμ' ἔχειν φασὶν μόνον.
 τόλμα μεθ' ἡμῶν θάνατον, ὃς μένει σ' ὅμως.
 προκαλούμεθ' εὐγένειαν, ᾧ γέρον, σέθεν
 τὰς τῶν θεῶν γὰρ ὅστις ἐκμοχθεῖ τύχας,
 πρόθυμός ἐστιν, ἡ προθυμία δ' ἄφρων 310
 ὃ χρὴ γὰρ οὐδεὶς μὴ χρεῶν θήσει ποτέ.
 ΧΟ. εἰ μὲν σθενόντων τῶν ἐμῶν βραχιόνων
 ἦν τίς σ' ὑβρίζων, ῥαδίως ἐπαύσατ' ἄν·
 νῦν δ' οὐδέν ἐσμεν· σὸν δὲ τοῦντεῦθεν σκοπεῖν
 ὅπως διώσει τὰς τύχας, Ἀμφιτρύων. 315

at once to deprecate and to request. By περιβαλεῖν is here meant, to invest another with a thing, to wrap it round them so that it cannot easily be taken away; αὐτοῖς, not ἡμῖν, being understood, for the latter would have required περιβαλέσθαι. Cf. Iph. Aul. 934, τοσοῦτον οἶκτον περιβαλὼν καταστειλῶ (quoted by Barnes). Similarly Tacitus, Agric. 20, egregiam famam paci circumdedit, 'he invested peace with an excellent character.'

305. φίλοις is Matthiae's reading for φίλοι, and it affords a satisfactory sense, while it accounts for the corruption on the ground that the transcribers took φεύγουσιν for the verb instead of the participle. The reason is given why exile is so little to be desired; one becomes a burden to unwilling friends. 'The face of a host has a kind look for exiled friends for one single day only, as men say,' i. e. on the very next day they begin to look discontented at the unwelcome burden. H. Stephens pretended that he found ἐν τ' ἡμαρ in MSS., and hence Hermann unsuspectingly edits it. Klotz, in his preface to Pflugk's edition (p. viii—ix), prefers the old reading, and thinks the *asyndeton* emphatic and appropriate:— 'strangers' faces friends shun; they say they (the strangers) have a pleasing look for one day only.' But it must be confessed that this sounds bare and abrupt compared with Matthiae's reading, which W. Dindorf and Kirchhoff have adopted.

307. ὅμως, i. e. εἴτε τολμᾷς εἴτε μὴ τολμᾷς.

309—10. Here the old reading has been restored, while most of the recent editors have accepted the conjectures of Reiske and Musgrave, ἐκμοχθεῖν and ἡ προθυμία γ'. There is no better test of the unsoundness of an alteration, than the fact of a well-practised ear being offended at it, even under the impression that the MSS. really so give it. Here the γε is altogether bad, and unlike Euripides, who never uses that important particle as a mere metrical makeshift. See *inf.* 1302. The use of ἐκμοχθεῖν here is very peculiar. We may compare ἐκπονεῖν θάνατον in v. 581, 'to avert death by undertaking trouble.' Barnes renders it by *perdurat*, but it rather appears to mean μόχθοις ἐκφεύγειν, ἐκβῆναι, whereas commonly it is 'to acquire by labour,' as Suppl. 451, ὥς τῷ τυράννῳ πλείον' ἐκμοχθῇ βίον. Cf. Iph. T. 1455. *inf.* 1369. Translate: 'For whoever tries to alter by his own pains the dispensations of the gods, is zealous indeed, but his zeal boots him not.' Hermann well compares Herac. 614, μόρσιμα δ' οὔτι φυγεῖν θέμις, οὐ σοφία τις ἀπώσεται, ἀλλὰ μάταν ὁ πρόθυμος ἀεὶ πόνον ἐξεῖ.

311. χρεῶν. So Porson on Phoen. 5, for θεῶν. Hermann well compares a verse cited by Plutarch, p. 103, B, τό τοι χρεῶν οὐκ ἐστὶ μὴ χρεῶν ποιεῖν.

315. διωθεῖν is to make one's way through opposing forces by thrusting them aside. Aesch. frag. Prom. Sol. 182, 9, βαλὼν διώσεις ῥαδίως Δίγυν στρατόν. Herac. 995, διάσας καὶ κατακτείνας ἐμοὺς ἐχθροὺς. So παρωθεῖν, Andr. 30.

- ΑΜ. οὔτοι τὸ δειλὸν οὐδὲ τοῦ βίου πόθος
 θανεῖν ἐρύκει μ', ἀλλὰ παιδὶ βούλομαι
 σῶσαι τέκν'. ἄλλως δ' ἄδυνάτων ἔοικ' ἐρᾶν.
 ἰδού πάρεστιν ἦδε φασγάνῳ δέρη
 κεντεῖν, φονεύειν, ἰέναι πέτρας ἄπο· 320
 μίαν δὲ νῶν δὸς χάριν, ἄναξ, ἱκνούμεθα.
 κτείνόν με καὶ τήνδ' ἀθλίαν παίδων πάρος,
 ὥς μὴ τέκν' εἰσίδωμεν, ἀνόσιον θέαν,
 ψυχορραγοῦντα καὶ καλοῦντα μητέρα
 πατρός τε πατέρα· τᾶλλα δ', εἰ πρόθυμος εἶ, 325
 πρᾶσσο· οὐ γὰρ ἀλκὴν ἔχομεν ὥστε μὴ θανεῖν.
- ΜΕ. καὶ γὰρ σ' ἱκνούμαι χάριτι προσθεῖναι χάριν,
 ἡμῖν ἵν' ἀμφοῖν εἰς ὑπουργήσης διπλᾶ·
 κόσμον πάρες μοι παισὶ προσθεῖναι νεκρῶν
 δόμους ἀνοίξας· νῦν γὰρ ἐκκεκλήμεθα· 330
 ὥς ἀλλὰ ταῦτά γ' ἀπολάχωσ' οἴκων πατρός.
- ΛΥΚ. ἔσται τάδ'· οἴγειν κλήθρα προσπόλοις λέγω.
 κοσμεῖσθ' ἔσω μολόντες· οὐ φθονῶ πέπλων.
 ὅταν δὲ κόσμον περιβάλῃσθε σώμασιν,
 ἧξω πρὸς ὑμᾶς νερτέρᾳ δώσων χθονί. 335
- ΜΕ. ὦ τέκν', ὁμαρτεῖτ' ἀθλίῳ μητρὸς ποδὶ
 πατρῶον ἐς μέλαθρον, οὗ τῆς οὐσίας

316. Amphitryon appears to be convinced by the arguments of Megara, that further resistance is vain. It was not to save his own life, but the lives of Hercules' children, that he resisted the demand of Lycus. However, he is willing to die. All he asks is that he and Megara may be slain first, and spared the pang of witnessing the children's death.

325. εἰ πρόθυμος εἶ, for εἰ βούλει, εἰ ἐπιθυμεῖς. It is hard to understand on what grounds Matthiae proposed, and Pflugk, Kirchhoff, and W. Dindorf have adopted, ἡ πρόθυμος εἶ. Cf. v. 310. Of course τᾶλλα πρᾶσσε is a euphemism for ἀπόκτεινε, to which εἰ βούλει is a perfectly natural adjunct.

330. ἐκκεκλήμεθα W. Dindorf for —είσμεθα. See above, v. 53, and on Hec. 487.—ἀπολάχωσι, for μέρους τύχωσι. 'That *this* at least they may take for their own from their father's house,' viz.

a few ornaments out of all the property which they, as the heirs, would be said *λαγχάνειν*. Properly, ἀπολαγχάνειν is 'to have a share of a thing all to oneself,' as Ion 609, κοινουμένη τὰς συμφορὰς τὰς πρόσθεν, ἀπολαχούσα νῦν αὐτὴ καθ' αὐτὴν τὴν τύχην οἷσι πικρῶς.

335. ἧξω πρὸς ὑμᾶς, I will return to you. Bothe's explanation is absurd, ἧξω προσδώσω ὑμᾶς (praeter Creontem) νερτέρᾳ χθονί. Compare v. 720, χάρει πρὸς αὐτὴν καὶ κόμισ' ἐκ δωμάτων.

337. οὐ τῆς οὐσίας. Pflugk thinks this may mean 'the reality of which others possess, while the name alone is yet ours.' But it is enough to understand by it τῶν χρημάτων, in reference to the permission just granted to them, to take what was in fact their own.—Megara and her children follow Lycus off the stage at these words. They enter by the side, he by the central door. Amphitryon alone remains to utter

ἄλλοι κρατοῦσι, τὸ δ' ὄνομ' ἔσθ' ἡμῶν ἔτι.

AM. ὦ Ζεῦ, μάτην ἄρ' ὁμόγαμόν σ' ἐκτησάμην,
μάτην δὲ ἡ παιδός τοι νεῶν ἐκλήζομεν.

340

σὺ δ' ἦσθ' ἄρ' ἦσσον ἡ' δόκεῖς εἶναι φίλος.
ἀρετῇ σε νικῶ θνητὸς ὦν θεὸν μέγαν.

παῖδας γὰρ οὐ προὔδωκα τοὺς Ἡρακλέους.

σὺ δ' ἐς μὲν εὐνὰς κρύφιος ἡπίστω μολεῖν,

τάλλότρια λέκτρα δόντος οὐδενὸς λαβὼν,

345

σώζειν δὲ τοὺς σοὺς οὐκ ἐπίστασαι φίλους.

ἀμαθής τις εἶ θεός, ἡ δίκαιος οὐκ ἔφυς.

XO. αἴλινον μὲν ἐπ' εὐτυχεῖ

στρ. α'.

a brief soliloquy on a subject of which the poet is fond,—accusation of the gods for their alleged injustice and immorality. Compare *Ion* 436 seqq. In a similar spirit *Alcmena* exclaims, *Heracl.* 718, Ζεὺς ἐξ ἐμοῦ μὲν οὐκ ἀκούσεται κακῶς· εἰ δ' ἐστὶν ὅστις αὐτὸς οἶδεν εἰς ἐμέ.

340. *παιδός τοι νεῶν*. These words are corrupt. Elmsley's conjecture seems the best, *παίδων γονέ' ἐμῶν*. (On the short ᾗ of the accusative see *Electr.* 598.) Nauck proposes *γονέ' ἐμοῦ σ'*. Scaliger's *κοινεῶν* is ingenious, were there any authority for a word formed like *λυμεῶν*. Hermann suggests *παιδὸς γονέα νῶν*, i. e. for me and *Alcmena*. The true reading is so uncertain, that the corrupt words are retained in the text. The MSS. present the slight variant *τὸν* for *τοῖ*. One might suggest *γονέα σ' ὄντ' ἐκλήζομεν*.

341. *ἦσσον*. So *Fix* (ap. *Kirch.*) for *ἦσων*.

348. The chorus, in a long and remarkable ode, chiefly in the glyconeian metre, celebrates the twelve labours of *Hercules*. They begin by observing, that as *Phoebus* the god of joy sometimes sings a mournful strain after, or close upon, a song of happiness, so they will now commence a eulogy on *Hercules*, even though a dirge at his supposed death might appear more appropriate. They then describe his exploits in the following order: (1) the capture of the Nemean lion; (2) the victory over the Centaurs; (3) the slaying of the golden-antlered stag; (4) the taming of the horses of the Thracian *Diomedes*; (5) the slaying of *Cynus*; (6) the getting of the golden apples from the *Hesperides*; (7) the clearing of the navigable seas from monsters; (8) the

sustaining the heavens in place of *Atlas*; (9) the victory over the Amazons, and the securing of the golden belt from the queen *Hippolyte*; (10) the destruction of the Lernaean hydra; (11) the defeat of the triple-bodied *Geryon*; (12) the descent into *Hades* to fetch *Cerberus*. Later writers, it should be observed, deviate a little from *Euripides* in their accounts of the twelve labours, which *Apollodorus* in the second book and *Diodorus Siculus* in the fourth enumerate as follows, and very nearly in the same order: (1) the Nemean lion; (2) the Lernaean hydra; (3) the golden-horned stag; (4) the Erymanthian boar, in conjunction with the Centaurs; (5) cleansing the stables of *Augeas*; (6) driving off the birds from the lake *Stymphalus*; (7) capturing the Cretan bull; (8) *Diomedes's* horses; (9) girdle of *Hippolyte*; (10) *Geryon's* oxen; (11) the golden apples; (12) *Cerberus*. *Martial*, ix. 102, has this brief enumeration of ten labours:—

“ Si cupis Alcidae cognoscere facta prioris,
Disce; Libyn domuit; aurea poma tulit;
Peltatam Scythico discinxit Amazona nodo;
Addidit Arcadio terga leonis apro.
Aeripedem sylvis cervam, Stymphalidas astris
Abstulit; a Stygia cum cane venit aqua.
Fecundam vetuit reparari mortibus Hydram;
Hesperias Tusco lavit in amne boves.”

Where *Libyn domuit* is the defeat of *Antaeus* the giant in a wrestling match; an

μολπα Φοῖβος ἱακχεῖ,
 τὰν καλλίφθογον κιθάραν 350
 ἐλαύνων πλήκτρῳ χρυσέῳ·
 ἐγὼ δὲ τὸν γᾶς ἐνέρων τ' ἐς ὄρφναν
 μολόντα παῖδ' εἶτε Διὸς νιν εἶπω
 εἴτ' Ἀμφιτρύωνος ἱνιν,
 ὑμνήσαι, στεφάνωμα μό- 355
 χθων, δι' εὐλογίας θέλω.
 γενναίων δ' ἀρεταὶ πόνων
 τοῖς θανούσιν ἄγαλμα.
 πρῶτον μὲν Διὸς ἄλσος
 ἡρήμωσε λέοντος, 360
 πυρσῷ δ' ἀμφεκαλύφθη
 ξανθὸν κράτ' ἐπινωτίσας
 δεινῷ χάσματι θηρός·
 τὰν τ' ὀρεινόμενον ἀγρίων ἀντ. α'.

exploit recorded by Diodorus in connexion with the expedition to Spain for the oxen of Geryon, lib. iv. 17; but by Apollodorus described as an adventure in the attempt to gain the golden apples, ii. 5. 11.

Ibid. ἐπ' εὐτυχεῖ μολπᾷ. It seems best to explain this, 'after a joyful strain,' rather than, with Hermann, "felicem eventum ominans," i.e. on the hope of a prosperous event. Apollo, though by nature averse to doleful strains, is sometimes compelled to sing them. *Iipse meum flevi, dixit Apollo, Linon*, Martial, ix. 37, 4. Athenaeus alludes to the passage, though he does not seem to have understood it aright, lib. xiv. p. 619, C., λίγος δὲ καὶ αἴλιος, οὐ μόνον ἐν πένθεσιν, ἀλλὰ καὶ ἐπ' εὐτυχεῖ μολπᾷ, κατὰ τὸν Εὐριπίδην. The interpolator in Iph. Aul. 1522 perhaps thought of this passage, κληίσωμεν Ἀρτεμιν ὡς ἐπ' εὐτυχεῖ πότμῳ.

350. καλλίφθογον H. Stephens for καλλίφθοτον. On the ὕ in χρύσεος see Med. 633. Tro. 520. 856.

355. στεφάνωμα μόχθων. The accusative in apposition to the sentence.

357. ἀρεταὶ πόνων, the merit, or poetic fame, resulting from generous toils, is an honour to the dead. Here ἀρετὴ is a synonym of δόξα or εὐδοξία.

359. Διὸς ἄλσος, Nemea, which was about a mile and a half from the lion's

cave, and which in the time of Pausanias contained a temple of Ζεὺς Νέμειος, θέας ἄξιος, lib. ii. 15, 2. Theocr. xxv. 168, θηρίον αἰνολέοντα, κακὸν τέρας ἀγροιώταις, κοιλὴν αἰλιν ἔχοντα Διὸς Νεμέοιο παρ' ἄλσος,—where a detailed account is added of the capture and destruction of the monster. The cave itself was half-way between Nemea and Mycenae, in a mountain called Τρητὸν, from its natural hollows, Diodor. Sic. iv. 11, &c.

362. ἐπινωτίσας, 'having overspread,' 'having laid over the back of,' &c. Hesychius, (quoted by Porson on Phoen. 663,) ἐνώτισε, τὰ νῶτα περιεσκέπασεν. Photius, νωτίσαι' ἐπάρασθαι ('to take upon oneself'). Compare Rhés. 208, λύκειον ἀμφὶ νῶτον ἄψομαι δορὰν, καὶ χάσμα θηρὸς ἀμφ' ἐμῷ θήσω κάρα. The lion's skin was drawn over Hercules' back, so that the fore-legs met under his chin, and the jaws covered his face like a mask.

364—74. The fight with the Centaurs. —This appears to take the place of the more common legend of the capture of the Erymanthian boar. Both Diodorus Siculus and Apollodorus relate the one adventure as either part of the other, or as happening about the same time (ἅμα τούτοις πραττομένοις, Diod. iv. 12). But these writers place the scene of the fight in Pholoë of Arcadia (sup. v. 182),

Κενταύρων ποτὲ γένναν 365
 ἔτρωσεν τόξοις φονίοις,
 ἐναίρων πτανοῖς βέλεσιν.
 ξύννοιδε Πηγνεῖος ὁ καλλιδίνας
 μακραί τ' ἄρουραι πεδίων ἄκαρποι
 καὶ Πηλιάδες θεράπναι 370
 σύγχορτοί θ' Ὀμόλας ἔναυ-
 λοι, πεύκαισιν ὅθεν χέρας
 πληροῦντες χθόνα Θεσσαλῶν
 ἱππείαις ἐδάμαζον
 τάν τε χρυσοκάρανον 375
 δόρκα ποικιλόνωτον
 συλήτειραν ἀγρωστᾶν
 κτείνας, θηροφόνον θεᾶν
 Οἰνωᾶτιν ἀγάλλει
 τεθρίππων τ' ἐπέβα 380
 καὶ ψαλίοις ἐδάμασσε πώλους
 Διομήδεος, αἱ φονίαισι φάτναις ἀχάλιν' ἐθόαζον

whereas Euripides represents it to have occurred in Thessaly. He appears indeed to confound the Homeric narrative, Il. i. 267, Od. xxi. 295, of the battle of the Lapithae and the Centaurs, with another and distinct event, the slaughter of the Centaurs in Arcadia by Hercules.—ὄρει- νόμον Canter for —ων.

366. ἔστρωσεν Kirchhoff after Reiske.

370. θεράπναι, i. e. σταθμοί, the abodes on Mount Pelion. See on Bacch. 1043, Iph. A. 1499, Troad. 1070.—σύγχορτοι, 'neighbouring,' Androm. 17.—Ὀμόλας, a mountain in Thessaly, near the Peneus, the vale of Tempe, and Mount Ossa. See Theocr. vii. 103.

372. πεύκαισιν. For the dative with πληροῦν see the note on Bacch. 19. Both Diodorus and Apollodorus represent the Centaurs as armed with πεύκαι or ἐλάται (stone-pines or silver-firs) and huge fragments of rock. That Mount Pelion abounded with stone-pines may be inferred from the mention of πεύκαι Πηλιάδες in Alcest. 915. Compare Iph. A. 1047, 1058, ἀνὰ δ' (f. ἄμα δ') ἐλάταισι στεφανώδει τε χλόῃ θίασος ἔμολεν ἱπποβάτας Κενταύρων.—ἱππείαις, i. e. καθιππαζόμενοι, overrunning them

and conquering the inhabitants, and so rendering the fertile plains ἄκαρποι, v. 369.

375. Apollodor. ii. 5, 3, τρίτον ἄθλον ἐπέταξεν αὐτῷ τὴν Κερυνίτιν ἔλαφον εἰς Μυκήνας ἔμπνουν ἐνεγκεῖν. Ἦν δὲ ἡ ἔλαφος ἐν Οἰνῇ χρυσόκερως, Ἀρτέμιδος ἱερὰ, διδὲ καὶ βουλόμενος αὐτὴν Ἡρακλῆς μῆτε ἀνελεῖν μῆτε τρώσαι, συνεδίωξεν ὅλον ἐνιαυτόν. This subject was mentioned by Euripides in the *Temenidae*; see frag. 737, Dind.

377. ἀγρωστᾶν Canter for ἀγρώσταν.

379. Οἰνωᾶτιν. Musgrave, after others, cites Hesychius, Οἰνωᾶτιν Ἀρτεμιν, τὴν ἐν Οἰνῇ τῆς Ἀργείας. Perhaps Bothe rightly gives Οἰνωᾶτιν, which suits the metre equally well. The place was called Οἰνῶη, and Aldus recognizes the short *o*, in giving οἰνόα τιν'. Stephanus of Byzantium however gives Οἰνωᾶτις Ἀρτεμῖς, ἡ ἐν Οἰνῇ τῆς Ἀργείας ἰδρυμένη—ἀγάλλει, honours with the spoils.

380. ἐπέβα κτλ. 'mounted (i. e. drove under the yoke) and tamed with the bit.' For the horses of Diomedes, which were said to devour human flesh, see Alcest. 494 seqq.

383. ἐθόαζον, 'dispatched,' 'quickly

κάθαιμα σῖτα γέννυσι, χαρ-
 μοναῖσιν ἀνδροβρῶσι δυστράπεζοι
 περῶν δ' ἀργυρορρύταν Ἐβρον
 ἐξέπρασσε μόχθον
 Μυκηναίῳ πονῶν τυράννῳ,
 τάν τε Μηλιάδ' ἄκταν
 Ἀναύρου παρὰ πηγὰς
 Κύκνον [δὲ] ξεινοδαΐκταν
 τόξοις ὤλεσεν, Ἀμφαναί-
 ας οἰκήτορ' ἄμικτον
 ὕμνωδούς τε κόρας
 ἦλθεν ἐσπερίαν ἐς αὐλάν,

385

390

ἀντ. β'.

395

devoured.' See Iph. T. 1141. Phoen. 794, where it means 'to move quickly.' Here ἀχάλινα seems to be used adverbially, like κλεινὰ in v. 61. The passage is one of those purely idiomatic sentences which cannot closely be rendered into another language. The sense is, 'they dispatched without restraint the gory food with their jaws, feeding horribly on the welcome diet of man's flesh.'

386. περῶν δ'. The same labour is still being described:—'So, crossing the silver-flowing Hebrus, he performed the task, toiling for the lord of Mycenae,' Eurystheus. So Hercules says of himself in answer to the Chorus, in Alcest. 481, Τιρυνθίῳ πρᾶσσω τιν' Εὐρυσθεὶ πόνον, which confirms the conjecture of W. Dindorf, (required by the metre,) ἐξέπρασσε μόχθον for ἐξεπείρασ' ὄχθον, where μόχθον is Musgrave's emendation. Pflugk seems independently to have given ἐξέπραξε μόχθον. But W. Dindorf's περῶν δ' is better than Pflugk's πέραν ἀργυρορρύτα δ' Ἐβρον. The old reading was πέραν δ'. Hermann reads πέραν δ' ἀργυρορρύταν Ἐβρον | ἐξεπείρασ' ὄχθον, Matthiae ἐκπείρασεν ὄχθον. The Hebrus is called ἀργυρορρύτης probably as flowing through a land rich in the precious minerals.

389. Μηλιάδ' Hermann for Πηλιάδ'. This seems clearly right; for the Anaurus flowed into the Melian gulf near Pagasae, the birth-place of Jason, whom Apollonius describes as crossing the Anaurus on foot, Argon. i. v. 9. The Aldine reading Ἀναύρου παρὰ πύλας has been corrected from the MSS., which give πηλὰς or πηγὰς. Both absurdly edits ἀναύρῃ πόρε πύλας, 'gave a way to

the torrent' (the Peneus) by bursting a passage through the mountains.

391. Κύκνον δὲ MSS. Hermann reads τε for δὲ, and it is certainly remarkable that the former particle is used throughout in connecting the narrative of the successive labours. But Kirchhoff acutely perceived that the δὲ should be omitted, and ξεινοδαΐκταν restored for ξеноδαΐκταν. The syntax is, περῶν τε τὰν Μηλιάδα ἄκταν, Κύκνον ὤλεσε. The story of Cycnus is told at length in Hesiod's 'Shield of Hercules.' This perfidious robber is mentioned also in Alcest. 503.—Ἀμφαναίᾱς, a region of Thessaly, on the authority of Stephanus of Byzantium, quoted by Musgrave. Ἀμφαναία (γῆ) means the district of the town Ἀμφαναί, a name derived perhaps from its conspicuous position on a hill or an open plain. Compare Ζεὺς Φαναῖος, Rhés. 355.—ἄμικτον, unsociable, not to be conversed with: δυσσμίλητον, ἄξενον, ἀπηνή, J. Barnes.

394. ὕμνωδούς κόρας, the singing damsels, the daughters of Hesperus.—ἐσπερίαν Musgrave for ἐσπέριον, on account of the metre, which is logaoedic. The next verse may be called dactylic with the anacrusis of two short syllables. The ὤ in χρύσεος is as above, v. 351. The slight change of χρύσειον — μηλοφόρον for χρυσεών — μηλοφόρον, is due to Wakefield, and seems rightly to have been admitted by Kirchhoff and W. Dindorf. The apples themselves were χρύσεα and the leafy twigs were apple-bearing; nor is there any metrical reason why the poet should have inverted the natural meaning of the two epithets.

χρύσειον πετάλων ἄπο μηλοφόρων χερὶ καρπὸν
ἀμέρξων,

δράκοντα πυρσόνωντον, ὃς
ἄπλατον ἀμφελικτὸς ἔλικ' ἐφρούρει,
κτανών· ποντίας θ' ἄλδος μυχοῦς

400

εἰσέβαινε, θνατοῖς
γαλανείας τιθεὶς ἑρετμοῖς·
οὐρανοῦ θ' ὑπὸ μέσσαν
ἐλαύνει χέρας ἔδραν,

* Ἀτλαντος δόμον ἐλθών·
ἀστρωπούς τε κατέσχευ οἴ-
κους εὐανορία θεῶν·

405

τὸν ἱππευτάν τ' Ἀμαζόνων στρατὸν

στρ. γ'.

393. After ὃς Hermann adds σφ', which is hardly suited to a choral verse, though the last syllable should properly be long. Here it is probable that Euripides allowed himself a slight metrical licence. See on Cycl. 56. Bothe gives ὅστ' ἄπλατον κτλ. Pflugk mentions with dispraise what is really a plausible conjecture of Theodore Bergk, ζάπλουτον for ἄπλατον.—ἀμφελικτὸς for ἀμφ' ἔλικτον is Scaliger's correction. The simple sense is, 'the dragon which guarded the sacred (unapproachable) tree by twining round it.' Here as in Hel. 1331, Bacch. 1171, ἔλιξ seems pretty nearly a synonym of πτόρθος.

400. ἄλδος μυχοῦς. Another of his labours; cf. v. 225. Pind. Isthm. iv. 73 (v. 95), υἱὸς Ἀλκμήνας, ὃς Οὐλυμπόνδ' ἔβα, γαίης τε πάσας καὶ βαθυκρήμνου πολιῆς ἄλδος ἐξευρὼν θέναν, ναυτιλιασί τε πορθμὸν ἀμερώσας.—θνατοῖς κτλ., 'making a calm to mortals for their ships.' For the double dative compare v. 179. The old reading ταλανίας, which sorely puzzled Barnes and his predecessors, was emended by Heath and Musgrave. Γαλήνεια, the goddess of calm, is addressed by the Chorus in Hel. 1457.

403. ὑπὸ μέσσαν ἔδραν. He extended his hands underneath the central seat of heaven, and so bore it aloft. He describes the effort of raising it upon his back. Apollodorus, ii. 5, 11, says that Prometheus had suggested to Hercules that he should send Atlas to fetch the apples (oranges) of the Hesperides, and should bear the burden of heaven for him in the meanwhile. Diodorus (iv. 27)

gives a different turn to the legend, though he also connects it with the Hesperides; but he says that Atlas taught Hercules astronomy, and obtained the reputation of bearing the heavens from being the inventor of the celestial sphere.

406. ἀστρωπούς. Hermann doubts this form, which the metre requires both here and Phoen. 129, and which W. Dindorf thinks should be restored in Hipp. 851, for νυκτὸς ἀστρωπὸς σελάνα. The word is compounded from ἄστρον, (compare γλαυκῶπις, βοῶπις,) though more commonly the first part is an adjective or an adverb, as νυκτερωπὸς, Eur. v. 111, εὐωπὸς, κοιλωπὸς, &c.—κατέσχευ, simply 'held,' i. e. prevented from falling. Perhaps, if the metre had allowed it, ἀνέσχευ would have been preferred.—εὐανορία, by his courage, by his manly strength.—"θεῶν autem non ad εὐανορία, sed ad οἴκους referri debet." J. Barnes.

408—17. The procuring of the golden belt from Hippolyte, queen of the Amazons. Diodor. Sic. iv. 16, Ἡρακλῆς δὲ λαβὼν πρόσταγμα τὸν Ἱππολύτης τῆς Ἀμαζόνος ἐνεγκεῖν ζωστήρα, τὴν ἐπὶ τὰς Ἀμαζόνας στρατείαν ἐποίησατο. Πλεῖστας οὖν εἰς τὸν ἀπ' ἐκείνου Εὐξείνῳ κληθέντα Πόντον, καὶ καταπλεύσας ἐπὶ τὰς ἐκβολὰς τοῦ Θερμώδοντος ποταμοῦ, πλησίον Θερμίσκυρας πόλεως κατεστρατοπέδευσεν, ἐν ᾗ τὰ βασίλεια τῶν Ἀμαζόνων ὑπῆρχε. καὶ τὸ μὲν πρῶτον ᾗτει παρ' αὐτῶν τὸν προστεταγμένον ζωστήρα, ὥς δ' οὐχ ὑπήκουον, συνῆψε μάχην αὐταῖς.—Ἡρακλῆς δὲ τὰς ἐπιφανεστάτας τῶν Ἀμαζονίδων ἀνελὼν καὶ τὸ λοιπὸν πλῆθος φυγεῖν συναναγα-

Μαιῶτιν ἀμφὶ πολυπόταμον
ἔβα δι' Εὐξείνον οἶδμα λίμνας,

410

τὶν' οὐκ ἂφ' Ἑλλανίας

ἄγορον ἀλίσας φίλων,

κόρας Ἀρείας πέπλων

χρυσεόστολον †φάρος,

ζωστήηρος ὀλεθρίους ἄγρας.

415

τὰ κλεινὰ δ' Ἑλλὰς ἔλαβε βαρβάρου κόρας

λάφυρα, καὶ σώζετ' ἐν Μυκῆναις.

τάν τε μυριόκρανον

κάσας, κατέκοψε τὰς πλείστας, ὥστε παντελῶς τὸ ἔθνος αὐτῶν συντριβῆναι. It was from this slaughter that the poet here calls it ὀλεθρίους ἄγρας ζωστήηρος. Apollodorus says that Hercules killed Hippolyte, πρὸς δὲ τὰς λοιπὰς ἀγωνισάμενος, ἀποπλεῖ καὶ προσίσχει Τροίᾳ, ii. 5, 9.

410. ἔβα. This verb governs both στρατὸν and (if the text be right) the following accusative φάρος, with which ἄγρας is in apposition. So ὑμνοδοὺς κόρας ἦλυθεν, v. 394. From the notion of motion towards, βαλνείν takes an accusative (cf. *inf.* 786—9) both of person and place, as Ar. Nub. 30, ἀτὰρ τί χρέος ἔβα με μετὰ τὸν Πασίαν;—rarely, however, of the thing, in the sense of μετέλθειν. Hence Pflugk regards χρυσεόστολον as corrupt, and proposes χρύσειον στελῶν φάρος, i. e. ἄζων, but this is a sense which στέλλειν will hardly bear. We think there is scarcely a doubt that the true reading is πέπλον χρυσεόστολον μέτα, 'in pursuit of,' &c., as Alcest. 483, Θρηκὸς τέτρωρον ἄρμα Διομήδους μέτα. The expression φάρος πέπλων is barely defended by such phrases as λέκτρων εἶναι, πεδίων ἄρourkei &c.

411. τὶν' οὐκ, i. e. πάντα. For ἄγορον, 'a company,' see Iph. T. 1096. The meaning is, in the words of Apollodorus, ii. 5, 9, παραλαβὼν ἐβελοντὰς συμμάχους. On ἀλίζειν (α) see Heracl. 403.

413. κόρας Ἀρείας. Hippolyte is so called, either because the Amazons generally were ἔθνος μέγα τὰ κατὰ πόλεμον, as Apollodorus says, or because εἶχεν Ἰππολύτη τὸν Ἄρεος ζωστήηρα, σύμβολον τοῦ πρωτεύειν ἀπασῶν, *ibid.* ii. 5, 9. According to some, she was a daughter of Ares.

417. ἐν Μυκῆναις. Perhaps it was

shown there in the time of Euripides. Such credulity existed even among the Romans of the Empire. Martial amusingly enumerates some of these 'archetypa,' viii. 6, 7: 'Hoc cratere ferox commisit praelia Rhoecus Cum Lapithis: pugna debile cernis opus,' &c. Apollodorus. l. l. κομίσας δὲ τὸν ζωστήηρα εἰς Μυκῆνας, ἔδωκεν Εὐρυσθεῖ. Properly, λάφυρα are spoils taken from the living, σκῦλα (Iph. T. 74) those from the dead. See Photius in v. λάφυρα. For the elision of the αἰ in σώζεται, see on v. 146. Pflugk, whom Kirchhoff follows, thinks the poet wrote σώζεται Μυκῆναις, and this will stand as the dative of place, as in v. 383, φονίαισι φάτναις. Bothe takes σώζετ' for ἐσώζετο, "postquam Hercules attulisset." The present tense seems more natural, as implying that a testimony of Hercules' prowess exists at the time of speaking.

419—24. The decapitation of the Lernaean hydra and the slaying of Geryon. Apollodorus (ii. 5, 2) tells us that the monster had nine heads, and there is no reason why μυριόκρανον should not be taken for πολύκρανον. Diodorus, iv. 11, is pleased to assign a hundred necks, on each of which a snake-like head grew. In matters like this, poets and mythologers vary their accounts. Euripides even calls the Nile 'hundred-mouthed,' Hel. 404, and Horace calls Cerberus 'bellua centiceps,' Carm. ii. 13, 34. Below, v. 1274, the hydra is called ἀμφίκρανος, because supernumerary heads, as it were, grew out on each side of the natural one. The story of Hercules burning or searing the neck as each head was cut off, is well known, and has been fancifully interpreted of the bringing a waste moss or bog into cultivation by

πολύφονον κύνα Λέρνας 420
 ὕδραν ἐξεπύρωσεν
 βέλεσί τ' ἀμφέβαλλε,
 τὸν τρισώματον οἷσιν ἔ-
 κτα βοτῆρ' Ἐρυθείας,
 δρόμων τ' ἄλλων ἀγάλματ' εὐτυχῇ ἀντ. γ'. 425
 διήλθε τόν *τε πολυδάκρυον
 ἔπλευσ' ἐς Ἄιδαν, πόνων τελευτὰν,
 ἵν' ἐκπεραίνει τάλας
 βίοτον οὐδ' ἔβα πάλιν.
 στέγαι δ' ἔρημοι φίλων, 430
 τὰν δ' ἀνόστιμον τέκνων
 Χάρωνος ἐπιμένει πλάτα
 βίου κέλευθον ἄθεον, ἄδικον· ἐς δὲ σὰς
 χέρας βλέπει δώματ' οὐ παρόντος. 435
 εἰ δ' ἐγὼ σθένος ἦβων
 δόρυ τ' ἔπαλλον ἐν αἰχμᾷ

burning the surface. But the hydra of Lerna was a real thing; for Mr. Clark tells us ('Peloponnesus,' p. 98), that large speckled water-snakes still infest the Lernaean marsh.

422. ἀμφέβαλλε. So Heath for ἀμφέβαλε. The meaning is, that Hercules embued with the poison of the hydra those arrows with which he shot Geryon. Diodor. Sic. iv. 11, fin. χειρωσάμενος τὸ ζῶον εἰς τὴν χολὴν ἀπέβαπτε τὰς ἀκίδας, ἵνα τὸ βληθὲν βέλος ἔχῃ τὴν ἐκ τῆς ἀκίδος πληγὴν ἀνάταν. Apollodor. ii. 5, 2, τὸ δὲ σῶμα τῆς ὕδρας ἀνασχίσας, τῇ χολῇ τοὺς οἰστοὺς ἔβαψεν. Neither of these writers distinctly affirm that Geryon was slain by the poisoned arrows; but Apollodorus does say that συστήσάμενος μάχην καὶ τοξευθεὶς ἀπέθανεν, ii. 5, 10.

424. Ἐρυθείας. This is supposed to be Cadiz, and it is frequently mentioned by the poets in connexion with this exploit; see Propert. v. 9, 2. Aeschylus calls Geryon τρισώματος, Agam. 843. Lucian, Toxaris, § 62, τὸν Γηρυνόην οἱ γραφεῖς ἐνδείκνυνται ἄνθρωπον ἐξάχειρα καὶ τρικέφαλον.

425. δρόμων ἀγάλματα, victorious contests, honourable and successful toils. This seems to show that Euripides,

though he enumerates twelve labours, was aware of other legends, which later writers have reckoned among that number to the exclusion of some of those described above. See the note on v. 348.

426. τόν τε πολυδάκρυον Wakefield for τὸν πολυδάκρυτον.—πόνων τελευτὰν, the accusative in apposition to the sentence.

428. ἵν' ἐκπεραίνει Heath for ἵν' ἐκπεράνη. The sense obviously is, 'where he closes (i. e. has closed) his life, and has not come back again.'

432. Χάρωνος πλάτα. See Alcest. 254. Translate, 'But the children's path of life, godless and unjust as it is (i. e. wickedly imposed upon them by Lycus), without return from the nether world, the bark of Charon awaits; and it is to thy prowess alone, O Hercules, absent though you are, that the family now looks.' The correction of Musgrave, for σῶμα τοῦ παρόντος, is deserving of all praise. For τέκνων κέλευθον see Aesch. Cho. 341.

436. σθένος ἦβων. 'Had I been young in strength, and the rest of the chorus, my equals in age, I would have stood by the children of Hercules in the contest; but as it is, I am destitute of that happy youth.' The old reading τὰς εὐδαίμονος was tacitly corrected by Barnes.

Καδμείων τε σύνηβοι,

τέκεσιν ἂν παρέσταν

ἀλκᾶ· νῦν δ' ἀπολείπομαι.

440

τᾶς εὐδαίμονος ἦβας.

ἀλλ' ἔσορῶ γὰρ τούσδε φθιμένων

ἐνδύτ' ἔχοντας, τοὺς τοῦ μεγάλου

δήποτε παῖδας τὸ πρὶν Ἑρακλέους,

ἄλοχόν τε φίλην ὑποσειραίους

445

ποσὶν ἔλκουσαν τέκνα, καὶ γεραῖον

πατέρ' Ἑρακλέους. δύστηνος ἐγὼ,

δακρύων ὥς οὐ δύναμαι κατέχειν

γραιάς ὅσων ἐτι πηγᾶς.

450

ΜΕ. εἰεν· τίς ἱερεὺς, τίς σφαγεὺς τῶν δυσπότημων ;

[ἦ τῆς ταλαίης τῆς ἐμῆς ψυχῆς φονεὺς ;]

ἔτοιμ' ἄγειν τὰ θύματ' εἰς Ἄιδου τάδε.

ὦ τέκν', ἀγόμεθα ζεύγος οὐ καλὸν νεκρῶν,

ὁμοῦ γέροντες καὶ νέοι καὶ μητέρες.

455

443. ἐνδυτὰ, the ornamental robes, κόσμον, v. 329. So Heath for ἐνδυμα, which violates the metre.—τοῦ μεγάλου δήποτε, 'who was so lately called the great.' See Tro. 506. 589. 1277. The pleonastic addition of τὸ πρὶν is remarkable. It is not unlikely that δήποτε παῖδας is an interpolation.

445. ὑποσειραίους Musgrave for ὑπὸ σειραίοις. The syntax is, ἔλκουσαν τέκνα καὶ γεραῖον πατέρα ὑποσειραίους τοῖς ἐαντῆς ποσίν.—ἔλκουσαν, sc. ἐφέλκουσαν, as children are called ἀθλία ἐφοκλῖς, Androm. v. 220. Cf. *inf.* 1424. The metaphor however is here not taken from a boat towed after a ship, but from a side (or trace) horse, which is compelled to go at the same speed as those under the yoke.

449—50. Both δακρύων and ὅσων depend upon πηγᾶς, 'my eyes' flood of tears.' So in Aesch. Cho. 175, *καὶ μοι προσέστη καρδίας κλυδώνιον χολῆς. Inf.* v. 562, 'Αἶδου περιβολαὶ κόμης. Oed. Col. 730, ὁμμάτων φόβον τῆς ἐμῆς ἐπεισδδου.

451. Megara reappears on the stage, with her children magnificently attired for their death. (For this custom see Alcest. 161.) In a touching address she bids them farewell, and recalls to mind the

many incidents in their early life by which the affection of their parents had been shown.

452. Hermann would read either ἦ τίς ταλαίης or τῆσδ' ἐμῆς ψυχῆς. Klotz (Praef. p. x) endeavours to defend the unusual repetition of the article with the pronoun, on the ground that it is emphatic; and he compares, after Pflugk, Oed. R. 1481, δεῦρ' ἵτ', ἔλθετε ὡς τὰς ἀδελφὰς τάσδε τὰς ἐμὰς χέρας, where however τὰς ἐμὰς is really exegetical of τὰς ἀδελφὰς. It is more than probable that the verse itself is an interpolation; for φονεὺς is tame after ἱερεὺς and σφαγεὺς, and ἐμῆς ψυχῆς is a harsh periphrasis for ἐμοῦ, where especial mention of the body was rather required.

453. ἔτοιμα, sc. ἐστίν, ἄγειν or ἄγεσθαι. Elmsley has noticed the frequent use of ἔτοιμος without εἰμι &c.

454. ζεύγος, though generally 'a pair,' may be used of several persons coupled together. The word is used in reference to ὑποσειραίους above. They call themselves νεκροὶ as being already condemned to die, and in allusion to Hermes and Charon, οἱ νεκροπομποί. There is a variant νεκρὸν, which arose from the common error of transcribers, that νεκρὸς was an adjective.—ἀγόμεσθαι MSS. and edd.

ὦ μοῖρα δυστάλαιν' ἐμοῦ τε καὶ τέκνων
τῶνδ', οὓς πανύστατ' ὄμμασιν προσδέρκομαι.
ἔτεκον μὲν ὑμᾶς, πολεμίοις δ' ἔθρεψάμην
ὑβρισμα κάπιχαρμα καὶ διαφθοράν.
φεῦ·

ἦ πολὺ με δόξης ἐξέπαισαν ἐλπίδες, 460

ἦν πατρὸς ὑμῶν ἐκ λόγων ποτ' ἤλπισα.

σοὶ μὲν γὰρ Ἄργος ἔνεμ' ὁ καθθανὼν πατὴρ,

Εὐρυσθέως δ' ἔμελλες οἰκήσειν δόμους

τῆς καλλικάρπου κράτος ἔχων Πελασγίας,

στολὴν τε θηρὸς ἀμφέβαλλε σῶ κάρᾳ 465

λέοντος, ἦπερ αὐτὸς ἐξωπλίζετο·

σὺ δ' ἦσθα Θηβῶν τῶν φιλαρμάτων ἀναξ

ἔγκληρα πεδία τὰμὰ γῆς κεκτημένος,

ὥς ἐξέπειθες τὸν κατασπείραντά σε·

εἰς δεξιὰν δὲ σὴν ἀλεξητήριον 470

456. Kirchhoff gives ἐμὴ for ἐμοῦ or ἐμῶν.

459. διαφθοράν, i. e. ἔνεκα τοῦ διαφθεῖ-
ρεσθαι.

460. ἐξέπαισαν, (ἐκπαίνειν,) for ἔψευσαν.
'Truly my hopes have greatly disap-
pointed me in the expectation I had
formed of you from your father's pro-
mises.' She then addresses herself to
each of her three sons in turn, and re-
counts what it had been the intention of
the father to leave to each. And this is
done by describing the various significant
though sportive actions of the father
towards each. 'To you, the eldest,' she
says, 'he used to award (i. e. to say that
he would award,) the throne of Argos and
Mycenae, while he vested you in the lion's
skin as the successor and inheritor of his
most highly-prized possessions. To the
second son he assigned his mother's in-
heritance, as a daughter of Creon, in
Thebes; and the club was put into his
boyish hand as a sceptre. To the third
he bequeathed the sovereignty of the
conquered Oechalia; and so to each he
intended to leave a kingdom.' Elmsley
explains the imperfections, ἦσθα, ἔνεμε &c.,
by ἔμελλες ἔσσεσθαι. And in fact the poet
himself varies the narrative by correspond-
ing terms, ἔμελλες οἰκήσειν and δώσειν
ὑπέσχετο. Yet there is no reason why

ἀμφέβαλλε, καθίει, should not express
real acts; and if so, ἦσθα ἀναξ represents
the actual words of Hercules in sportive
play with his children, σὺ νῦν εἰ Θηβῶν
ἀναξ, &c. Similarly Bacch. 612, τίς μοι
φύλαξ ἦν, εἰ σὺν συμφορᾷς τύχοις; In
Androm. 209 seqq., compared by Pflugk,
there is irony, which here there is not;
consequently here the literal, there the
contrary meaning is conveyed.

464. Πελασγίας, Argolis, as in Orest.
960.

468. ἔγκληρα, hereditary; cf. Iph. T.
682.

469. ἐξέπειθες Hermann for ἐξέπειθε.
He is probably right: the sense is, 'as
you used to try to prevail on your father,'
i. e. that he would make you king of
Thebes. Heath's conjecture is however
ingenious, με for σε, 'as he (Hercules)
used to persuade my father (Creon).'

470. ἀλεξητήριον ξύλον, the defensive
club, which he put into the hands of his
child as a ψευδὴς δόσις, a sham gift, i. e.
pretending to confer it upon him together
with the sovereignty of Thebes. It does
not appear that the common reading, Δαι-
δάλου ψευδῇ δόσιν, can be defended. In
favour of Hermann's slight but important
correction much is to be said. Daedalus,
the Cretan artist, is nowhere recorded to
have given Hercules his club; nor, if he

ξύλον καθίει δαίδαλον, ψευδῇ δόσιν.

σοὶ δ' ἦν ἔπερσε τοῖς ἐκηβόλοις ποτὲ

τόξοισι δώσειν Οἰχαλίαν ὑπέσχετο.

τρεις δ' ὄντας *ὕμᾱς τριπτύχοις τυραννίσιν

πατὴρ ἐπύργου, μέγα φρονῶν ἐπ' ἀνδρίᾳ·

475

ἐγὼ δὲ νύμφας ἡκροθινιαζόμεν,

κῆδη συνάπτουσ' ἔκ τ' Ἀθηναίων χθονὸς

Σπάρτης τε Θηβῶν θ', ὡς ἀνημμένοι κάλως

πρυμνησίοισι βίον ἔχουσ' εὐδαίμονα.

καὶ ταῦτα φροῦδα· μεταβαλοῦσα δ' ἡ τύχη

480

νύμφας μὲν ὑμῖν Κῆρας ἀντέδωκ' ἔχειν,

had, could it be called *ψευδὴς δόσις* merely because, as Matthiae says, "*spem Herculis postea frustravit.*" This objection indeed is met by placing the comma after *Δαίδαλου*, with Kirchhoff. According to Diodorus, iv. 14, (quoted by Hermann,) the club might fairly be called *δαίδαλος*, 'elaborately wrought,' for it was the gift of Hephaestus. This adjective occurs in Aesch. Eum. 605, as an epithet of *πέπλος*, probably in the same sense. Pflugk, approving Hermann's emendation without admitting it, suggests *ξύλον καθίει Μαινάλου* from Propert. iv. 9, 15, '*Mae-nalio jacuit pulsus tria tempora ramo Cacus.*'

474. *ὕμᾱς*, wanting in the copies, was added by Barnes after Canter and Scaliger. Rather, perhaps, *τρεις ὄντας οὕτω κτλ.* The names of Hercules' three sons are given by the Schol. on Pind. Isthm. iv. 104, as from Euripides, (doubtless a lost play,) Therimachus, Deicoon, and Aristodemus. Many other accounts are given by ancient writers; but the matter is of little importance. See Pflugk's Preface, p. 8.

475. *ἐπ' ἀνδρίᾳ*, on your manliness; i. e. on the early development of your physical powers, and your promising youth. Here Elmsley, followed by Pflugk and W. Dindorf, reads *εὐανδρίᾳ*, on the ground that *ἀνδρεία*, not *ἀνδρία*, is the true Attic, just as *ἀνδρητή* is the Ionic form, on the same analogy as *πτωχεία*, *δουλεία*, *παρθενεία* &c. The argument however is not conclusive. Many substantives have a double form in *εια* and *ια*, as *προμήθεια*, *προμηθία*, *ἀσέβεια*, *ἀσεβία*, *παρθενεία*, *παρθε-νία*, &c., and we have other forms only in *ια*, as *ἀδικία*, *αὐθαδία*, *δειλία*. If therefore

we find feminine substantives sometimes formed by adding *ια* to the root, *ἀνδρία* may be as legitimate a form as *ἀνδρεία*. Moreover, though *εὐανδρία* might be called the causal dative, for *διὰ τὴν εὐανδρίαν*, it is certain that the common and natural construction is *φρονεῖν ἐπὶ τινι*.

476. *ἡκροθινιάζεσθαι* is 'to pick out for oneself from the top of a heap,' or to have the first choice of a prize. Hence the sense here is, 'while I, the mother, used to choose the best brides for you, one from Athens, a second from Sparta, and a third from Thebes, intending to contract alliances with each of these nations,' which are specified as being the principal states of Hellas. — *συνάπτουσ'* is Kirchhoff's correction for *συνάψουσ'*, which is here doubtful Greek. The *ἐκ* is used as in the common phrase *γαμεῖν ἐκ* or *ἀπὸ τινος*.

478 seqq. The meaning is, that by a triple marriage a threefold security might be attained. The old reading was *κάλως*, for which Heath restored the Attic dative *κάλως*. As the parents were said *κῆδος συνάπτειν* or *ἀνάπτειν* (*sup.* v. 35), so a ship's stern was said *ἀνάπτειν ἐκ γῆς*, to be fastened to the shore. More commonly *πρυμνήσια* is used alone in the plural, as Iph. T. 1352. 1395. Hence Kirchhoff's conjecture *καλῶς* is very probable. Compare however Med. 770, *ἐκ τοῦδ' ἀναψόμεσθα πρυμνήτην κάλων*.

480. *μεταβαλοῦσα*. Intransitive, as in Bacch. 1331.—*Κῆρας*, Fates. Photius, *κῆρες*, *θανατηφόροι μοῖραι*. Cf. Electr. 1252. Aeschylus calls them *Κῆρες Ἐρινύες*, Theb. 1057. They are distinguished by Moschus, Id. iv. 14, who is writing on this subject: *σχέτλιος, ὃς τόξοισιν, ἃ οἱ πόρην αὐτὸς Ἀπόλλων, ἡέ*

ἔμοι δὲ δάκρυα λουτρά· δύστηνος φρενῶν.

πατὴρ δὲ πατὴρ ἐστι γάμους ὄδε,

Ἄιδην νομίζων πενθερὸν κῆδος πικρόν.

ᾧμοι, τίν' ὑμῶν πρῶτον ἢ τίν' ὕστατον 485

πρὸς στέρνα θῶμαι ; τῷ προσαρμόσω στόμα ;

τίνος λάβωμαι ; πῶς ἂν ὡς ξουθόπτερος

μέλισσα συνενέγκαιμ' ἂν ἐκ πάντων γόους,

εἰς ἐν δ' ἐνεγκοῦσ' ἀθρόον ἀποδοῖην δάκρυ ;

ᾧ φίλτατ', εἴ τις φθόγγον εἰσακούσεται 490

θνητῶν παρ' Ἄιδῃ, σοὶ τὰδ', Ἡράκλεις, λέγω,

θνήσκει πατὴρ σὸς καὶ τέκν', ὄλλυμαι δ' ἐγὼ,

ἢ πρὶν μακαρία διὰ σ' ἐκληζόμεν βροτοῖς.

ἄρῃξον, ἐλθέ· καὶ σκιά φάνηθί μοι

τινος Κηρῶν ἢ Ἐρινός αἰνὰ βέλεμα, παῖδας εὐὸς κατέπεφνε.

482. λουτρά, water sprinkled on the bride, probably by the mother of the bridegroom, on whom many of the marriage ceremonies devolved; see Med. 1026.—δύστηνος φρενῶν, 'foolish that I was in my vain hopes,' or 'unhappy that I am for my disappointed pride.' An interjection addressed to herself, and followed by a statement of what is now really the case, instead of all her long-cherished expectations. Bothe thinks this clause is corrupt, and would read *δυστήνοισ φέρειν*. The nominative is certainly unusually interposed. It may be observed however, that the narrative has run on so continuously from v. 461, that the speaker had not earlier an opportunity of saying *ἐγὼ δύστηνος ἤλπισα*.

483—4. 'But now your grandfather here (Amphitryon) is preparing the marriage feast, believing that Hades is to be your father-in-law, a wretched alliance.' The meaning is, that as Hercules' sons are likely to have no other wedding than that of the Furies, or Κῆρες, i. e. instant death, he has made such preparations in the way of fine dresses, &c., as seem best to suit the occasion. The old reading was *κῆδος πατὴρς*, corrected by Reiske. Klotz endeavours to defend it, (Praef. p. xi,) "duplicem rationem habemus, unam, ut *Ἄιδης πενθερὸς esse dicatur avi, alteram, ut κῆδος patris, quod est aptissimum.*" This however can hardly be called very explicit, nor is Musgrave's much better, "Hercules *κηδεστής erat*

Plutonis, filiis ejus Κῆρας ducentibus." Taking the Greek by itself, and apart from any forced meanings of commentators, we vainly try to extract any sense out of *κῆδος πατὴρς*, which is the more awkward because *πατὴρς* occurs in the preceding verse.

487. πῶς ἂν κτλ. 'Would that, like the tawny-winged bee, I could collect griefs from all, and bringing them into one, could give them back together in a single tear!' As a bee gathers sweets from many flowers and unites them in a drop of honey, which she is said *ἀποδοῦναι*, to reproduce, or give as the result of her labour, so Megara wishes that she could concentrate the sorrow she feels for each and every of her sons, into a single tear, to be shed for them as a last gift.

491. θνητῶν. Elmsley's correction *φθιτῶν*, adopted by W. Dindorf, is plausible, but nothing more. Nauck's reading is much better, *εἴ τις φθόγγος εἰσακούσεται*.

493. βροτοῖς. The dative is used as in Oed. R. 8, *ὁ πᾶσι κλεινὸς Οἰδίπους καλούμενος*.

494. καὶ σκιά. Even though a mere ghost, and not in the body, appear to me; for *you* would be abundantly sufficient, even by merely coming. The meaning is *φόβος γένοιτ' ἂν πολέμοις ὀφθελς μόνον*, as he says in the *Rhesus*, 335. The old reading was *ἱκανὸν*, corrected by Hermann. Perhaps the true reading is *ἔλεις γὰρ* (or *τό γ'*) *ἐλθεῖν ἱκανὸν ἂν γένοιτό σε*. For the *σὺ* is redundant where it is

- ἄλλισ γὰρ ἔλθων ἱκανὸς ἂν γένοιο σύ· 495
κακοὶ γὰρ ἐς σέ γ', οἳ τέκνα κτείνουσι σά.
- AM. σὺ μὲν τὰ νέρθεν εὐτρεπῇ ποιοῦ, γύναι·
ἐγὼ δὲ σ', ὦ Ζεῦ, χεῖρ' ἐς οὐρανὸν δικῶν
αὐδῶ, τέκνοισιν εἴ τι τοισιδ' ὠφελεῖν 500
μέλλεις, ἀμύνειν, ὥς τάχ' οὐδὲν ἀρκέσεις.
καίτοι κέκλησαι πολλάκις· μάτην πονῶ·
θανεῖν γὰρ, ὥς ἔοικ', ἀναγκαίως ἔχει.
ἀλλ', ὦ γέροντες, σμικρὰ μὲν τὰ τοῦ βίου·
τοῦτον δ' ὅπως ἥδιστα διαπεράσετε, 505
ἐξ ἡμέρας ἐς νύκτα μὴ λυπούμενοι.
ὥς ἐλπίδας μὲν ὁ χρόνος οὐκ ἐπίσταται
σώζειν, τὸ δ' αὐτοῦ σπουδάσας διέπτατο.
ὁράτέ μ', ὅσπερ ἦν περίβλεπτος βροτοῖς
ὀνομαστὰ πράσσων, καὶ μ' ἀφείλεθ' ἡ τύχη 510
ὥσπερ πτερὸν πρὸς αἰθέρ' ἡμέρα μᾶ.
ὁ δ' ὄλβος ὁ μέγας ἥ τε δόξ' οὐκ οἶδ' ὅτω
βέβαιός ἐστι· χαίρετ'· ἄνδρα γὰρ φίλον
πανύστατον νῦν, ἥλικες, δεδόρκατε.
- ME. ἕα.
ὦ πρέσβυ, λεύσσω τὰ μὰ φίλτατ' ; ἦ τί φῶ ;

not emphatic; and the emphasis does not seem to improve the sense. Kirchhoff suspects some corruption in the distich, and supposes the latter verse stood thus, ἄλλισ γ' ἂν ἔλθων καὶ σκιά γένοιο σύ (μοι would be more likely). The next verse may possibly be spurious, as W. Dindorf has observed, though he includes the preceding one in his condemnation. The γε is not indeed without sense; 'they surely injure you who are slaying your children'; still it is not added quite after the manner of Euripides; and the α made long before κτ is not satisfactory, though justified by Orest. 945, σύγγονον σέ τε κτανεῖν: *ibid.* v. 1525, οὐκ ἄρα κτενεῖς με; Kirchhoff edits κακοὶ γὰρ εἰσιν, with Pierson.

497. εὐτρεπῇ ποιοῦ. See Bacch. 440. On ὠφελεῖν with a dative, *Prom.* 350.

501. κέκλησαι πολλάκις. Cf. *Hel.* 1447, κέκλησθέ μοι, θεοὶ, πολλὰ, χρῆσθ' ἐμοῦ κλύειν κἄλυπα.

503—5. σμικρὰ Bothe for μικρά. A

similar doctrine, of the wisdom of enjoying the present life because it is short, is inculcated by Hercules in *Alcest.* 782—89.—The ὅπως governs διαπεράσετε, ὁράτε being, as usual, understood, and does not belong to ἥδιστα.

507. σώζειν, to keep safe till their fulfilment.—διέπτατο κτλ., 'it flits away after attending to its own business,' or, 'it does its own work and then flies away.'

508. Kirchhoff would prefer ὁράτ' ἔμ'.
510. πτερὸν πρὸς αἰθέρα, like a feather going up into the sky. It is needless to explain πτερὸν 'a bird,' though in *Hippol.* 827, there is a similar comparison, ὄρνις γὰρ ὥς τις ἐκ χειρῶν ἄφαντος εἶ. The construction is, ἀφείλετό με τὸ ὀνομαστὰ πράσσειν, ὥσπερ πτερὸν (ἀποπτάμενον), or τὴν πρὶν δόξαν may be supplied from the context. Kirchhoff's suspicion, that something has been lost here, does not seem well-founded.

AM. οὐκ οἶδα, θύγατερ· ἀφασία δὲ καὶ ἔχει. 515

ME. ὅδ' ἐστὶν ὃν γῆς νέρθεν εἰσηκούομεν ;

AM. εἰ μή γ' ὄνειρον ἐν φάει τι λεύσσομεν.

ME. τί φημί ; ποῖ' ὄνειρα κηραίνουσ' ὀρώ ;
οὐκ ἔσθ' ὅδ' ἄλλος ἀντὶ σοῦ παιδὸς, γέρον.

δεῦρ', ὦ τέκν', ἐκκρήμνασθε πατρώων πέπλων, 520

ἵτ' ἐγκονεῖτε, μὴ μεθῇτ', ἐπεὶ Διὸς

σωτήρος ὑμῖν οὐδέν ἐσθ' ὅδ' ὕστερος.

ΗΡΑΚΛΗΣ.

ὦ χαῖρε, μέλαθρον πρόπυλά θ' ἐστίας ἐμῆς,
ὥς ἄσμενός σ' ἐσείδον ἐς φάος μολών.

ἔα· τί χρήμα ; τέκν' ὀρώ πρὸ δωμαίων 525

στολμοῖσι νεκρῶν κρᾶτας ἐξεστεμμένα,

ὄχλῳ τ' ἐν ἀνδρῶν τὴν ἐμὴν ξυνάορον

πατέρα τε δακρύοντα συμφορᾶς τινός.

φέρ' ἐκπύθωμαι τῶνδε πλησίον σταθεῖς

516. Hercules, who had been invoked at v. 494 to appear even as a shade from Hades, is now suddenly seen, rising from a chamber beneath the stage by the ascent called "Charon's stairs;" and though he has in fact returned bodily from the regions below, he is at first taken for a spectre who has come at the bidding of Megara. On these considerations, one might conjecture that this line should be read, ὅδ' ἐστὶν, ὅς γῆς νέρθεν εἰσήκουε νῶν, 'who heard our summons even from below.' According to the common reading, ὄντα must be supplied. In v. 24, Amphitryon speaks of Hercules' descent as a fact within his own knowledge. However, the vulgate is defended by v. 551—3.

517. Kirchhoff gives this verse to Amphitryon, on account of the γέ. The copies continue it to Megara.

518. κηραίνουσα, 'in my anxiety.' On this word see the note on Hippol. 223. The other sense of κηραίνειν, 'to destroy,' is recognized by Photius, κηραίνειν τήκει, πρὸς φθορὰν ἄγει. The meaning of τί φημί ; ποῖα κτλ., seems to be, 'And yet, what am I saying? It is no dream that I conjure up, but Hercules himself.' Bothe quite misunderstands the sense, and adopts ἐρῶ for ὀρώ, after Musgrave, from Heath.

521. Διὸς σωτήρος. The sense is, that the presence of Hercules is as good a protection as the altar of Zeus σωτήρ at which they were sitting, v. 48.

523—4. This distich is quoted by Lucian in the opening of the dialogue Μένιππος ἢ Νεκρομαντεία, vol. i. p. 455, with the variant σέ γ' εἶδον. Hercules is at first seen rising from below at a little distance from the stage (as the position of the Χαρώνιαι κλίμακες in a plan of the Attic theatre will show). He first sees the palace on the proscaenium, then his wife and father standing before it; and, surprised at their being attired in death-clothes, he resolves to approach them and ask the reason of the change.

525. Bothe construes τί χρήμα—ὀρώ κτλ., 'for what reason do I behold?' &c., comparing Hec. 977, τί χρήμ' ἐπέμψω τὸν ἐμὸν ἐκ δόμων πόδα; and edits συμφορὰς τίνος; 'weeping for what calamity?' in v. 528. Kirchhoff gives συμφορὰς τίνας; and both readings seem to be found in Flor. 2.

529. τῶνδε. Not the Chorus, but the actors on the stage; Megara, Amphitryon, and the children. It was the opinion of Elmsley, to which W. Dindorf, Kirchhoff, and Pflugk have assented, that for γύναι κτλ., we should read τί καινὸν ἦλθε τοῖσδε δώμασιν χρεός, and that the fol-

- γύναι, τί καινὸν ἦλθε δώμασιν χρέος ; 530
- ME. ὦ φίλτατ' ἀνδρῶν, ὦ φάος μολῶν πατρὶ,
ἦκεις, ἐσώθης εἰς ἀκμὴν ἔλθων φίλοις ;
- HP. τί φῆς ; τίν' ἐς ταραγμὸν ἦκομεν, πάτερ ;
- ME. διολλύμεσθα· σὺ δέ, γέρον, σύγγνωθί μοι,
εἰ πρόσθεν ἤρπασ' ἅ σέ λέγειν πρὸς τόνδ' ἐχρῆν 535
τὸ θῆλυ γάρ πως μᾶλλον οἰκτρὸν ἀρσένων,
καὶ τὰμ' ἔθνησκε τέκν', ἀπωλλύμην δ' ἐγώ.
- HP. Ἄπολλον, οἷοις φροϊμίοις ἄρχει λόγου.
- ME. τεθνᾶσ' ἀδελφοὶ καὶ πατὴρ οὐμὸς γέρων.
- HP. πῶς φῆς ; τί δράσας ἦ δορὸς ποίου τυχών ; 540
- ME. Λύκος σφ' ὁ κλεινὸς γῆς ἀναξ διώλεσεν.
- HP. ὅπλοισι ἀπαντῶν ἦ νοσησάσης χθονός ;
- ME. στάσει· τὸ Κάδμου δ' ἐπτάπυλον ἔχει κράτος.
- HP. τί δῆτα πρὸς σέ καὶ γέροντ' ἦλθεν φόβος ;

lowing distich should be assigned to Amphitryon, not to Megara. Elmsley thought the poet would have written τῆσδε for τῶνδε, if γύναι had been genuine ; and also that ὦ φάος μολῶν πατρὶ, with Hercules' following address πάτερ &c., is only consistent in the mouth of Amphitryon. Klotz, who calls this (Praef. p. xi) "locus admodum difficilis," defends the vulgate against these arbitrary alterations ; and he truly says, "Si hoc modo tractare veteres fabulas volumus, nullus erit versus quin mutare atque interpolare possumus." There is nothing really obscure in the text as it stands. Hercules asks his wife what is the matter, and she replies, first by calling Hercules the dearest of men to herself, and a light of safety to his aged father ; secondly, by saying διολλύμεσθα κτλ. Now, as Hercules, after saying τί φῆς ; in v. 533, had turned to his father for a more detailed account (perhaps because Megara had thrown herself into his arms), she, in replying at v. 534, rightly apologizes to Amphitryon for taking the words out of his mouth, which it was his place to have uttered when directly appealed to. Elmsley's change of persons in fact rests only on this, that πατρὶ and πάτερ seem rather to indicate that Amphitryon is the party appealed to in τί φῆς ; because he has just spoken of himself. But it is to be observed, that from v. 518 to 534 the dia-

logue seems to be held by two persons only ; and that at v. 535 it is continued between two, Amphitryon then, and not till then, taking the place of Megara.

533. ἐς ταραγμὸν, in a time of confusion. It was thought ill-omined to return from a distance to any scene of grief or trouble. So Theseus complains that the first sounds which greet his ears are those of woe, Hipp. 792, and Creusa says to Xuthus ἀφίκου ἐς μέριμναν, Ion 404.

536. τὸ θῆλυ κτλ. Compare for the sentiment Suppl. 83. Androm. 93. Med. 928.

538. Quoted by Lucian, Ζεὺς παραφθ. § 1.

539. πατὴρ οὐμὸς, Creon. See v. 33.

541. ὁ κλεινός, ironical, as in v. 38. In both places W. Dindorf gives καινός after Elmsley. Here Kirchhoff adopts the emendation ; but it does not seem more than barely probable. Compare Orest. 17, ὁ κλεινός, εἰ δὴ κλεινός, Ἀγαμέμνων.

542. ἀπαντῶν, confronting them. Phoen. 1392, Πολυνείκης δ' ἀπήντησεν δορί.

543. The common reading of this verse, στάσει τὸ Κάδμου γ' ἐπτάπυλον ἔχει κράτος, where the γε is out of place, was corrected by Pflugk. Dobree had independently made the same conjecture, and it has been admitted by Kirchhoff.

- ME. κτείνειν ἔμελλε πατέρα καὶ τέκνα. 545
 HP. τί φῆς ; τί ταρβῶν ὀρφάνευμ' ἐμῶν τέκνων ;
 ME. μή ποτε Κρέοντος θάνατον ἐκτισαίαιτο.
 HP. κόσμος δὲ παίδων τίς ὃδε νερτέροις πρέπων ;
 ME. θανάτου τάδ' ἤδη περιβόλαι' ἀνήμεθα.
 HP. καὶ πρὸς βίαν ἐθνήσκει ; ὦ τλήμων ἐγώ. 550
 ME. φίλων ἔρημοι, σὲ δὲ θανόντ' ἠκούομεν.
 HP. πόθεν δ' ἐς ὑμᾶς ἦδ' ἐσῆλθ' ἀθυμία ;
 ME. Εὐρυσθέως κήρυκες ἠγγελλον τάδε.
 HP. τί δ' ἐξελείπεται οἶκον ἐστίαν τ' ἐμήν ;
 ME. βία· πατὴρ μὲν ἐκπεσὼν στρωτοῦ λέχους. 555
 HP. κοῦκ ἔσχεν αἰδῶ τὸν γέροντ' ἀτιμάσαι ;
 ME. αἰδῶς γ' ἀποικεῖ τῆσδε τῆς θεοῦ πρόσω.
 HP. οὕτω δ' ἀπόντες ἐσπανίζομεν φίλων ;
 ME. φίλοι γάρ εἰσιν ἀνδρὶ δυστυχεῖ τίνες ;
 HP. μάχας δὲ Μινυῶν, ἅς ἔτλην, ἀπέπτυσαν ; 560
 ME. ἄφιλον, ἦν' αὐθὶς σοι λέγω, τὸ δυστυχές.
 HP. οὐ ρίψεθ' Ἄιδου τάσδε περιβολὰς κόμης,
 καὶ φῶς ἀναβλέψετε, τοῦ κάτω σκότους

546. τί ταρβῶν κτλ., an idiomatic verse: 'what had he to fear from my children if they had lost their father?' For Lycus supposed Hercules to be dead, v. 145. For the Ionicism ἐκτισαίαιτο, not very common in Euripides, see Hel. 159. For the sense compare v. 42—3.

548. παίδων. Aldus has πέπων both here and at the end of the verse. The reading πρέπων was recovered from the margin of one of the Paris MSS. by Musgrave. Either in the sense of ὁμοῖος or ἐπιτήδειος, this word takes a dative.—κόσμος, see v. 334.

549. τάδ' ἦδη κτλ. 'The head-dresses we are now wearing are the wrappings of the grave.' The word ἀνάπτειν is chosen with especial reference to the κόσμος, which was commonly said ἐξάπτεσθαι or ἀνάπτεσθαι, as Tro. 1220, Φρύγία πέπων ἀγάλματ' ἐξάπτω χροός. By comparing v. 526 with v. 562, we shall perceive that allusion is made to fillets tied round the head. Kirchhoff proposes ἐνήμεθα.

551. φίλων γ' Kirchhoff after Hermann.

553. τάδε, viz. the false report that Hercules was dead. Cf. v. 516.

555. Here, as before in v. 543, Dobree had anticipated Pflugk in placing a colon after the first word. The sense is, My father was treated with even heartless cruelty. Klotz defends the old punctuation (Praef. p. xiv).

557. If the reading be right, the sense is, 'Mercy and violence dwell at opposite ends of the earth.' But, as αἰδῶς rather than βία would be called 'a goddess,' as in Ion 337, there is great probability in the reading of Nauck and Kirchhoff, αἰδῶ γ' ἀποικεῖ κτλ., where γε is ironically used, and Λόκος becomes the nominative to ἀποικεῖ.

558. ἀπόντες κτλ., for ἀπὸν ἐσπανίζον. 'Was I so badly off for friends, that no one would assist my family in my absence?' The reply may be compared with Electr. 605, ὦ τέκνον, οὐδεὶς δυστυχοῦντί σοι φίλος, and Phoen. 403, τὰ φίλων οὐδὲν, ἦν τις δυστυχῇ.

560. ἀπέπτυσαν, did they treat with contempt, disregard, or repudiate, the benefits I had conferred? Cf. v. 50.

563. σκότους. Porson on Hec. 819 considers ὁ σκότος, -ου, as "magis Atticum" than τὸ σκότος. But Photius ex-

φίλας ἀμοιβὰς ὄμμασιν δεδορκότες ;
 ἐγὼ δὲ, νῦν γὰρ τῆς ἐμῆς ἔργον χερὸς, 565
 πρῶτον μὲν εἶμι καὶ κατὰσκάψω δόμους
 καινῶν τυράννων, κράτα δ' ἀνόσιον τεμῶν
 ῥίψω κυνῶν ἔλκημα. Καδμείων δ' ὅσους
 κακοὺς ἐφηῦρον εὖ παθόντας ἐξ ἐμοῦ
 τῷ καλλινίκῳ τῷδ' ὅπλῳ χειρώσομαι, 570
 τοὺς δὲ πτερωτοῖς διαφορῶν τοξεύμασι
 νεκρῶν ἅπαντ' Ἴσμηνὸν ἐμπλήσω φόνου,
 Δίρκης τε νᾶμα λευκὸν αἵμαχθήσεται.
 τῷ γάρ μ' ἀμύνειν μᾶλλον ἢ δάμαρτι χρῆ
 καὶ παισὶ καὶ γέροντι ; χαιρόντων πόνοι 575
 μάτην γὰρ αὐτοὺς τῶνδε μᾶλλον ἦνυσσα.
 καὶ δεῖ μ' ὑπὲρ τῶνδ', εἴπερ οἶδ' ὑπὲρ πατρὸς,
 θνήσκειν ἀμύνοντ'. ἢ τί φήσομεν καλὸν
 ὕδρα μὲν ἐλθεῖν ἐς μάχην λέοντί τε
 Εὐρυσθέως πομπαῖσι, τῶν δ' ἐμῶν τέκνων 580
 οὐκ ἐκπονήσω θάνατον ; οὐκ ἄρ' Ἑρακλῆς
 ὁ καλλίνικος, ὡς πάροιθε, λέξομαι.

ΧΟ. δίκαια τοὺς τεκόντας ὠφελεῖν τέκνα

pressly says, σκότος καὶ σκότον, ἐκατέρως οὕτως Ἀμειψίας. (This was a comic writer contemporary with Euripides.) On the double genitive, "Αἶδου περιβολαὶ κόμης," 'death-wrappings of the hair,' see on v. 449.

567. καινῶν τυράννων, the invader and usurper Lycus, who was ἔπηλος, v. 257.

569. κακοὺς, viz. by joining the faction of Lycus.

571. διαφορῶν, 'dispersing;' cf. Bacch. 739. 1210. Suppl. 382. 715. By ὅπλῳ the κορύνη or club is meant, as the τόξον is here contrasted with it.

575. πόνοι. Let the labours, he says, which he has performed for Eurystheus, be held secondary in comparison with the first and greatest duty of protecting his own family. — τῶνδε, scil. πόνων, τοῦ ἀμύνειν κτλ.

577. εἴπερ οἶδε. If they, the children, are going to die in their father's cause, because Lycus fears their father's valour, it becomes me also to die for them.

578. τί φήσομεν — οὐκ ἐκπονήσω ; Ἀ Greek way of saying, οὐκ ἔστι καλὸν

ὕδρα μὲν ἐς μάχην ἐλθεῖν, τέκνων δὲ θάνατον μὴ ἐκπονεῖν. Pflugk, among other examples, aptly quotes Thucyd. i. 121, ἢ δεινὸν ἂν εἴη, εἰ οἱ μὲν ἐκείνων ξύμμαχοι ἐπὶ δουλείᾳ τῇ αὐτῶν φέροντες οὐκ ἀπεροῦσιν, ἡμεῖς δ' ἐπὶ τῷ τιμαρούμενοι τοὺς ἐχθροὺς καὶ αὐτοὶ ἅμα σώζεσθαι οὐκ ἄρα δαπανήσομεν ; On ἐκπονεῖν, 'to avert by toil,' see v. 309.

582. ὁ καλλίνικος. For the article with the predicate see Donaldson, Gr. Gr. § 394 (β.) δ. Heracl. 978, πρὸς ταῦτα τὴν θρασεῖαν ὅστις ἂν θέλῃ — λέξει. Iph. A. 1354, οἷ με τὸν γάμων ἀπεκάλουν ἦσσαν. Orest. 1140, ὁ μητροφόντης δ' οὐ καλεῖ.

583. This verse is cited as from Euripides, but without the name of the play, by Stobaeus, Flor. lxxix. 22.—"Hoc dicit; aequum esse patrem liberis, filium seni patri, virum uxori auxilio esse." Pflugk. These two lines were assigned to the Chorus by Tyrwhitt. In the old copies they are continued as the speech of Hercules.

πατέρα τε πρέσβυν τήν τε κοινωνὸν γάμων.

AM. πρὸς σοῦ μὲν, ὦ παῖ, τοῖς φίλοις εἶναι φίλον 585

τά τ' ἐχθρὰ μισεῖν· ἀλλὰ μὴ 'πείγουν λίαν.

HP. τί δ' ἐστὶ τῶνδε θάσσον ἢ χρεῶν, πάτερ ;

AM. πολλοὺς πένητας, ὀλβίους δὲ τῷ λόγῳ
δοκοῦντας εἶναι, συμμάχους ἀναξ ἔχει,
οἳ στάσιν ἔθηκαν καὶ διώλεσαν πόλιν 590

ἐφ' ἀρπαγαῖσι τῶν πέλας, τὰ δ' ἐν δόμοις
δαπάναισι φροῦδα διαφυγόνθ' ὑπ' ἀργίας.
ὥφθης ἐσελθὼν πόλιν· ἐπεὶ δ' ὥφθης, ὅρα
ἐχθροὺς ἀθροίσας μὴ παρὰ γνώμην πέσης.

HP. μέλει μὲν οὐδὲν εἴ με πᾶσ' εἶδεν πόλις· 595

ὄρνιν δ' ἰδὼν τιν' οὐκ ἐν αἰσίοις ἔδραις
ἔγνων πόνον τιν' ἐς δόμους πεπτωκότα·
ὥστ' ἐκ προνοίας κρύφιος εἰσηλθὼν χθόνα.

AM. καλῶς προσελθὼν νυν πρόσειπέ θ' ἐστίαν
καὶ δὸς πατρώοις δώμασιν σὸν ὄμμ' ἰδεῖν. 600

585. πρὸς σοῦ, 'it is your part.' Heracl. 682, ἡκιστα πρὸς σοῦ μῶρον ἦν εἰπεῖν ἔπος.—μὴ 'πείγουν, 'do not be too hasty in your plans of vengeance, but act warily.' Cf. Med. 1133, ἀλλὰ μὴ σπέρχου, φίλος. This is a hint to Hercules that he ought to slay Lycus in defence of his family, but that he must act warily.

590—2. If these verses are genuine, they perhaps allude to some well-known Athenian characters of the day; men who 'caused civil commotion and ruined the state in order to rob their neighbours, while their private fortunes had been squandered away, having slipped from their hands through laziness.' There are however some grounds for suspicion.

(1) The metre more resembles the lax style of the latest plays. (2) There was no occasion to amplify the sense of v. 588—9, which is a sufficient hint not to trust the partisans of Lycus. (3) We should here expect *four* verses, as Hercules replies in *four* both at v. 595 and v. 606, and perhaps in a multiple of four (sixteen), at v. 621. (4) The form ἔθηκαν, which may be called a later Atticism for ἔθεσαν, is pretty nearly confined to the latest plays, e. g. Ion 1200, Bacch. 129, 448, and in the single instance where it is found in an earlier work of Euripides, Med. 629, it violates the metre, and is

therefore probably corrupt. In Hesiod, Opp. 739, τῷ δὲ θεοὶ νεμεσῶσι καὶ ἄλγεα δῶκαν ὀπίσσω, we should doubtless read θεὸς νεμεσᾷ τε καὶ ἄλγεα δῶκεν, as in v. 754, θεὸς τοι καὶ τὰ νεμεσσᾷ.

593. ἐπελθὼν MSS. Kirchhoff suggests ἐσελθὼν. This is supported by v. 598, while ἐπελθὼν rather applies to a hostile invasion.

594. ἐχθροὺς ἀθροίσας, bringing a troop of enemies, viz. the partisans of Lycus, upon you.

596. ἐν αἰσίοις ἔδραις, 'in a lucky position' or direction. Both words were used of omens taken from birds, and both occur in Aesch. Agam. 104, 116. Hercules means to say, that though he does not care if the whole city saw him arrive, still, as a matter of fact, no one *did* see him, because he purposely came secretly, not with the intention of evading danger, but to intercept unexpectedly the oppressors of his family.

599. Neither do Pflugk and Kirchhoff appear to be right in placing a colon at καλῶς, nor does Klotz in explaining the common reading *quandoquidem recte accessisti*. The meaning is, προσελθὼν καλῶς πρόσειπε, 'go and address good words to the hearth,' i. e. the gods presiding over it. So in Aesch. Agam. 344, θεοὺς προσεπτέειν εὖ παρασκευάζομαι.

ἥξει γὰρ αὐτὸς σὴν δάμαρτα καὶ τέκνα
 ἔλξων, φονεύσων, καὶ ἐπισφάξων ἄναξ.
 μένοντι δ' αὐτοῦ πάντα σοι γενήσεται,
 τῇ τ' ἀσφαλείᾳ κερδανεῖς· πόλιν δὲ σὴν
 μὴ πρὶν ταραξῆς πρὶν τόδ' εὖ θέσθαι, τέκνον. 605

HP. δράσω τάδ'· εὖ γὰρ εἶπας· εἰμ' εἴσω δόμων.
 χρόνῳ δ' ἀνελθὼν ἐξ ἀνηλίων μυχῶν
 Ἰδίου Κόρης *τ' ἐνερθεν οὐκ ἀτιμάσω
 θεοὺς προσειπεῖν πρῶτα τοὺς κατὰ στέγας.

AM. ἦλθες γὰρ ὄντως δώματ' εἰς Ἰδίου, τέκνον; 610

HP. καὶ θῆρά γ' ἐς φῶς τὸν τρίκρανον ἤγαγον.

AM. μάχῃ κρατήσας ἢ θεᾶς δωρήμασιν;

HP. μάχῃ· τὰ μυστῶν δ' ὄργι' ἠτύχησ' ἰδῶν.

AM. ἦ καὶ κατ' οἴκους ἐστὶν Εὐρυσθέως ὁ θῆρ;

HP. Χθονίας νιν ἄλσος Ἑρμιῶν τ' ἔχει πόλιν. 615

601—2. αὐτὸς — ἄναξ. Lycus in person. The comma usually placed after ἐπισφάξων would make ἄναξ the vocative, whereas we should expect ὦ παῖ or τέκνον (as in v. 605) for the address of a father to his son.

603. One might suspect a verse to have been lost after this, by which the speech of Amphitryon would be of eight lines, as that of Hercules before and after is of four, the dialogue of twelve (or the nearest approach to it that was possible, eleven), and the concluding speech of sixteen. It is indisputable that this law of multiples was sometimes curiously observed; see on Electr. 544. It is impossible to decide with certainty. Yet the passage reads less abruptly thus:—

μένοντι δ' αὐτοῦ πάντα σοι γενήσεται
 [θεοὺς μὲν ἔξεις συμμάχους μέλλων τι
 δρᾶν,]
 τῇ τ' ἀσφαλείᾳ κερδανεῖς κτλ.

604. πόλιν δὲ for πόλιν τε is L. Dindorf's correction, and he seems clearly right. The error arose from the preceding τε, which (if the passage be complete) couples κερδανεῖς with γενήσεται, while this clause contains an expostulation which is properly introduced by the adversative particle. Hercules is entreated to await the arrival of Lycus in the house, and to arrange his own private affairs, i. e. to secure the safety of his family,

before he attempts to get up a counter-revolution in the state. Bothe endeavours to defend the τε by placing vv. 601 to κερδανεῖς in 604, in a parenthesis.

608. ἀτιμάσω. I will not refuse, omit, neglect; with an infinitive, as if the full construction were οὐκ ἀτιμάσω θεοὺς, ὥστε μὴ προσειπεῖν αὐτούς.—The τε after Κόρης was added by Reiske.

611. τρίκρανον Pierson for τρικάρηνον. So in Prom. v. 361, the MSS. give ἑκατοντακάρηνον for ἑκατογκάρηνον.—For δωρήμασιν we should perhaps read δωρήματα.

613. ἠτύχησ' ἰδῶν. I was fortunate in having been admitted to a sight of the mysteries in the regions below, σεμνῶν ἐς ὕψιν καὶ τέλη μυστηρίων, Hipp. 25. τὰ τέλεα καὶ ἐποπτικά Plat. Symp. § 28. See Ar. Ran. 156—8. Bacch. 73, ὦ μάκαρ, ὅστις εὐδαίμων τελετὰς θεῶν εἰδὼς βιοτὰν ἀγιστεύει καὶ θιασέυεται ψυχάν. Barnes observes, from Apollodorus, ii. 5, 12, and others, that Hercules had been admitted to the Mysteries at Eleusis before his descent into Hades. To this legend Aristophanes repeatedly alludes in the Frogs. Of course, his admission to these mystic rites on earth would entitle him to share the prerogatives of the μυσταὶ in Hades.

615. Ἑρμιῶν πόλιν. Pausan. ii. 34, 5, ἐντὸς δὲ τοῦ Ἰσθμοῦ τῆς Τροϊζήνος ὁμορὸς ἐστὶν Ἑρμιόνη.—Ibid. § 10, ἐνταῦθα ἡ

- AM. οὐδ' οἶδεν Εὐρυσθεύς σε γῆς ἤκοντ' ἄνω ;
 HP. οὐκ οἶδ'· ἵν' ἐλθὼν τάνθαδ' εἰδείην πάρος.
 AM. χρόνον δὲ πῶς τοσοῦτον ἦσθ' ὑπὸ χθονί ;
 HP. Θησέα κομίζων ἐχρόνισ' ἐξ ἙΑιδου, πάτερ.
 AM. καὶ ποῦ 'στιν ; ἡ γῆς πατρίδος οἴχεται πέδον ; 620
 HP. βέβηκ' Ἀθήνας νέρθεν ἄσμενος φυγών.
 ἀλλ' εἴ', ὁμαρτεῖτ', ὦ τέκν', ἐς δόμους πατρί.
 καλλιονές τάρ' εἴσοδοι τῶν ἐξόδων
 πάρεισιν ὑμῖν. ἀλλὰ θάρσος ἴσχετε
 καὶ νάματ' ὅσων μηκέτ' ἐξανίετε, 625
 σύ τ', ὦ γύναι μοι, σύλλογον ψυχῆς λάβε
 τρόμου τε παῦσαι, καὶ μέθεσθ' ἐμῶν πέπλων
 οὐ γὰρ πτερωτὸς, οὐδὲ φευξείω φίλους.
 ἄ,
 οἶδ' οὐκ ἀφίᾱσ', ἀλλ' ἀνάπτονται πέπλων

προτέρα πόλις τοῖς Ἑρμονεύσιν ἦν. ἔστι δὲ σφικαὶ καὶ νῦν ἔτι ἱερὰ αὐτόθι, — ἐντὸς δὲ αὐτῶν ἱερὰ δρῶσιν ἀπόρρητα Δήμητρι. *Ibid.* 35, 3, τὸ δὲ λόγου μάλιστα ἕξιον ἱερὸν Δημητρός ἐστιν ἐπὶ τοῦ Πρῶνος. τοῦτο τὸ ἱερὸν Ἑρμονεῖς μὲν Κλύμενον Φορωνέως παῖδα καὶ ἄδελην Κλυμένον Χθονίαν τοὺς ἰδρυσαμένους φασὶν εἶναι. By *Chthonia* Demeter herself rather than Cora or Proserpine appears to be meant. The whole passage of Pausanias is too long for quotation here; but he states that the worship of Chthonia was introduced among the people of Hermion by Demeter, and that in a spot behind her temple was shown a ravine through which Hercules was popularly believed to have dragged up Cerberus from Hades. The form Ἑρμιῶν is recognized by the same writer in the accusative Ἑρμιόνα, *ibid.* § 3.

617. The correction of Matthiae, οὐκ οἶδ', ἵν' for οὐκ οἶδεν, commends itself by its evident suitability to the context; 'I did not tell him, in order that I might, on arriving, first know matters here.' There is nothing in the optative to present any difficulty; we might compare the well-known verse in *Ar. Ran.* 23, αὐτὸς βαδίζω καὶ πονῶ, τοῦτον δ' ὀχῶ, ἵνα μὴ ταλαιπωροῖτο μηδ' ἄχθος φέροι. Bothe remarks, that some ellipse may be supplied before ἵνα, as in *Ion* 950, ὁ παῖς δὲ ποῦ 'στίν; ἵνα σὺ μηκέτ' ἦς ἄπαις. On the other hand, Hermann's theory about

the optative without ἄν, (which he defends by *Oed. Col.* 1172, καὶ τίς ποτ' ἐστίν, ὃν γ' ἐγὼ ψέξαιμι τι,) gives a very unnatural sense in this passage, "*reverens, rei domesticae statum prius cognoverim.*" Klotz (*Praef.* p. xv) does not materially improve on this by rendering it *cognossem* or *cognoscerem*. The verse in Sophocles is difficult; but the idiom there seems virtually the same as the more familiar οὐκ ἔσθ' ὅπως λέξαιμι &c., *Aesch. Ag.* 603, *Cho.* 164 &c. The meaning is, ὅστις ποτ' ἐστίν, οὗτις ἐστίν ὃν ἐγὼ ψέξαιμι. Kirchhoff also here retains οὐκ οἶδεν κτλ.

619. ἐξ ἙΑιδου Canter for ἐν ἙΑιδου. The error naturally arose from supposing these words referred to ἐχρόνισα, not to κομίζων. Pflugk on *Alcest.* 435 suggested εἰν ἙΑιδου, but latterly he more correctly preferred ἐξ ἙΑιδου. So *inf.* 1102, ἐξ ἙΑιδου and εἰς ἙΑιδου are confused. This verse is quoted in *Bekk. Anecd.* i. p. 116 (ap. Kirch.).

626. λάβε κτλ., collect and recover your sober senses. — μέθεσθε is again addressed to the children. — πτερωτὸς, scil. εἰμί. — φευξείω, a desiderative like *δρασεῖω*, restored by Portus for the Aldine *φευξίω*.

629. οἶδ' οὐκ ἀφίᾱσ'. Perhaps οἶ δ' οὐκ κτλ., as ἡ δ' οὐδὲν οἶδεν has been suggested for ἡδ' in *Hec.* 674. — ἀν-ἀπτονται, 'hang from.' See v. 478. The genitive does not depend on the sense of

τοσῶδε μάλλον· ὧδ' ἔβητ' ἐπὶ ξυροῦ ; 630
 ἄξω, λαβών τε τούσδ' ἐφορκίδας χεροῖν,
 ναῦς ὧς, ἐφέλξω· καὶ γὰρ οὐκ ἀναίνομαι
 θεράπευμα τέκνων. πάντα τὰνθρώπων ἴσα·
 φιλοῦσι παῖδας οἳ τ' ἀμείνονες βροτῶν
 οἳ τ' οὐδὲν ὄντες. χρήμασιν δὲ διάφοροι 635
 ἔχουσιν, οἳ δ' οὐ· πᾶν δὲ φιλότεκνον γένος.
 XO. ἅ νεότας μοι φίλον· ἄχθος δὲ τὸ γῆρας αἰὲ στρ. α'.
 βαρύτερον Αἴτνας σκοπέλων
 ἐπὶ κρατὶ κείται, 640

'touching,' ἄπτεσθαι, but on that of fastening to or from an object, as in v. 520, though in truth ἄπτεσθαι τινὸς really means 'to fit oneself to (or from) a person,' and so to grasp him.—ἐπὶ ξυροῦ, i. e. ἐς κίνδυνον. 'To step on a razor's edge' was a proverb. Aesch. Cho. 869, ἔοικε νῦν αὐτῆς ἐπὶ ξυροῦ πέλας αὐχλὺν πεσεῖσθαι.

631. ἐφορκίδες. See v. 1464. Androm. 200. For λαβών γε Kirchhoff restores λαβών τε, omitting δὲ after ναῦς in the next verse.—ναῦς is, of course, the nominative.

635. χρήμασιν δὲ κτλ. 'Tis in respect of wealth only that men are different; some have riches, some have not; but every kind loves its own offspring.' So Androm. 418, πᾶσι δ' ἀνθρώποις ἄρ' ἦν ψυχὴ τέκν'. For οἳ ἔχοντες, 'the rich,' see Suppl. 242. Ajac. 157.—Hercules here leaves the stage, to reappear at v. 1089. His exit is preparatory to the slaughter of Lycus, who enters the palace at v. 725. There is some difficulty in conceiving how he can have been visible to the spectators at v. 849 and 867, which the context obliges us to suppose.

637. In this fine ode the poet, who elsewhere (e. g. Alcest. 962 seqq.) speaks of himself in the persons of the Chorus, may be supposed to moralize on the infirmities of age, which he felt to be coming upon him when he wrote this play. So Sophocles has a fine ode on the same subject in Oed. Col. 1211 seqq. To the opening lines Cicero clearly alludes, as Barnes perceived; De Senect. cap. 2, quae plerisque senibus sic odiosa est, ut onus se Aetna gravius dicant sustinere. They are also parodied by Teles ap. Stob. xcvi. 31 and xcvi. 72, as Kirchhoff has pointed out. Four verses (673—6) are

also quoted by Stobaeus περὶ γραμμάτων (Flor. 81, 5,) with the name of the play, as well as by Plutarch and some others. The metre is glyconic throughout, and commences with choriambi, as in Heracl. 353.

The turn of the sentiment is very characteristic of Euripides. Instead of simply bewailing the lost joys and indulgences of youth, which he admits are to be preferred to any wealth and external splendour, he laments that the gods have not made a different dispensation, according to which the great and brave would have lived twice over, the ignoble only once; so that by this test alone the two sorts of mankind would have been readily known, and with the same certainty with which sailors can navigate by the stars. The chorus go on to express their hope to cultivate music and poetry to the last. They will celebrate the deeds of Hercules with not less zeal than the Delian maidens sing the son of Latona.

Ibid. Bothe retains the old reading, corrected by Musgrave, ἅ νεότας μοι φίλον ἄχθος· τὸ δὲ γῆρας αἰεὶ κτλ., on the ground that ἄχθος is any thing borne or carried, whether burdensome or light.

640. ἐπὶ κρατὶ κείται. He was thinking of Typhoeus laid under Sicily, Pind. Pyth. i. 15 seqq.; of whom Ovid expressly says, *degravat Aetna caput*. In the next verse the old reading φάρος has been rejected by most editors (Bothe and Kirchhoff excepted) for φάος, the correction of Stiblinus. The true meaning of καλύπτειν, as appears from Ion 1522, περικαλύπτει τοῖσι πράγμασι σκότον, and Iph. T. 312, πέπλων τε προῦκαλύπτειν εὐπῆνους ὑφάς, is 'to hold up something before another as a veil;' and consequently the sense may here be 'throwing

βλεφάρων σκοτεινὸν
 φάρος ἐπικαλύψαν.
 μή μοι μήτ' Ἀσιάτιδος
 τυραννίδος ὄλβος εἴη,
 μὴ χρυσοῦ δώματα πλήρη
 τᾶς ἥβας ἀντιλαβεῖν,
 ἃ καλλίστα μὲν ἐν ὄλβῳ,
 καλλίστα δ' ἐν πενίᾳ.
 τὸ δὲ λυγρὸν φόνιον τε γῆρας
 μισῶ κατὰ κυμάτων δ'
 ἔρροι, μηδέ ποτ' ὤφελεν
 θνατῶν δώματα καὶ πόλεις
 ἔλθεῖν, ἀλλὰ κατ' αἰθέρ' ἀ-
 εἰ πτεροῖσι φορεῖσθω.
 εἰ δὲ θεοῖς ἦν ξύνεσις καὶ σοφία κατ' ἀνδρας,
 δίδυμον ἂν ἥβαν ἔφερον,
 φανερόν χαρακτηρισ'
 ἀρετᾶς, ὅσοισιν
 μέτα, κατθανόντες τ'

645

650

655

[ἀντ. α'.

660

a dark garment on my eyelids,' as men in grief covered their heads, Suppl. 286. Hermann explains φάος 'putting a gloomy and morose look' (on my head). More simply, 'covering the light of my eyelids in darkness.' For σκοτεινὸν φάος, we might have expected λαμπρὸν φάος, but the Greeks use the contrary adjectives to express a looked-for result, ὥστε σκοτεινὸν γενέσθαι. The natural order of the words is against taking σκοτεινὸν to agree with γῆρας, as if it were σκότῳ ἐπικαλύψαν. Compare *inf.* v. 1071, θάρσει, νῦξ ἔχει βλέφαρα παιδὶ σῶ.

649. φόνιον. A strong expression, meaning θανατηφόρον, on account of the nearness of death.

650. κατὰ κυμάτων, down the waves. But below, κατ' αἰθέρα φορεῖσθαι is like πλεῖν κατὰ δαίμονα, explained on Tro. 103, γόων κατ' οὐρον Theb. 815, κατὰ μούσαν ἰόντες Ion 1091. 'To be borne along (the current of) the ether,' seems to refer to the Anaxagorean doctrine of the δίνη or rotation of the clouds; cf. Alcest. 245.

655—668. 'But, if the gods had intelligence and wisdom according to man

(i. e. according to the standard of human wisdom,) they (the gods) would bring them a second youth, as a visible stamp of prowess, to those who possess it, and so when dead, they would be again restored to the light of the sun, and would have run a double course; while ignobleness would have a single term of life, and by that it would be possible to know both the bad and the good, just as (i. e. as distinctly as) in the clouds sailors can count the stars.' By κατ' ἀνδρας the poet seems to mean that what the gods think wisdom does not appear so to men. So κατ' ἀνδρα, 'according to a human standard,' Aesch. Ag. 898, compared with 342, γύναι, κατ' ἀνδρα σάφρον' εὐφρόνως λέγεις. There is some uncertainty in the subject of ἔφερον, which some make ἀνδρες, not θεοί. That φέρειν is sometimes used for φέρεσθαι seems undeniable; see on Bacch. 255. Ar. Equit. 575, νῦν δ' ἐὰν μὴ προεδρίαν φέρωσι καὶ τὰ σιτία, Οὐ μαχεῖσθαι φασιν. The meaning will thus be, 'they would obtain the privilege of a double youth,' (ἐκείνοι) ὅσοις μέτεστιν ἀρετῆς.

660. καὶ θανόντες εἰς αὐγὰς Musgrave,

εἰς αὐγὰς πάλιν ἀλίου
 δισσοὺς ἂν ἔβαν διαύλους,
 ἃ δυσγένεια δ' ἀπλᾶν ἂν
 εἶχε ζωᾶς βιοτὰν,
 καὶ τῷδ' ἦν τοὺς τε κακοὺς ἂν 665
 γνῶναι καὶ τοὺς ἀγαθοὺς,
 ἴσον ἄτ' ἐν νεφέλαισιν ἄστρον
 ναύταις ἀριθμὸς πέλει.
 νῦν δ' οὐδεὶς ὄρος ἐκ θεῶν
 χρηστοῖς οὐδὲ κακοῖς σαφῆς, 670
 ἀλλ' εἰλισσόμενός τις αἰ-
 ῶν πλοῦτον μόνον αὔξει.
 οὐ παύσομαι τὰς Χάριτας 675
 Μούσαις συγκαταμιννὺς,
 ἀδίσταν συζυγίαν.
 μὴ ζῶην μετ' ἀμουσίας,

καπθανόντες τ' εἰς αὐγὰς Dobree, which W. Dindorf and Kirchhoff prefer, for the vulg. καὶ θνατοὶ ἐς τὰς αὐγὰς. The same desire for a double youth is expressed in Suppl. 1030 seqq., but on the ground that the errors committed by the former would be avoided by the latter allotment of life.

663. ἀπλᾶν Beck, for ἀπλοῦν. "Potuit etiam v. 664 βίοντον." Kirch.

664. ζωᾶς. This is, perhaps, the only passage beside Iph. T. 150, where the metre seems to favour this form (which the MSS. here and commonly give) instead of ζῶας. In very many passages the metre proves that ζῶη must be restored; see on Med. 976. Hec. 1108. Here the glyconeian verse will admit ζῶας, though ζωᾶς suits the antistrophe better. Photius, who does not recognize ζῶη, has ζῶήν τὴν κτῆσιν τὴν οὐσίαν, assigning a meaning equally common to βίος and βίωτος, 'substance.' The word δυσγένεια shows that both ἀρετῇ above, and ἀγαθὸς opposed to κακὸς below, mean rather what the Greeks called καλοκάγαθία than virtue in the strict moral sense. The chorus had before (sup. 268) lamented their inability through age to assist Hercules. They now mean, that if they could but be young again, they would prove their prowess in the cause of Hercules.

665. τῷδ' ἦν Porson on Med. 157 for τῷδ'ι. Hermann, who gives καὶ τῷδε, re-

marks that according to Porson's reading the ἂν should belong to γνῶναι, and that the poet should otherwise have written καὶ τῷδ' ἂν — ἦν. He has raised an objection of some difficulty. The absence of ἦν makes the infinitive γνῶναι depend on the preceding εἶχε, which can hardly be right. Unless the true reading is καὶ τῷδ' ἂν — ἦν, we must conclude that the preceding ἂν is to be supplied with ἦν, and the following ἂν is an emphatic repetition of it.

672. πλοῦτον μόνον. This is said with some bitterness. The cycle of revolving time does not, as it ought, bring renewed strength to men, but merely an addition to their useless wealth.

675. συζυγίαν. The Graces themselves are called συζύγαι Χάριτες in Hipp. 1148, but here their association with the Muses is meant, according to a common practice of the poets. Poems are sometimes called Χάριτες, Theocr. xvi. 6, and so in the last verse of the same Idyl the poet exclaims ἀεὶ χαρίτεσσιν ἔμ' εἶην, 'may I never cease to please by my verses.' Hermann and Matthiae show that this passage of Euripides was rather frequently quoted by the ancients; among others Plutarch, De Virtut. Mul. p. 243 A, who gives καλίστην for ἡδίσταν.—ἀδίσταν W. Dindorf.

676. μὴ—ἀμουσίας Stobaeus 81. 5, for ἡ — εὐμουσίας.

ἀεὶ δ' ἐν στεφάνοισιν εἶην.

ἔτι τοι γέρων ἀοιδὸς

κελαδεῖ Μναμοσύναν·

ἔτι τὰν Ἑρακλέους

680

καλλίνικον αἰίδω

παρά τε Βρόμιον οἶνοδόταν

παρά τε χέλνος ἐπτατόνου

μολπὰν καὶ Λίβυν αὐλόν·

οὔπω καταπαύσομεν

685

Μούσας, αἳ μ' ἐχόρευσαν.

παιᾶνα μὲν Δηλιάδες

ἀντ. β'.

ὑμνοῦσ', ἀμφὶ πύλας τὸν

Δατοῦς εὐπαιδα γόνον

εἰλίσσουσαι καλλίχορον·

690

παιᾶνας δ' ἐπὶ σοῖς μελάθροις

κύκνος ὥς γέρων ἀοιδὸς

πολιᾶν ἐκ γενύων

κελαδήσω· τὸ γὰρ εὖ

677. ἐν στεφάνοισιν. Because paeans and other jovial and convivial songs were sung with myrtle crowns. So ἐν μούσαις εἶναι, Hippol. 452.

678. ἔτι τοι. The sense is, 'Old as I am, I have not lost the faculty of memory, by which I recal the exploits of Hercules and sing them at the banquet.' So Aesch. Ag. 105, ἔτι γὰρ θεῶθεν καταπνέει πειθῶ μολπᾶν ἀλκᾷ ξύμφυτος αἰών. Mnemosyne is specified as the fabled mother of the Muses; see on Aesch. Prom. 469.—This and the next verse are quoted by Athenaeus, xiii. p. 608, who has ἔτι γὰρ.

681. αἰίδω Elmsley for αἰέσω, not only because the Attic future is αἰέσμαι, but because the present tense is better suited to the preceding verb.—καλλίνικον, as it often does, may here stand for a substantive, 'a song about the victories of Hercules,' (compare Bacch. 1161, τὸν καλλίνικον κλεινὸν ἐξεπράξατο, i. e. τὴν νίκην. Med. 45, καλλίνικον ἄσσεται,) or τὰν καλλίνικον μολπᾶν may be supplied from what follows. Hesychius, καλλίνικος—εἶδος ὀρχήσεως ἐπὶ τῇ τοῦ Κερβεῖρου ἀναγωγῇ.—παρὰ Βρόμιον, for παρ' οἶνον, at table and with the flute and lyre.

685. οὔπω καταπαύσομεν κτλ., a repetition of the preceding sentiment; 'we have not yet done with song,' not yet will we put the Muses to rest, or stop our accustomed strains. With χορεύειν τινὰ, to celebrate in the dance (Ion 1080), or to inspire by the dance (inf. 871), we may compare θιασεύειν τινὰ, to initiate into a θιάσος, Ion 552.

688. ἀμφὶ πύλας. Though Hermann's conjecture ἀμφίπολοι is ingenious and plausible, there is no reason why we should not understand 'by the gates of his temple' at Delos. Compare Ion 495, ἵνα χοροὺς στεῖβουσι ποδοῖν Ἀγραύλου κόραι τρίγονοι στάδια χλοερά πρὸ Παλλάδος ναῶν. Kirchhoff gives ἀμφὶ πυρᾶς, with Musgrave. The general sense is, 'As the Delian maidens sing Apollo at his temple, so I, even though old, will sing of Hercules in his house.' Compare v. 348—356.

690. εἰλίσσουσαι, 'celebrating in the dance;' cf. χορεύειν in v. 686. Bothe well compares Iph. A. 1480, ἐλίσσεται ἀμφὶ ναῶν, ἀμφὶ βαμδὸν Ἀρτεμιν.

694. τὸ γὰρ εὖ. 'For that which is good (a good topic) is supplied, (or exists as a subject-matter,) for my strains.'

τοῖς ὕμνοισιν ὑπάρχει
 Διὸς ὁ παῖς· τᾶς δ' εὐγενίας
 πλέον ὑπερβάλλων *ἀρεταῖς
 μοχθήσας τὸν ἄκυμον
 θῆκεν βίοντον βροτοῖς
 πέρσας δείματα θηρῶν.

695

700

ΛΥΚ. ἐς καιρὸν οἴκων, Ἀμφιτρύων, ἔξω πέρας·
 χρόνος γὰρ ἤδη δαρὸς ἐξ ὅτου πέπλοις
 κοσμεῖσθε σῶμα καὶ νεκρῶν ἀγάλμασιν.
 ἀλλ' εἶα, παῖδας καὶ δάμαρθ' Ἑρακλέους
 ἔξω κέλευε τῶνδε φαίνεσθαι δόμων,
 ἐφ' οἷς ὑπέστητ' αὐτεπάγγελτοι θανεῖν.

705

ΑΜ. ἄναξ, διώκεις μ' ἀθλίως πεπραγότα,

696. Διὸς ὁ παῖς. Taken according to the natural position of the words, this clause means, 'Of Zeus he is the offspring' (Jove's is the child), like Διὸς τόδ' ἔργον, Aesch. Suppl. 582. And thus it is better connected with what goes before and what follows, than if we place (as is commonly done) a comma at ὑπάρχει, and take Διὸς ὁ παῖς as = ὁ παῖς Διὸς, in *epexegetis* of τὸ εἶδ. According to the above interpretation, the chorus goes on to say, 'nobly born as he is, yet his virtues surpass his birth.'

697. ἀρεταῖς is added by W. Dindorf on the conjecture of Tyrwhitt; and it suits both sense and metre. The concluding passage is not however very easy. As far as syntax is concerned, εὐγενίας may depend either on πλέον or on ὑπερβάλλων. See on Aesch. Prom. 944, βροντῆς ὑπερβάλλοντα καρτερὸν κτύπον. In the former case we may render it, 'surpassing in valorous deeds even to a degree beyond his good birth, by his labours he has given their present tranquil life to mortals, having destroyed the monsters that alarmed them.' Pflugk supposes πλέον to have been a corruption of κλέος, which is not unlikely. The position of the article with ἄκυμον, which without it would have been the predicate, renders the above translation necessary. The form ἄκυμος, beside ἀκύμων, ἀκύμαντος, and ἀκύματος, is said to occur only in this place. We might conjecture πανάκυμος, like παναληθής, παναπήμεν, πανάμωμος, and a very large number of words of the like formation.

701. Lycus, who at v. 333 had given the suppliants leave to retire for the purpose of dressing themselves in the fittest garments for meeting their fate, now returns according to his promise. He finds Amphitryon already coming of out the house. The rest have not yet appeared. Lycus enters (v. 725) the central doorway of the palace with his attendants, where he is destined to meet his death by the hand of Hercules.—περᾶς Heath for περᾶ.

702. ἐξ ὅτου — κοσμεῖσθε. The time is now long since you have been engaged in dressing yourselves. The combination δαρὸς χρόνος occurs Orest. 55. Iph. T. 1339. Aesch. Suppl. 510. On the νεκρῶν ἀγάλματα, trinkets or ornaments, (or perhaps head-dresses, v. 562,) here distinguished from πέπλοι, see Alcest. 160.

706. ἐφ' οἷς κτλ., 'according to your own voluntary promise to die.' Hec. 727, ἐφ' οἷσπερ Ταλθύβιος ἡγγεῖλέ μοι. Androm. 821, ἐφ' οἷσιν ἦλθες ἀγγέλουσα σύ.

707. διώκεις, you are hard upon me; for it was a cruel insult to make him the messenger to bring out his own family to death. Suppl. 156, οἱμοι, διώκεις μ' ἢ μάλιστ' ἐγὼ σφάλην. The words are clearly addressed to Amphitryon, not to a πρόσπολος. He replies with the usual Greek irony, pretending that he is prepared to submit, and concealing his joy at the recent unexpected deliverance.—ἐπὶ θανοῦσι κτλ., just after I have lost my own son Hercules. Cf. Heracl. 291. Rhes. 649. Iph. T. 680. Bothe translates, "propterea quod filius meus interiit."

ὑβριν θ' ὑβρίζεις ἐπὶ θανοῦσι τοῖς ἐμοῖς·
 ἃ χρῆν σε μετρίως, κεῖ κρατεῖς, σπουδῇν ἔχειν.
 ἐπεὶ δ' ἀνάγκην προστίθης ἡμῖν θανεῖν, 710
 στέργειν ἀνάγκη, δραστέον δ' ἃ σοι δοκεῖ.

ΑΤΚ. ποῦ δῆτα Μεγάρα ; ποῦ τέκν' Ἀλκμήνης γόνου ;

ΑΜ. δοκῶ μὲν αὐτὴν, ὡς θύραθεν εἰκάσαι,

ΑΤΚ. τί χρῆμα δόξης τῇσδ' ἔχεις τεκμήριον ;

ΑΜ. ἱκέτιν πρὸς ἀγνοῖς ἐστίας θάσσειν βάθροισ. 715

ΑΤΚ. ἀνόνητά γ' ἱκετεύουσιν ἐκσῶσαι βίον.

ΑΜ. καὶ τὸν θανόντα γ' ἀνακαλεῖν μάτην πόσιν.

ΑΤΚ. ὁ δ' οὐ πάρεστιν, οὐδὲ μὴ μόλῃ ποτέ.

ΑΜ. οὐκ, εἴ γε μή τις θεῶν ἀναστήσειέ νιν.

ΑΤΚ. χώρει πρὸς αὐτὴν καὶ κόμιζ' ἐκ δωμάτων. 720

ΑΜ. μέτοχος ἂν εἴην τοῦ φόνου δράσας τόδε.

ΑΤΚ. ἡμεῖς *δ' ἐπειδὴ σοὶ τόδ' ἔστ' ἐνθύμιον,

οἱ δειμάτων ἔξωθεν ἐκπορεύσομεν

σὺν μητρὶ παῖδας. δεῦρ' ἔπεσθε, πρόσπολοι,

ὥς ἂν σχολὴν λύσωμεν ἄσμενοι πόνων. 725

709. σπουδῇν ἔχειν, being equivalent to σπουδάζειν, takes an accusative of the thing engaged in. See the note on Med. 205. For the sentiment compare Aesch. Ag. 924.

713. θύραθεν εἰκάσαι, to judge from without, i. e. not from personal knowledge. Amphitryon was outside; they were, as he professes to believe, still at the altar of Ζεὺς σωτήρ (v. 48) in the *μυχὸς* or inner room of the house. He would be *θύραθεν* in this sense alone; for he was one of the party who had taken refuge (v. 44). In fact, Hercules had taken his wife and children into the house under his own protection, v. 622. As this appeared an unsatisfactory way of forming a conclusion, Lycus naturally inquires, 'What circumstance have you as a proof of this opinion (whatever it may be)?' Hermann, followed by Pflugk, Dindorf, and Kirchhoff, reads with a double interrogation, *τί χρῆμα*; &c., which would mean, 'You think that she is doing *what*? Have you any certain proof of your suspicion?' The reply of Amphitryon may appear to suit this better; but in fact Amphitryon proceeds with his narrative

without regarding the doubts thrown out by Lycus. Besides, *τι* seems otherwise required with *τεκμήριον*.

717. ἀνακαλεῖν Hermann for ἀνακαλεῖ. The change is so slight that the conjecture, though only probable, seems fairly admissible. The verb is used in *earnest* invocation, when a name is repeated over and over again. See Hel. 966. Med. 21.

718. οὐδὲ μὴ μόλῃ, 'nor is there a chance of his ever returning.' See on Heracl. 384.

719. The *γε* gives a slight irony; for Amphitryon knew that Hercules had really returned: 'No truly, unless indeed one of the gods should have restored him from below.'

722. ἐνθύμιον, a matter of anxiety, a scruple; as we say that something is 'on one's mind.' Ion 1347, ἐνθύμιόν μοι τότε τίθησι Δοξίας. It is highly probable that δὲ has dropped out after ἡμεῖς. 'Well then, we, who are without fear, will bring out the children with their mother, since you object to do it.' Kirchhoff would read, ἡμεῖς ἔρ', εἰ δὴ κτλ.

725. As σχολὴ πόνων is delay in doing certain works, so λύειν σχολὴν πόνων is to

ΑΜ. σὺ δ' οὖν ἴθ', ἔρχει δ' οἱ χρεῶν τὰ δ' ἄλλ' ἴσως
 ἄλλω μελήσει. προσδόκα δὲ δρῶν κακῶς
 κακόν τι πράξειν. ὦ γέροντες, ἐς καλὸν
 στείχει, βρόχοισι δ' ἀρκύων γενήσεται
 ξιφηφόροισι, τοὺς πέλας δοκῶν κτενεῖν, 730
 ὁ παγκάκιστος. εἴμι δ', ὡς ἴδω νεκρὸν
 πίπτουτ'. ἔχει γὰρ ἡδονὰς θνήσκων ἀνὴρ
 ἐχθρὸς τίνων τε τῶν δεδραμένων δίκην.

ΧΟ. α'. μεταβολὰ κακῶν μέγας ὁ πρόσθ' ἄναξ στρ. α'. 735

put an end to such delay, and cause that the thing should be done at once. Lycus therefore says that he will gladly end the business, which has been so long protracted, by bringing out the suppliants himself. This is a better explanation than Matthiae's, who thinks there is a mixed construction, meaning *ὡς ἂν πόνων ἡμᾶς λύσαντες, σχολὴν λάβωμεν*. But even this is to be preferred before Canter's *λεύσσωμεν*, adopted by Pflugk, or Musgrave's *λάβωμεν*, given in W. Dindorf's text. Bothe's proposal, though he rightly acquiesces in the vulgar, is better than either of the above, *ὡς ἂν σχολῇ λυθῶμεν ἄσμενοι πόνων*, 'that at last we may be gladly released from our anxieties.' We might read *ὡς ἂν σχολῇ — πόνων*, 'at last,' &c., or *σχολὴν εὐρωμεν — πόνων*.

726. σὺ δ' οὖν ἴθ'. 'Go then, if you will go.' See on Rhes. 336.—οἱ χρεῶν, a euphemism as well as an ironical evasion for *ἐς θάνατον*.

728. πράξειν, πείσεσθαι.—ἐς καλὸν, like *ἐς καιρὸν*, for *καλῶς, πρεπόντως*.

729. βρόχοισι, the dative of place, for *ἐνδον βρόχων*. Hermann proposes *βρόχοις δ' ἐν ἀρκύων*, Pflugk gives *κεκλήσεται* after Elmsley, — a somewhat doubtful form of *κλείειν*,—and W. Dindorf, after Pierson, *δεδήσεται*, an equally arbitrary inflexion of *δεῖν*. Valckenaer proposed *λελήσεται*. One might also suggest *ἐντεύξεσθαι*. The death of Lycus is spoken of as accomplished at vv. 760, 923, beside which there is no further allusion to it.

732. ἔχει, apparently used for *παρέχει*, is to be explained on the principle that *ἡδονή* is not so much the pleasure felt by another, as the pleasure given out from, or afforded by, the unjust party himself when he is punished. In other words, it is objective rather than subjective. So we may explain the phrase *ἡδοναί τέκνων*,

'pleasure in children,' i. e. proceeding from them to the mind of another, Troad. 371, *τέρψις κακῶν* Androm. 94. More properly, perhaps, he would have said, *τὸ γὰρ θανεῖν ἐχθρὸν ἡδονὰν ἔχει*. But *θνήσκων* is to be taken quite literally, 'by the act of death:' the enemy gives pleasure by his very death-pangs.

735. The chorus, in dochmiacs mixed with iambic distichs, exult in the certainty of the retribution which Lycus must now meet with.—The arrangement of the following verses in what may be called *inverse* antithetical clauses, is retained from W. Dindorf's text. Hermann had given nearly the same distribution, but he adds the persons of fifteen choreutae, singly and in couples, nearly alternately. This, of course, is arbitrary. In the opinion of the present editor, this was, like many other passages where excitement is expressed, recited by single choreutae rapidly taking up sentence after sentence; compare, for instance, Bacch. 579 seqq. *inf.* 875—908. Ion 184—237. And in fact, from v. 735 to 762 there are fourteen sufficiently distinct clauses, if only v. 741 be regarded as spoken in continuation of the preceding verse by another choreutes, and if we suppose the Hegemon to have commenced with the clause *μεταβολὰ κακῶν*, and to have been silent during the recitation of the rest. But whether the dochmiac portion of it, from v. 750 to v. 762, is really antistrophic, is a matter of some uncertainty. Nevertheless, the singular fact (noticed also on Suppl. 1132,) that the iambic lines consist of nearly pure iambs, and the resolved dochmii in 745 closely agreeing with those in 758, show that a special care was taken by the poet in composing such passages, which to modern readers are apt to appear the least interesting.

πάλιν ὑποστρέφει βίοτον εἰς Ἄιδαν.

β'. ἰὼ δίκη καὶ θεῶν παλίσρους πότμος. 739

γ'. ἦλθες χρόνῳ μὲν οὐ δίκην δώσεις θανόν, στρ. β'.

δ'. ὕβρεις ὑβρίζων εἰς ἀμείνονας σέθεν.

ε'. χαρμοναὶ δακρύων ἔδοσαν ἐκβολάς. στρ. γ'.

στ'. πάλιν ἔμολεν ἅ πάρος οὐποτε διὰ φρενὸς *ἂν 745
ἦλπισεν παθεῖν γᾶς ἀναξ.

ζ'. ἀλλ', ὦ γεραιοὶ, καὶ τὰ δωμάτων ἔσω ἀντ. β'.
σκοπῶμεν, εἰ πράσσει τις ὡς ἐγὼ θέλω.

ΔΥΚ. ἰὼ μοί μοι.

ΧΟ. η'. τόδε κατάρχεται μέλος ἐμοὶ κλύειν ἀντ. α'. 750
φίλιον ἐν δόμοις· θάνατος οὐ πρόσω.

θ'. [βοᾷ] βοᾷ φόνου φροῖμιον στενάζων ἀναξ.

ΔΥΚ. ὦ πᾶσα Κάδμου γαῖ', ἀπόλλυμαι δόλῳ. στρ. δ'.

ΧΟ. ι'. καὶ γὰρ διώλλυς· ἀντίποινα δ' ἐκτίνων 755
τόλμα, διδούς γε τῶν δεδραμένων δίκην.

736. πάλιν κτλ. 'By a backward course is turning his life into Hades.' A metaphor from the downward course of the stadium, after passing the στήλη at the end.

737. Either ἰὼ must here be doubled, with Hermann, or βοᾷ must be omitted in v. 752, according to a correction in Flor. 2.

740. χρόνῳ μὲν. Briefly put for οὐ δίκην δώσεις, χρόνῳ μὲν, ἀλλ' ὅμως. This distich, before Hermann's edition, was given to Amphitryon. For the plural ὕβρεις, for which Elmsley proposed ὕβρισμ', see Suppl. 495. Bacch. 247. Probably, ὕβριν γ' ὑβρίζων κτλ.

745. πάλιν ἔμολεν, have come in retribution. In this sense, or in the notion of unexpected reverses, ἀντ is more commonly used. See on Eur. El. 590. Kirchhoff would read ἐμολ' ἄπερ, the best copy (Flor. 2) giving ἐμολ', and this would suit the antistrophe better, where however the first syllable of οὐρανίων (ὄρανίων) may be scanned as short. See Oed. Col. 1466. Pflugk proposes to read ἦλπισ' ἂν, and to make γᾶς ἀναξ the nominative to πάλιν ἔμολεν, 'the king of the land (Hercules) has come back, which I never could have expected to happen to me.' The joy of the chorus however seems more properly to result from the

immediate prospect of unlooked-for revenge.—ἐπῆλπισεν Hermann for ἦλπισεν, ἂν ἦλπισεν Fix ap. Kirchhoff. One or the other of these metrical corrections is necessary on the supposition that this verse is antistrophic with 758.

747. γεραιοὶ is the acute emendation of Kirchhoff for γεραιέ. The error arose from v. 740—1 being wrongly given to Amphitryon. Compare γέροντες in the address of the Coryphaeus, v. 817.

748. ὡς ἐγὼ θέλω. See on Androm. 1170. Hel. 1405. Inf. 762. Soph. Oed. Col. 1124, καὶ σοὶ θεοὶ πόροιεν ὡς ἐγὼ θέλω.

749. ἰὼ μοι. This is said from within the house, according to the usual rule of Greek tragedy.

750. κατάρχεται. Probably the middle voice, Lycus being the subject. So Orest. 960, κατάρχομαι στεναγμὸν, ὦ Πελασγία. Hec. 685, αἰαί, κατάρχομαι νόμον βακχείων. The active however is used in Andr. 1199.

754 ἀπόλλυμαι. Elmsley, always on the look out for a plausible excuse for altering the vulgate readings, proposes γῆ, διόλλυμαι δόλῳ, on account of διώλλυς following.

755. τόλμα ἐκτίνων, for ἀνέχου. So πραθέντα τλήναι in Aesch. Agam. 1008.

- ια'. τίς [ὁ] θεοὺς ἀνομία χραίνων, θνητὸς ὢν, ἀντ. γ'.
 ἄφρονα λόγον οὐρανίων μακάρων κατέβαλ',
 ὡς ἄρ' οὐ σθένουσιν θεοί ;
- ιβ'. γέροντες, οὐκέτ' ἔστι δυσσεβῆς ἀνὴρ. ἀντ. δ'. 760
- ιγ'. σιγᾷ μέλαθρα· πρὸς χοροὺς τραπώμεθα.
- ιδ'. φίλοι γὰρ εὐτυχούσιν οὓς ἐγὼ θέλω.

ΧΟΡΟΣ.

χοροὶ χοροὶ καὶ θαλῖαι στρ. ε'.
 μέλουνσι Θήβας ἱερὸν κατ' ἄστν.
 μεταλλαγαὶ γὰρ δακρύνων,
 μεταλλαγαὶ συντυχίας 765
 ἔτεκον αἰοιδάς.
 βέβακ' ἄναξ ὁ καινὸς,
 ὁ δὲ παλαιότερος
 κρατῇ, λιμένα λιπών γε τὸν Ἀχερόντιον 770
 δοκημάτων *δ' ἐκτὸς ἦλθεν ἐλπίς.

757. The article in this verse is not necessary to the sense, and is rather against the metre of v. 744, which appears to be two cretics followed by a dochmiac. If the *ὁ* be retained, *θεοὺς* must be taken as a monosyllable, and both verses be scanned as double dochmiacs.—Translate, 'Who was it that, violating the majesty of heaven by his lawlessness, being but a mortal, aimed a foolish saying at the blessed gods, that they have no power?' Here *καταβάλλειν* is unusually put for *ρίπτειν κατὰ τινος*, (the common meaning being to overthrow.) Pflugk well compares Herod. i. 122, *οἱ δὲ τοκέες—κατέβαλον φάτιν, ὡς ἐκκείμενον* *Κῦρον κύων ἐξέθρεψε*. See also Hel. 164, *ὁ μεγάλων ἀχέων καταβαλλομένα μέγα οἶκτον*.

763. Here begins the ode of the united chorus, for the most part in glyconean verse, but intermixed in the first strophe with other simple metres. 'Now,' they exultingly say, 'may Thebes dance and sing, for tears and sorrows have ceased. Lycus is dead, and Hercules has returned to his rightful throne. The wicked never escape the vengeance of heaven. Prosperity infatuates men by the power it confers. The unjust man dares not contemplate the possibility of reverses: yet in the end the catastrophe overtakes him.'

Thebes is again summoned to the dance and to sing the victories of Hercules. The Muses shall come from Helicon to the city of Cadmus. The truth of the tale, that Hercules is the veritable son of Zeus, and not of the mortal Amphitryon, is now apparent. He has returned unexpectedly from the darkness of Hades; and if Thebes is to be ruled, better by Hercules than by the ignoble Lycus. The right will be made manifest in the coming contest, if the gods still uphold justice.—For *Θήβας* we should probably read *Θήβαις*. Cf. v. 797.

767. *ὁ κλεινός* MSS. See on v. 38. Here Pierson's conjecture, *ὁ καινός*, is certainly plausible, on account of the antithesis with *παλαιότερος*. It has been admitted by Kirchhoff and W. Dindorf.

770. The *γε* here, if genuine, conveys a tone of triumph, as if the sense were, 'aye, and he has returned from the waters of Acheron too, which his enemies hoped would overwhelm him for ever.' As however the *δὲ* in the next verse is not found in the old copies, but is added on Hermann's conjecture, we should perhaps read, *λιμένα λιπείν δὲ τὸν Ἀχερόντιον* | *δοκημάτων ἐκτὸς ἦλθεν ἐλπίς*, i. e. 'our hopes of his leaving Hades have been verified beyond expectation.'

θεοὶ θεοὶ τῶν ἀδίκων

ἀντ. ε'.

μέλουσι καὶ τῶν ὀσίων ἐπάειν.

ὁ χρυσὸς ἄ τ' εὐτυχία

φρενῶν βροτοὺς ἐξάγεται,

775

δύνασιν [ἄδικον] ἐφέλκων.

χρόνου γὰρ οὐτις ἔτλα

τὸ πάλιν εἰσορᾶν,

νόμον παρέμενος, ἀνομία χάριν διδούς·

ἔθραυσε *δ' ὄλβου κελαινὸν ἄρμα.

780

Ἰσμήν' ὦ στεφανηφόρει,

στρ. στ'.

ἔξισταί θ' ἐπταπύλου πόλεως

ἀναχορεύσας ἀγνιαι,

Δίρκα θ' ἃ καλλιρέεθρος,

σύν τ' Ἀσωπιάδες κόραι,

785

772. μέλουσι. So Canter for μέλλουσι. It is here used transitively for μέλονται, whereas the following infinitive depends rather on the sense of the ordinary impersonal, μέλει θεοῖς ἐπάειν. Matthiae gives examples of the personal sense from Soph. El. 342. Ajac. 689. Aesch. Ag. 361. For ἐπάειν, Matthiae's metrical correction of ἐπάειν, Pfugk well compares Aesch. Suppl. 739, θεῶν οὐδὲν ἐπαίοντες.

774. As ἄ τ' εὐτυχία is equivalent to σὺν εὐτυχίᾳ, ἐφέλκων is made to agree with χρυσός. So in fragm. 100, σκαῖον τι χρήμ' ὁ πλοῦτος ἢ τ' ἀπειρία, 'wealth combined with inexperience.'—For φρονεῖν, the conjecture of L. Dindorf, φρενῶν, seems to be correct. For φρονεῖν alone does not mean 'to be proud' (see on Electr. 383), nor can it very well stand, as Klotz suggests (Praef. p. xvii), for ἔξω τοῦ φρονεῖν, 'prevents men from being wise.' The middle ἐξάγεται is rather exceptional; compare the use of ἐπάξομαι in Rhés. 949, ἔξομαι *inf.* 912.

776. ἄδικον. Hermann omits this word, which is not essential to the sense, 'by bringing power as its attendant.' But Bothe's proposal to repeat ἔτεκον in v. 776 is quite as likely to be right. Kirchhoff also marks a *lacuna* before ἔτεκον.—Euripides uses the more rhetorical word δύνασις for δύναμις also in Ion 1012, as Barnes has noticed.

777—8. χρόνου τὸ πάλιν, a reverse of time, i. e. such a reverse of fortune as is

likely to be brought by time, but which the proud and wicked man (meaning Lycus in particular) dares not contemplate.—παρέσθαι, like μεθέσθαι (but much less common than παρίεναι in the active), to let pass from one's self, and so to neglect, omit.—χάριν διδούς, for χαριζόμενος, indulging his lawless disposition.

780. The δὲ was inserted by Hermann. Perhaps however it occurred after παρέμενος, so that the sense would be, 'yet by neglecting the law he breaks down suddenly in his career.' Kirchhoff, Bothe, and Klotz are not offended by the asyndeton, and retain the vulg. ἔθραυσεν.—κελαινόν, an Aeschylean form, (*inf.* v. 834,) means, perhaps, 'unlucky,' θανατηφόρον. Its occurs *inf.* 834. Nauck proposed τὸ κλεινὸν ἄρμα.

781. Both sense and metre strongly confirm Tyrwhitt's correction, as given above, for Ἰσμηνῶ στεφανοφορία or —αν. Hermann however and Bothe, adopting Ἰσμήν' ὦ, think that ἀναχορεύειν στεφανοφορίαν may be construed, and that the glyconeian verse (cf. 794) will admit a resolved long syllable in the choriambus.—ἔξισται, built of squared and dressed stones; see Alcest. 836. Troad. 46.

782. ἐπταπύλου H. Stephens for —οι.

784. καλλιρέεθρος Matthiae (—οι—) for καλλιρέεθρος (—οι—), in the antistrophic verse ὥς for καὶ being adopted from Musgrave.

785. Ἀσωπιάδες Bothe and Hermann for Ἀσωπίδες. As remarked elsewhere,

πατρὸς ὕδωρ βᾶτε λιποῦ-
σαι * συναοιδοὶ

νύμφαι τὸν Ἡρακλέους
καλλίνικον ἀγῶνα.

ᾧ Πυθία δεινδρῶτι πέτρα

790

Μουσῶν θ' Ἑλικωνιάδων δώματα,

†ῆξετ' εὐγαῖθι κελᾶδω

ἐμὰν πόλιν, ἐμὰ τέιχη,

Σπαρτῶν ἵνα γένος ἐφάνη,

χαλκασπίδων λόχος, ὃς γὰν

795

τέκνων τέκνοις μεταμείβει,

Θήβαις ἱερὸν φῶς.

ᾧ λέκτρων δύο συγγενεῖς

ἀντ. στί.

εὐναί, θνατογενεοὺς τε καὶ

Διὸς, ὃς ἦλθεν ἐς εὐνὰς

800

Νύμφας τὰς Περσίδος· καὶ

these forms are commonly changed. Thus in Rhes. 826, the metre requires Σιμοεντιάδας for —ιδας, and *inf.* v. 791 Barnes rightly conjectured Ἑλικωνιάδων for —ιδων.

787. If the antistrophic verse (804) be right, a syllable has dropped out of this, which Hermann supposes to have been *μοι* or *νῦν*. Now, if we there read οὐχ ὡς ἐπ' ἐλπίδι φάνθη, here an epithet to ὕδωρ, as *σεμνόν*, may have been lost. So in *Med.* 69, *σεμνὸν ἀμφὶ Πειρήνης ὕδωρ*. The verse would thus be pherecratean. Perhaps however *συνασόμεναι* should be restored. Bothe gives *νύμφαις*, depending on *συναοιδοί*, and this also is plausible. But it is better to make *ἀγῶνα* governed by *βᾶτε* than by the implied sense of *συναεῖδουσαι*. See on v. 410. The meaning is, 'Go to celebrate the victory of Hercules,' i. e. his victorious return from Hades.

790. Πυθία the present editor for Πυθίου. The word is a dissyllable, on the principle explained on *Ion* 285. See *inf.* v. 1304. Fix (*ap. Kirch.*) conjectured ᾧ Πυθοῦς κτλ., the ᾧ being commonly added to the end of the preceding verse. For the rare word *δεινδρῶτι* cf. *Aesch. frag. Danaid.* 38, *δεινδρῶτις ἄρα δ' ἐκροτίζοντος γάμου τέλειός ἐστι*. The sides and valleys of Parnassus were covered with the

bay-tree, as Barnes reminds us. On the reading of the next verse see v. 785. The metre, as compared with v. 808, seems to be spondee + choriamb. + cretic, with an initial long syllable for anacrusis.

792. ῆξετ'. It is to be feared that this word is corrupt. In saying that the *abodes* of the Muses on Helicon shall come to Thebes, the poet can only mean that the Muses themselves will arrive. L. Dindorf proposes *ῆκετ'*, which is approved by his brother. The old reading is said to be ῆξετ'. Bothe proposes *ῆχεῖτ'*, 'celebrate with a merry noise,' and this suits both metre and sense.

793. τε after ἐμὰ was omitted by Heath.

794. ἐφάνη Hermann for ἐφανε. The final long syllable of the choriambus is resolved into two short (γένος).

796. μεταμείβει, for διαδέχεται, since *succession* necessarily implies *change* of persons.

798. συγγενεῖς, in the active sense, *συμφυτεῖνουςαι*, since Zeus and Amphitryon shared in common the couch of Alcmena, cf. v. 1. Compare αἷμα ὁμογενές in *Hel.* 1685, the blood of Zeus which produced Helen and the Dioscuri; *συγγενέτιρα κλεινῶν ἀδελφῶν*, of Clytemnestra, *El.* 746.

801. Περσίδος. Alcmena is called

πιστόν μοι τὸ παλαιὸν ἦ-
 δη λέχος, ὦ Ζεῦ, τὸ σὸν οὐκ
 ἐπ' ἐλπίδι φάνθη,
 λαμπρὰν δ' ἔδειξ' ὁ χρόνος 805
 τὰν Ἡρακλέος ἀλκάν
 ὃς γὰρ ἐξέβα θαλάμων,
 Πλούτωνος δῶμα λιπὼν νέρτερον.
 κρείσσων μοι τύραννος ἔφυσ
 ἢ δυσγένει' ἀνάκτων. 810
 ἃ νῦν ἐσορᾶν φαίνει
 ξιφηφόρων ἐς ἀγώνων
 ἄμιλλαν, εἰ τὸ δίκαιον
 θεοῖς ἔτ' ἀρέσκει.
 ἔα ἔα. 815
 ἄρ' ἐς τὸν αὐτὸν πίτυλον ἤκομεν φόβου,
 γέροντες, οἷον φάσμι' ὑπὲρ δόμων ὀρώ;
 φυγῇ φυγῇ
 νωθὲς πέδαιρε κῶλον, ἐκποδὼν ἔλα.

the descendant of Perseus as the daughter of Electryon, who was that hero's son. Brodaeus compares Theocr. xxiv. 72, θάρσει, ἀριστοτόκεια γύναι, Περσέϊον αἷμα. Hermann gives νύμφας τὰς Περσείδος καὶ κτλ., which agrees with the vulgate καλλιρρέεθρος in v. 784. As the reading Περσηίδος, assuming the η to be long (see however on Iph. T. 428), necessitates the rather violent change of καὶ into ὡς (so Pflugk and Dind. after Musgrave; see on v. 291, Iph. T. 335; and Iph. A. 173), as well as the slighter alteration καλλιρρέεθρος in the strophe, Hermann is perhaps right. In this case καὶ πιστόν must mean 'even trustworthy,' i. e. the very opposite to a vain and false tale.—οὐκ ἐπ' ἐλπίδι, 'not according to my expectation,' is an unusual phrase for παρ' ἐλπίδα or ἀπ' ἐλπίδος. Perhaps, as suggested on v. 787, οὐχ ὡς ἐπ' ἐλπίδι, scil. εἶχον, 'not as I used to hold it in view.'

805. λαμπρὰν ἔδειξε, scil. οὖσαν.

810. The old reading, ἥδ' οὖς γένει ἀνάκτων, was corrected by Canter. Lycus is meant, who (according to Athenian ideas) would be δυσγένης simply because he was ξένος, v. 32.

811. Hermann, by taking ἃ for δι' ἃ, involves rather than simplifies the syntax. The passage, as the text stands, is certainly difficult, and καὶ νῦν for ἃ νῦν would greatly improve both sense and metre; 'and now he is giving (about to give) a proof, whether justice still pleases the gods.' The antistrophic verse indicates that ἃ is here for ἦ, 'which ignobleness now makes it manifest (for all) to behold in the contest of the sword-bearing fight, whether justice is still pleasing to the gods;' i. e. the inferiority of Lycus in the contest with Hercules will show that the gods still regard justice.

815. ἔα ἔα. Here the chorus (or rather, the coryphaeus, who speaks v. 815—21,) first catch a glimpse of the terrific spectre Δίσσα, the genius of Madness, ushered by the celestial messenger Iris. Their first impulse is to fly, their next to utter a prayer to Ἀπόλλων ἀποτρόπαιος.—τὸν αὐτὸν πίτυλον, the same fit or emotion of fear as the rest. Cf. μανίας πίτυλον Iph. T. 307.

819. νωθὲς, dull, sluggish, viz. through old age; βραδὺς, δυσκίνητος, Photius. Aesch. Prom. 62, ἵνα μάρη σοφιστῆς ὦν Δίδς νωθέστερος.—πεδαίρειν, inf. 872.

ὄναξ Παιάν,
ἀπότροπος γένειό μοι [τῶν] πημάτων.

820

ΙΡΙΣ.

θαρσεῖτε, Νυκτὸς τήνδ' ὀρώντες ἔκγονον
Δύσσαν, γέροντες, καὶ μὲ τήν θεῶν λάτρην
Ἴριν· πόλει γὰρ οὐδὲν ἤκομεν βλάβος,
ἐνὸς δ' ἐπ' ἀνδρὸς δώματα στρατεύομεν, 825
ὃν φασιν εἶναι Ζηνὸς Ἀλκμήνης τ' ἄπο.
πρὶν μὲν γὰρ ἄθλους ἐκτελευτῆσαι πικροῦς,
τὸ χρῆν νιν ἐξέσωξεν, οὐδ' εἶα πατὴρ
Ζεὺς νιν κακῶς δρᾶν οὔτ' ἔμ' οὔθ' Ἥραν ποτέ.
ἐπεὶ δὲ μόχθους διεπέρασ' Εὐρυσθέως, 830
Ἥρα προσάψαι κοινὸν αἶμ' αὐτῷ θέλει,
παῖδας κατακτείναντι, συνθέλω δ' ἐγώ.
ἀλλ' εἴ, ἄτεγκτον συλλαβοῦσα καρδίαν,
Νυκτὸς κελαυνῆς ἀνυμέναιε παρθένε,
μανίας τ' ἐπ' ἀνδρὶ τῷδε καὶ παιδοκτόνους 835
φρενῶν ταραγμοὺς καὶ ποδῶν σκιρτήματα
ἔλαυνε, κίνει, φόνιον ἐξίει κάλων,
ὥς ἂν πορεύσας δι' Ἀχερούσιον πόρον

Phoen. 1027, for μεταίρειν, like πεδαίχιμος, a well-known Aeolicism, which no one would now mistake, with Barnes, for πόδας αἶρω.

821. Hermann regards this and the preceding verse as antistrophic to 818—9. But the τῶν is more probably an insertion before πημάτων to make up an iambic. Omitting it the verse becomes dochmiac; and so Fix (ap. Kirch.) would read.

822. Iris calms the fear of the chorus, by assuring them that not the Thebans generally, but only Hercules is the object of divine resentment. She identifies herself with the cause of Hera, and declares that, having now the power, she has also the will, to persecute the hitherto victorious hero.

825. δώματα Scaliger for σῶματα. See on v. 432. Perhaps we should read σῶμα συστρατεύομεν. Cf. v. 863, δραμοῦμαι στέρνον εἰς Ἡρακλέους.

828. τὸ χρῆν, 'destiny.' On this formula see Hec. 260. There is another reading, but of no authority, though it is

preferred by Matthiae and Pflugk, τὸ χρεῶν.

830. ἐπεὶ δὲ κτλ. 'But now that he has got safely through the labours imposed by Eurystheus, Hera desires to attach to him the guilt of kindred blood, by his slaying his own children; and I have the same desire.' Here κοινὸν is Wakefield's correction for καινόν. There can hardly be a doubt of its truth, the sense being κοινὸν αἵματος μίasma. Compare Antig. 201, ἠθέλησε δ' αἵματος κοινὸν πάσασθαι. Choeph. 1027, φεύγων τὸδ' αἷμα κοινόν. The Greeks always made the widest possible distinction between ordinary homicide and the shedding of kindred blood. Though καινὸν αἷμα in itself might mean, 'another slaughter besides those he has already committed,' the sense is much inferior to that gained by the slightest possible alteration.—συνθέλω, Troad. 62, καὶ συνθελέσεις ἂν ἐγὼ πράξει θέλω;

837. On κάλων ἐξίειναι see Med. 278. Troad. 94.

τὸν καλλίπαιδα στέφανον αὐθέντη φόνῳ
γνῶ μὲν τὸν Ἥρας οἶός ἐστ' αὐτῷ χόλος, 840
μάθη δὲ τὸν ἐμόν· ἦ θεοὶ μὲν οὐδαμοῦ,
τὰ θνητὰ δ' ἔσται μεγάλα, μὴ δόντος δίκην.

ΛΥΤΤΑ.

ἐξ εὐγενοῦς μὲν πατρὸς ἔκ τε μητέρος
πέφυκα Νυκτὸς Οὐρανοῦ τ' ἀφ' αἵματος·
τιμὰς δ' ἔχω τάσδ', οὐκ ἀγασθῆναι φίλοις, 845
οὐδ' ἡδομαι φοιτῶσ' ἐπ' ἀνθρώπων *φόνους·
παραινέσαι δὲ, πρὶν σφαλεῖσαν εἰσιδεῖν,
Ἥρα θέλω σοὶ τ', ἣν πίθησθ' ἐμοῖς λόγοις.
ἀνὴρ ὅδ' οὐκ ἄσημος οὐτ' ἐπὶ χθονὶ
οὐτ' ἐν θεοῖσιν, τοῦ γέ μ' εἰσπέμπεις δόμους· 850
ἄβατον δὲ χώραν καὶ θάλασσαν ἀγρίαν
ἐξημερώσας θεῶν ἀνέστησεν μόνος

839. τὸν κ. στέφανον, a singular periphrasis for τοὺς ἑαυτοῦ παῖδας.—αὐθέντη, αὐτόχειρι.—χόλος, by attraction to οἶός ἐστι, whereas τὸν Ἥρας—χόλον was the intended construction. The idiom is common enough; see examples in Porson's note on Hec. 1038. Translate: 'In order that having conveyed over the Acheron the company of his lovely boys by a death inflicted with his own hand, he may learn by experience what Hera's anger against him is, and may also be taught mine; otherwise the gods are in no account, but human affairs (alone) will be great, if he shall not have been punished.' Iris speaks of *her own anger*, not because she had been specially offended by Hercules, but because, as above remarked, she has made common cause with Hera, and because κοινὰ τὰ τῶν φίλων.

844. It is better not to place a comma at πέφυκα. The sense is, ἐξ εὐγενοῦς πατρὸς, τουτέστιν Οὐρανοῦ, πέφυκα, ἔκ τε μητρὸς Νυκτὸς. Otherwise εὐγενοῦς must be repeated with μητέρος. The μὲν is answered in τιμὰς δ' ἔχω τάσδ', for which the editions before Hervag. 2 (1544), gave τιμὰς τ' &c. 'But the office which I hold is this, not to be resentful against friends (viz. such as have given me no offence), nor am I pleased at making my visits for the murders of the human race.' There is hardly a doubt

that ἀγασθῆναι is used for ὀργισθῆναι, in the Homeric sense, as Il. xvii. 70, ἔνθα κε βρεῖα φέροι κλυτὰ τεύχεα Πανθοίδαο Ἀτρείδης, εἰ μὴ οἱ ἀγάσαστο Φοῖβος Ἀπόλλων. Hermann, whom Pflugk follows, explains it thus; "hoc munus, de quo Iris dixit, habeo, non invidendum amicis." Bothe, "ita ut amicis non invideam, ut honore meo contenta esse possim." Elsewhere Euripides uses ἀγασθαι, sometimes with a genitive, for θαυμάζειν, e. g. Iph. A. 28. Phoen. 1054. Rhes. 244.

846. φόνους W. Dindorf, after Dobree, (so also Bothe,) for φίλους, which seems to have caught the transcriber's eye in the preceding verse. Kirchhoff suggests πόλεις. The reluctance of Lyssa is remarkable; she would not only gladly spare men, but she wishes both Hera and Iris to reconsider their views regarding Hercules, before irremediable mischief is done.

850. οὐ γὰρ is clearly wrong. It would mean *quippe cum*. Perhaps, οὐ μ' ἐπεισπέμπεις.

852. ἐξημερώσας. See v. 20. Reasons are given why Hercules is as great a benefactor to gods as to men. Having cleared both land and sea of pirates, he removed a cause of injustice alike injurious to mankind and derogatory to the majesty of heaven. And hence he is said 'alone to have restored the falling prerogatives of the gods.'

τιμὰς πιτνούσας ἀνοσίων ἀνδρῶν ὕπο
σοὶ δ' οὐ παραινῶ μεγάλα βούλεσθαι κακά.

IP. μὴ σὺ νουθέτει τά θ' Ἥρας κἀμὰ μηχανήματα. 855

ΛΤΤ. ἐς τὸ λῶστον ἐμβιβάζω σ' ἵχνος ἀντὶ τοῦ κακοῦ.

IP. οὐχὶ σωφρονεῖν γ' ἔπεμψε δεῦρό σ' ἡ Διὸς δάμαρ.

ΛΤΤ. Ἥλιον μαρτυρόμεσθα δρῶσ' ἃ δρᾶν οὐ βούλομαι.

εἰ δὲ δὴ μ' Ἥρα θ' ὑπουργεῖν σοὶ τ' ἀναγκαίως ἔχει
τάχος ἐπιρροιβδεῖν θ' ὁμαρτεῖν ὥς κυνηγέτη κύ-
νας, 860

εἰμὶ γ' οὔτε πόντος οὔτω κύμασι στένων λάβρος,
οὔτε γῆς σεισμὸς κεραυνοῦ τ' οἴστρος ὠδῖνας πνέων,
οἷ' ἐγὼ στάδια δραμοῦμαι στέρνον εἰς Ἡρακλέους,
καὶ καταρρήξω μέλαθρα καὶ δόμους ἐπεμβαλῶ,

854. σοὶ δ' οὐ κτλ. 'So, as I said (v. 847—8), I do not advise you (i. e. I advise you not) to desire any great mischief.' The old reading σοὶ τ' οὐ certainly will not stand, (Bothe's idea, that οὔτοι παραινῶ is meant, being obviously untenable,) and the change of τε into δὲ is slight, not to say that the confusion is common. (So also Nauck.) Musgrave's reading, though adopted by Matth. Herm. Dind. and Pflugk, ὥστ' οὐ παραινῶ, does not seem in the least probable.

855. κἀμὰ Reiske for κακά. The sense is, 'tis not for you to give advice about (παραινεῖν) plans conceived in common by Hera and myself.' Cf. v. 832. In the next verse Musgrave, who arranged the persons of the following lines more correctly than the order in the old copies, gave ἐμβιβάζω σ' for ἐμβιβάζουσ', this verse having been wrongly continued to Iris.

857. σωφρονεῖν. There is a sort of play between 'to be wise' and 'to be in your senses,'—οὐτ' αὐτὴν σωφρονεῖν οὐτ' ἄλλους σωφρονίζειν.

858. δρῶσ'. For the singular participle construed with a plural verb, (used of one person,) see *inf.* v. 1206, ἵκετεόμεν—προσπίτνων. Ion 1250, διωκόμεσθα θανάσιμους ἐπὶ σφαγὰς, Πυθία ψήφω κρατηθεῖσ'. Iph. T. 578, ἐς γὰρ δὴ τιν' ἤκομεν λόγον, ὅμιν τ' ὄνησιν, ὃ ξένοι, σπεύδουσ' ἅμα καμοί.—εἰ δὲ δὴ κτλ., 'But if, as it seems (δὴ), for me to obey the behests of Hera and yourself is necessary, and to urge him on to follow at full speed,

as hounds follow the hunter, why then (γε) I will go,' &c. Here the copies give ἐπιρροιβδην, corrected by Kirchhoff, who would omit the τε here and place it after ὁμαρτεῖν. The former verb, meaning properly to make a hissing or rustling noise at some object, is here a synonym of ἐπιθωύσσειν. She appears to represent herself as the huntress, Hercules as the pursuer to be hounded on in quest of his prey, by her terrific and rousing noises. Cf. Aesch. Eum. 402, ἡ καὶ τοιαύτας τῶδ' ἐπιρροίσεις φυγάς; So Lyssa is described below as πολίστονος (v. 880), and retiring ὀφέων ἰαχήμασι, v. 883.—For εἰμὶ γ', οὔτε we should perhaps read εἰμὶ κοῦτε κτλ.

861. λάβρος for λάβρως is found in the edition of Brubach. Hermann rejects this reading; but it seems necessary to the sense, οὔτω λάβρος ἐστίν, οἷα ἐγὼ κτλ.

862. οἴστρος. If this reading be right, and not οἰστὸς as Wakefield proposed, the whizzing sound of the thunderbolt (poetically regarded) rather than its sting or fury, seems to be meant. For the δρομεῖς of the Athenian stadium see Electr. 824.

863. στάδια δραμοῦμαι Hermann and Kirchhoff. The MS. reading is said to be σταδιαδραμοῦμαι with a superscribed, whence the common reading σταδιοδραμοῦμαι, a verb formed contrary to analogy. The οἷα agrees with στάδια. Otherwise, σταδιοδρομήσω would be an easy correction.

τέκν' ἀποκτείνασα πρῶτον· ὁ δὲ κανὼν οὐκ εἴσε-
ται

865

παῖδας οὓς ἔτικτ' ἐναίρων, πρὶν ἂν ἐμῆς λύσσης ὑφῆ.
ἦν ἰδοὺ καὶ δὴ τινάσσει κρᾶτα βαλβίδων ἄπο,
καὶ διαστρόφους ἐλίσσει σίγα γοργωποὺς κόρας.
ἄμπνοας δ' οὐ σωφρονίζει, ταῦρος ὥς εἰς ἐμβολήν,
δεινὰ μυκάται δὲ Κῆρας ἀνακαλῶν τὰς Ταρτάρου. 870
τάχα σ' ἐγὼ μᾶλλον χορεύσω καὶ καταυλήσω φόβῳ.
στεῖχ' ἐς Οὐλύμπου πεδαίρουσ', Ἴρι, γενναῖον πόδα·
ἐς δόμους δ' ἡμεῖς ἄφαντοι δυσόμεσθ' Ἡρακλέους.

ΧΟ. ὅτοτοτοῖ, στέναξον ἀποκείρεται

866. ἐμῆς λύσσης, madness sent by me. That the person Λύσσα should speak of λύσσα as the effect caused by her, is not more singular than when Θάνατος is said θάνατον ἐμβαλεῖν in Alcest. 50. See on Iph. A. 775. The old reading, ἐμὰς λύσσας ἀφῆ, was corrected by Hermann, who compares Herod. i. 156, ὅπως τῆς ὀργῆς. Kirchhoff retains the vulgate.

867. ἦν ἰδοῦ. 'Lo! already he tosses his head at the outset of his madness, and speechless rolls his distorted glaring eyes, and his breathings he does not keep sober (soberly breathe), as a bull (pant) for the attack.' The same formula is quoted by Pflugk from Ar. Pac. 327, ἦν ἰδοῦ, καὶ δὴ πέπauμαι. There is no doubt that ἦν, whatever be its etymology, is identical with the Latin *en*. It occurs also in ἦν ἰδε or ἦν ἰδε, Theocr. ii. 38.—βαλβίδων ἄπο, for ἄπ' ἀρχῆς. Med. 1245, ἔρπε πρὸς βαλβίδα λυπηρὰν βίον. The metaphor in στάδια δραμοῦμαι is maintained. On σωφρονεῖν in the sense of ἔμφρων εἶναι, see Ion 521. Tro. 350. Hel. 97. Orest. 254. It is hard to say whether σωφρονίζειν here has an active or an intransitive sense.—Κῆρας, Ἐρινύας. Cf. v. 481.

871. χορεύειν τινὰ, generally to celebrate a person in the dance, here means δινεῖν, to agitate and whirl him as if drawn along in a ring of rapid dancers. Cf. v. 879.—καταυλήσω, κηλήσω, a term said to be derived from the effects of Corybantic music. Musgrave cites Athen. p. 527 F., καταυλουμένους πρὸς Χελωνίδος, and Pflugk adds several examples from late writers, Plutarch, Lucian, and Alciphron.—Kirchhoff would read τάχα δ' ἐγὼ κτλ.

872. Οὐλύμπου. It is a question if this word was not written Ὀλύμπου, and the λ considered as doubled in the pronunciation, as Ajac. 210, παῖ τοῦ Φρυγίου Τελεύταντος, and also in Ar. Equit. 9, where we read ξυναυλίαν κλαύσωμεν Οὐλύμπου νόμον. In Troad. 215, κρηπίδ' Οὐλύμπου καλλίσταν is a spondee-anaepastic verse.—Iris at these words is seen to ascend from the stage; and Lyssa, habited perhaps like a fury, and wearing a mask τῶν φρικωδῶν, of the terrible sort, retires within the palace. Neither person appears again in the play. In this respect, as well as generally in the unusually elevated and epic diction of the play, Euripides seems to have aimed at the great effects of the Aeschylean drama. There is no reason why the spectacle may not have been made as terrible as the *Eumenides*, about which certain well-known but apocryphal anecdotes are told. As a Chthonian or Titanian power (compare v. 844 with Aesch. Prom. 213, Hes. Theog. 211 seqq.) it is probable that Lyssa was clad in black garments, contrasting with the bright-coloured dress of the messenger Iris. It would seem, from v. 882, that her head was entwined with snakes after the semblance of an Erinyes; and she is described as riding in a car, which does not appear to be a merely metaphorical expression, in v. 880.

874. During the absence of the actors, the chorus, speaking as before (735 seqq.) in succession, the Hegemon commencing with the first distich, express in dochmiac and other measures their fear that Thebes is about to lose Hercules, who has just been seized with a sudden phrenzy. Hermann regards v. 874—88 as the προ-

- σὸν ἄνθος, πόλις, ὃ Διὸς ἔκγονος. 875
- α'. μέλεος Ἑλλάς, ἃ τὸν εὐεργέταν
ἀποβαλεῖς, ὀλεῖς μανίαισιν Λύσσαις
χορευθέντ' ἀναύλοις.
- β'. βέβακεν ἐν δίφροισιν ἃ πολύστονος,
ἄρμασι δ' ἐνδίδωσι κέντρον 880
ὡς ἐπὶ λώβα Νυκτὸς Γοργῶν
ἐκατογκεφάλους
ὄφεων ἰαχήμασι, Λύσσα μαρμαρωπός.
- γ'. ταχὺ τὸν εὐτυχῇ μετέβαλεν δαίμων,
ταχὺ δὲ πρὸς πατρὸς τέκν' ἐκπνεύσεται. 885
- δ'. ἰὼ μοι μελεος, ἰὼ Ζεῦ, τὸ σὸν
γένος ἄγονον αὐτίκα λυσσάδες ὠμοβρῶτες

φῶδς, and divides the rest, as far as v. 921, into a very complex scheme of strophes and antistrophes, including μέσφῶδς and ἐπῶδς. Pflugk, chiefly following Seidler, endeavours to improve on his arrangement; but the present editor has preferred to follow W. Dindorf in omitting the marks of antithetical correspondence as altogether uncertain.

874. ἀποκείρεται for —τε Canter. Pflugk compares Pers. 905, κόσμον τ' ἀνδρῶν, οὓς νῦν δαίμων ἀπέκρινεν. The ictus of the dochmius in the next verse falling on a short syllable is to be remarked as of rare occurrence. The MS. Flor. 2 has πόλεος, which W. Dindorf says "defendi potest," and Kirchhoff adopts, but the reading is perhaps due to a metrical suggestion, the common reading being superscribed. The poet would rather have written πόλεως.

877. μανίαισιν—ἀναύλοις. 'With madness not like that inspired by the flute.' The old reading ἐναύλοις (especially as combined with χορευθέντα) is in some degree defended by v. 871, χορεύσω καὶ καταυλήσω φόβῳ. But on the other hand, ἐν and ἀν in composition are as often interchanged as ἐπ— and ἀπ—, and it is a familiar idiom to call any thing doleful ἄμουσος, ἄλυρος, ἄχορος, ἀναυλος &c., as κῶμον ἀναυλότατον προχορεύειν in Phoen. 791. Hence ἀναύλοις, the conjecture of Tyrwhitt, adopted by Matthiae, Pflugk, and W. Dindorf, seems better than Hermann's μανίαισιν—ἐν αὐλοῖς, or Dobree's μανίαισιν λύσσαις—ἐναύλοις. The scansion of μανίαισιν is trisyllabic, like ἀβίω-

τος βίος in Hippol. 821. See on Electr. 314. Kirchhoff gives μανίαισιν Λύσσαις χορευθέντ' αὐλοῖς.

879. πολύστονος. Either 'noisy' (cf. v. 860) or 'causing much woe.' That Lyssa was borne in a real car is probable, though the phrase used might imply mere haste.—ὡς ἐπὶ λώβα, as if for mischief, as if resolved on doing injury to some one. These words, which W. Dindorf suspects, and for which Hartung (ap. Kirch.) proposes κέντρ' ἐπὶ λώβα, seem best to combine with the following in an anapaestic verse. The metre of 883 is very anomalous. Perhaps, σὺν ὀφέων ἰαχήμασιν, dochmius + cretic + ithyphallic.—μαρμαρωπὸς from μαρμαρίζειν, with glowing or shining face. If this be the sense, the epithet was descriptive of her actual appearance, though we cannot tell how this feature was represented. Barnes' note however is deserving of consideration. He thinks the reference is to the Gorgon's head which turned the beholders into stone; and he would correct Hesychius, μαρμαρῶ, λιθοποιῶ, into μαρμαρωπῶ, λιθοποιῶ, though he approves of Salmasius' conjecture, λίθῳ ποιῶ, 'a kind of stone.'

885. ἐκπνεύσεται Elmsley for ἐκπνεύσατε or ἐπνεύσατε. The error is common, as ἀποκείρετε for —αι in v. 875. Hermann gives the reading of Barnes, ἐκπνεύσετε, but the future of πνέω is πνεύσομαι.

887. The metre of this verse is dochmiac hypercatalectic, the rhythm ~ ~ ~ ~ for ~ ~ ~ ~ being somewhat disguised

ἁποινόδικοι δίκαι κακοῖς ἐκπετάσουσιν.

εἴ. ἰὼ στέγαι,

κατάρχεται χόρευμα τυμπάνων ἄτερ,

890

οὐ βρομίῳ κεχαρισμένα θύρσῳ,

στ'. ἰὼ δόμοι,

πρὸς αἵματ', οὐχὶ τὰς Διονυσιάδος

βοτρυῶν ἐπὶ χεύμασι λοιβᾶς.

ζ'. φυγῇ, τέκν', ἐξορμάτε· δάϊον τόδε

895

δάϊον μέλος ἐπαυλεῖται.

η'. κυναγετεῖ γε τέκνων διωγμόν·

οὔποτ' *οὔποτ' ἄκραντα δόμοισι Λύσσα βακχεύσει.

θ'. αἰαῖ κακῶν.

ί'. αἰαῖ δῆτα τὸν γεραιὸν ὥς στένω

900

πατέρα τάν τε παιδοτρόφον, *ξ μάταν

τέκεα γεννᾶται.

ια'. ἰδοὺ ἰδοὺ,

by resolved syllables. The next is the same, with the *anacrusis*.—ἐκπετάσουσιν, ἐκτενοῦσι, 'will lay him low.' Cf. Cycl. 497. The common reading, ἐκπατάσουσιν, in itself very improbable, is attributed by Kirchhoff to a conjecture of H. Stephens.—κακοῖς the present editor for κακοῖσιν. (So also Nauck ap. Kirch.) The old reading, λύσσα δέ σ' ὁμόβρωτος, was corrected by Hermann. The passage is rather difficult to translate. 'Alas, wretch that I am! thy offspring, O Zeus (i. e. Hercules), bereft of his children, forthwith mad ravening vengeance exacting penalties for wrong (i. e. the fierce resentment of Hera,) will lay prostrate by misfortune.'

890. Hermann, to suit his antistrophic theory, gives *χορεύματ' ἄτερ τυπάνων*, against the old copies. He is followed by Matthiae, Dindorf, and Pflugk. The mention of the bacchic *τύμπανα* (cf. Bacch. 59) induces the correction of the sentiment, 'not however in the way that suits the bacchic thyrsus,' where *κεχαρισμένα* is used adverbially. (Bromliou Hartung ap. Kirch.) A similar idea is repeated by the next speaker, who continues the construction from *κατάρχεται*, 'a strain (*χόρευμα*) for murder, not with the pourings of the bacchic libation of grapes.' Hermann inserts *σὺν*, Pflugk

τὰς before *βοτρυῶν*, both on the theory of an antistrophe.—*λοιβᾶς* Barnes for *λώβας*.'

896. *ἐπαυλεῖται*. It is clear from *τόδε* that the real tones of a flute are now heard within. Lyssa had said *καταυλήσω* in v. 871, and the flute was used in the orgiastic music of Bacchus and Cybele (Bacch. 128). Pflugk supposes the sound to have proceeded from the sacrifice in which Hercules was engaged, v. 923.

897. *κυναγετεῖ γε*. 'Aye, he is tracking his children in the pursuit,' viz. round the pillar, as described in v. 977. The noise of feet is heard within. It seems better to read *γε* for *τε* than to omit the word with the editors after Hermann. In the next verse W. Dindorf repeats *οὔποτε*, comparing the metre of v. 908. The meaning is, there is sure to be some dire effect in the house from the revelries of so dread a goddess.

900. *γεραιὸν*. This is an instance of the *αι* being made short, this verse and the two next being dochmiac. Kirchhoff however says, "ὥς delendum judico." Cf. Hipp. 171, ἀλλ' ἤδε τροφὸς γεραιὰ πρὸ δόμων. Hermann chooses to make a senarius, αἰ αἰ, σὲ δῆτα τὸν γεραιὸν ὥς στένω, to suit v. 916, which he takes for the antistrophe.—The ξ, wanting in the copies, was added by Musgrave.

- ιβ'. θύελλα σείει δῶμα, συμπίπτει στέγη· 905
 ιγ'. ἦ ἦ, τί δρᾶς, ὦ παῖ Διός;
 ιδ'. μελάθρων τάραγμα ταρτάρειον,
 ὡς ἐπ' Ἑγκελάδῳ ποτὲ Παλλὰς, ἐς δόμους πέμπεις.
 ΑΓ. ὦ λευκὰ γήρα σώματ'
 ΧΟ. ἀνακαλεῖς *τίνα με τίνα βοάν; 910
 ΑΓ. ἄλαστα τὰν δόμοισι.
 ΧΟ. μάντιν οὐχ ἔτερον ἄξομαι.
 ΑΓ. τεθνᾶσι παῖδες· ΧΟ. αἰαῖ·
 ΑΓ. στενάζεθ', ὡς στενακτά· ΧΟ. δαῖιοι φόνοι,
 δαῖιοι δὲ τοκέων χεῖρες. 915
 ΑΓ. οὐκ ἄν τις εἴποι μᾶλλον ἢ πεπόνθαμεν.
 ΧΟ. πῶς παισὶ στενακτὰν ἄταν ἄταν
 πατέρος ἀμφαίνεις;
 λέγε *λέγε τίνα τρόπον ἔσυτο θεόθεν ἐπὶ
 μέλαθρα κακὰ τὰδε 920
 τλήμονάς τε παίδων τύχας.
 ΑΓ. ἱερὰ μὲν ἦν πάροιθεν ἐσχάρας Διὸς

906. τί δρᾶς; It appears afterwards from the messenger's account, v. 999, that Hercules was trying to pull the house down upon his head.

907. μελάθρων W. Dindorf and Pflugk for μελάθρῳ, which makes ἐς δόμους a mere tautology. For Enceladus slain by Pallas in the Gigantomachia see Ion 209, λείσσεις οὖν ἐπ' Ἑγκελάδῳ γοργωπὸν πάλλυσαν ἵνυν. The passage however seems to have been interpolated. Perhaps, ἐῖ ἔῃ, τί δρᾶς, ἰὼ παῖ Διός. | τάραγμα ταρτάρειον εἰσπέμπεις δόμους.

910. The first τίνα was added by Hermann.

912. ἄξομαι. See on v. 775. The meaning merely is, 'I do not want a prophet to tell me that.'

913—14. The persons here are arranged according to Kirchhoff, who observes that the dochmiacs appear to belong to the chorus, the iambic versicles to the messenger. The latter verse he would read thus:—ἰὼ δαῖιοι φόνοι δαῖιοι δὲ τοκέων χεῖρες.—στενακτά, sc. τὰ πράγματ' ἐστί. So οὐκ ἄκουστὰ, Andr. 1084.

919. The second λέγε was added by W. Dindorf, by which the verse becomes a double dochmiac of resolved syllables.

—ἔσυτο Hermann for ἔσσυτο. In the last line λέγε directly governs τύχας. Pflugk erroneously makes it depend on ἐπὶ. Kirchhoff gives τλήμονες τε παίδων τύχαι.

922. ἱερὰ, the victims, the blood of which was to be sprinkled on both the person and the house of the murderer. From Aesch. Eum. 273 it is to be inferred that the victim was a pig, καθαυρὸς χοιροκτόνος, the sacrifice of which had been rendered necessary by Hercules having slain Lycus and cast out the body to the dogs, Androm. 1157, Heracl. 1050. The actual sacrifice was not performed till certain preliminary rites had been duly observed, e.g. the carrying of the basket with the knife around the altar, and the assembling of the people in solemn silence. See on Iph. A. 1473, and compare Ar. Pac. 948, τὸ κανοῦν πάρεστ' ὁλὰς ἔχον καὶ στέμμα καὶ μάχαιραν, Καὶ πῦρ γε τουτὶ, κοῦδὲν ἴσχει πλὴν τὸ πρόβατον ἡμῶς. Iph. Aul. 1568, ὁ παῖς δ' ὁ Πηλέως ἐν κύκλῳ βωμῶν θεῶς λαβὼν κανοῦν ἔθρεξε χέρνιβας θ' ὁμοῦ.—φθέγμα ὄσιον, i.e. εὐφημον. Cf. Ion 98—100. Thus Clytemnestra in Agam. 1624 says she must hurry away, τὰ μὲν γὰρ ἐστίας

καθάρσι' οἴκων, γῆς ἄνακτ' ἐπεὶ κτανὼν
 ἐξέβαλε τῶνδε δωμάτων Ἡρακλῆς·
 χορὸς δὲ καλλίμορφος εἰστήκει τέκνων, 925
 πατήρ τε Μεγάρα τ'· ἐν κύκλῳ δ' ἤδη κανοῦν
 εἵλικτο βωμοῦ, φθέγμα δ' ὅσιον εἶχομεν.
 μέλλων δὲ δαλὸν χειρὶ δεξιᾷ φέρειν,
 ἐς χέρνιβ' ὥς βάψειεν, Ἀλκμήνης τόκος,
 ἔστη σιωπῇ. καὶ χρονίζοντος πατρὸς, 930
 παῖδες προσέσχον ὄμμ'. ὁ δ' οὐκέθ' αὐτὸς ἦν,
 ἀλλ' ἐν στροφαῖσιν ὀμμάτων ἐφθαρμένος,
 ρίζας τ' ἐν ὄσσοις αἱματῶπας ἐκβαλὼν
 ἀφρὸν κατέσταζ' εὐτρίχου γενειάδος.
 ἔλεξε δ' ἅμα γέλῳτι παραπεπληγμένῳ, 935
 πάτερ, τί θύω, πρὶν κτανεῖν Εὐρυσθέα,
 καθάρσιον πῦρ καὶ πόρους διπλοῦς ἔχω,
 ἐξὸν μίᾳς μοι χειρὸς εἶ θέσθαι τάδε ;
 ὅταν δ' ἐνέγκω δεῦρο κρατ' Εὐρυσθέως,
 ἐπὶ τοῖσι νῦν θανοῦσιν ἀγνίῳ χέρας. 940

μεσομφάλου ἔστηκεν ἤδη μῆλα πρὸς σφαγὰς πυρός.

925. τέκνων Canter for πέπων.

928. δαλὸν φέρειν. Ar. Pac. 956, ἔγε δὴ, τὸ κανοῦν λαβὼν σὺ καὶ τὴν χέρνιβα, περίθι τὸν βωμὸν ταχέως ἐπιδέξια.—Φέρε δὴ, τὸ δαλὸν τὸδ' ἐμβάψω λαβὼν. A lighted brand from the altar was dipped into the water with which the assembled people were sprinkled. The next verse is quoted by Athen. lib. ix. p. 409, (who gives the accent χερνίβα,) and, together with the preceding, by the Schol. on Ar. Pac. *ut sup.* The next step was to scatter the barley-grains, and finally to slay the victim, as is clear from Pac. 962. 971. 1017.

930. πατρὸς, Hercules. But above, v. 926, πατήρ is Amphitryon.

932. ἐν στροφαῖσιν ὀμμάτων, in, or with, distortion of eyes. Pflugk well compares Bacch. 1166, ἀλλ' εἰσορῶ γὰρ ἐς δόμους ὀρμωμένην Πενθέως Ἀγαθήν μητέρ' ἐν διαστροφῶσι ὄσσοις, where see the note (on v. 1161).

933. ἐκβαλὼν, protruding the blood-shot roots in his eyes, i. e. protruding his eyes so that the roots seemed visible

within the sockets; an hyperbole, not to be taken too literally.—αἱματῶπας Porson for —πούς.

936. τί θύω Barnes for τί θυμῷ. It is perhaps best to regard it as the deliberative conjunctive. He fancies he must slay Eurystheus as well as Lycus, and that he may as well perform the purificatory sacrifice for both at one and the same time.

938. μίᾳς χειρὸς. The ellipse of ἐκ is sufficiently defended by Cycl. 681, ποτέρας τῆς χειρὸς; Aesch. Prom. 733, λαίᾳς δὲ χειρὸς οἱ σιδηροτέκτονες ναίουσι Χάλυβες. The phrase commonly means 'on the right or left hand,' and may be compared with the use of πόθεν for ποῦ, Bacch. 1175. Here it has a slightly different sense, 'when I might set these matters right with one effort.' Pflugk, in a long note, comes to no more satisfactory conclusion than that the poet may have written ἔργον μίᾳς μοι χειρὸς κτλ. An easier alteration would be ἐξὸν μίᾳς μ' ἐκ χειρὸς.

940. ἐπὶ τοῖσι κτλ., ('for that slaughter) beside those just slain,' viz. Lycus.

ἐκχεῖτε πηγάς, ῥίπτειτ' ἐκ χειρῶν κανᾶ.
 τίς μοι δίδωσι τόξα ; τίς *δ' ὄπλον χερός ;
 πρὸς τὰς Μυκῆνας εἶμι λάζυσθαι χρεῶν
 μοχλοὺς δικέλλας θ', ὡς τὰ Κυκλώπων βάθρα
 φοῖνικι κανόνι καὶ τύκοις ἡρμοσμένα 945
 στρεπτῷ σιδήρῳ συντριαινῶσω πόλιν.
 ἐκ τοῦδε βαίνων ἄρματ' οὐκ ἔχων ἔχειν
 ἔφασκε, δίφρου τ' εἰσέβαινεν ἄντυγα,
 κᾶθεινε, κέντρον δῆθεν ὡς ἔχων χερί.
 διπλοῦς δ' ὀπαδοῖς ἦν γέλως φόβος θ' ὁμοῦ. 950
 καὶ τις τόδ' εἶπεν, ἄλλος εἰς ἄλλον δρακῶν
 παίζει πρὸς ἡμᾶς δεσπότης, ἧ μαίνεται ;
 ὁ δ' εἶρπ' ἄνω τε καὶ κάτω κατὰ στέγας,
 μέσον δ' ἐς ἀνδρῶν' εἰσπεσὼν Νίσου πόλιν
 ἦκειν ἔφασκε, δωμάτων εἴσω βεβῶς. 955
 κλιθεὶς δ' ἐς οὔδας, ὡς ἐκεῖ, σκευάζεται

942. The δὲ was inserted by Barnes.—ὄπλον χερός, his club.—τὰς Μυκῆνας, as τὰς Ἀθήνας is not unfrequently found, the article denoting the celebrity of the place, e. g. Oed. Col. 24, τὰς γοῦν Ἀθήνας οἶδα, τὸν δὲ χῶρον οὐ.

944. ὡς τὰ Hermann after Wakefield for ὥστε, a false reading which gave rise to the Aldine συντριαινῶσειν, which is a solecism. The φοῖνιξ κανὼν is the red string, such as workmen still use to mark wood or stone in straight lines. The masonry of accurately-fitted polygonal blocks, still to be seen in the ruins of Mycenae, is here described. See Mr. Clark's 'Peloponnesus,' p. 68.—τύκοις is the correction of Brodaeus for τύχαις. The word means a kind of hammer with a sharp point like a crane's bill (Ar. Av. 1138), a tool now commonly used in chipping the harder kinds of stone. See on Trö. 812.—στρεπτῷ σιδήρῳ, a lever (or crow-bar) slightly curved at the end to supply a fulcrum.—πόλιν is added by a common idiom; compare Hel. 3. Scaliger's correction πάλιν is wrongly admitted by Bothe and Kirchhoff. This would rather mean, 'I will ruin them a second time,' than 'I will reduce them to ruins again,' i. e. to mere stones as before.—τριάκοντα, to upheave with a trident or lever (Bacch. 348), derives the additional sense of con-

fusion and indiscriminate destruction from the σύν.

949. κέντρον—ἔχων is restored from Dio Chrysostom, Or. xxxii. p. 391 C., for the vulg. κέντρον—θέων, which is clearly wrong, even as regards the form of the word, θέινειν being the present, θενεῖν the aorist. The same writer gives ἄντυγας for ἄντυγα.

950. διπλοῦς γέλως. Pflugk explains this too literally, "risus ambiguus dubitantium." The meaning is, διπλοῦν σχῆμα, γέλως τε καὶ φόβος. The perception of this doubtless made H. Stephens pretend that he found διπλῶς in MSS.

951. δρακῶν. A rare aorist, used by Aeschylus, Eum. 34.

954. Νίσου πόλιν. He pretended that in his journey from Thebes to Mycenae, he had already reached Megara, which was called the 'city of Nisus' because it fell to the lot of Nisus, the fourth son of Pandion, in the division of the Attic empire. Hence, as Barnes observes, the people are called Νισαῖοι Μεγαρήες, Theocr. xii. 27.—δωμάτων κτλ., though in fact he had gone into his own house (εἰσέεισε, v. praeced.).

956. ὡς ἐκεῖ, scil. ὦν. The conjecture of Dobree, adopted by W. Dindorf, ὡς ἔχει, though ingenious, is not in the slightest degree necessary. In fact, the

θοίνην. διελθὼν δ' ὡς βραχὺν χρόνον μονῆς
 Ἴσθμοῦ ναπαίας ἔλεγε προσβαίνειν πλάκας.
 κἀνταῦθα γυμνὸν σῶμα θεὸς πορπαμάτων
 πρὸς οὐδέν' ἡμιλλᾶτο, κἀκηρύσσεται 960
 αὐτὸς πρὸς αὐτοῦ καλλίνικος οὐδενὸς
 ἀκοὴν ὑπειπών. δεινὰ δ' Εὐρυσθεὶ βρέμων
 ἦν ἐν Μυκήναις τῷ λόγῳ. πατήρ δέ νιν
 θιγὼν κραταιᾶς χειρὸς ἐννέπει τάδε·
 ὦ παῖ, τί πάσχεις ; τίς ὁ τρόπος ξενώσεως 965
 τῆσδ' ; οὐ τί που φόνος σ' ἐβάκχευσε νεκρῶν
 οὓς ἄρτι καίνεις ; ὁ δέ νιν Εὐρυσθέως δοκῶν
 πατέρα προταρβούνθ' ἰκέσιον ψαύειν χερὸς,
 ὠθεῖ, φαρέτραν δ' εὐτρεπῇ σκευάζεται
 καὶ τόξ' ἑαυτοῦ παισὶ, τοὺς Εὐρυσθέως 970
 δοκῶν φονεύειν. οἱ δὲ тарβούντες φόβῳ
 ὥρουον ἄλλος ἄλλος, ἐς πέπλους ὁ μὲν
 μητρὸς ταλαίνης, ὁ δ' ὑπὸ κίονος σκιάν,
 ἄλλος δὲ βωμὸν ὄρνις ὥς ἔπτηξ' ὕπο.
 βοᾷ δὲ μήτηρ, ὦ τεκὼν, τί δρᾷς ; τέκνα 975
 κτείνεις ; βοᾷ δὲ πρέσβυς οἰκετῶν τ' ὄχλος.
 ὁ δ' ἐξελίσσων παῖδα κίονος κύκλῳ,
 τórνευμα δεινὸν ποδὸς, ἐναντίον σταθεῖς

continuance of the delusion is intended to be expressed, not the mere suddenness of the preparation.—In the next verse *ὡς* is Kirchhoff's emendation for *εἰς*.

959. πορπαμάτων, his *χλαμὸς* or scarf, Rhcs. 442. Electr. 320.—πρὸς οὐδένα, with an imaginary adversary ; as οὐδενὸς ἀκοὴν means 'the hearing of imaginary spectators.' Before proclaiming a prize, the herald called out ἀκούετε, λεφ, and in commanding this attention after the ordinary formula, Hercules was said ὑπειπεῖν, to tell them to give it. Photius, *ὑπείπομεν*, ἀντὶ τοῦ προείπομεν καὶ ὑπειπεῖν, ὑπαγορεύειν. Eur. Suppl. 1171, παίσιν θ' ὑπείπον τοῖσδε τοὺς αὐτοὺς λόγους. Bacch. 1266, ἰδὼν, τί μοι τόνδ' ἐξυπέπας εἰσοράν ; Ar. Vesp. 55, ὁλίγ' ἔτθ' ὑπειπὼν πῶτον αὐτοῖσιν ταδί. Ajac. 213, ὥστ' οὐκ ἔϊδρις ἂν ὑπέποις. Originally, the *ὑπὸ* gave the notion of *secret* suggestion in a person's ear ; and as such suggestion is antecedent to action, the word

became a synonym of προειπεῖν.—κἀκηρύσσεται Reiske for κἀξεκηρύσσεται. Elmsley preferred κἀκηρύσσεται.

964. θιγεῖν, like ψαύειν in 968, governs νιν, χερὸς being the genitive of the part seized. Cf. Soph. Antig. 857.

965. Oed. Tyr. 99, τίς ὁ τρόπος τῆς *ξυμφορᾶς* ; — *ξενώσεως*, 'estrangement,' viz. of mind, or rather perhaps, 'strangeness' of conduct. Hermann seems rightly to explain it *rerum novarum effectio*, whereas others understand 'this journey,' ἀποδημία.

977. ἐξελίσσων, literally, 'unwinding him,' (a term used of the mazes of a dance, Tro. 3.) here means chasing him round the pillar, behind which he had sheltered himself from the attack, into the open part, where he was easily caught. On the nature of this pillar see Iph. T. 50.

978. τórνευμα is Matthiae's ingenious and satisfactory emendation of the Aldine *τόρευμα*, for which Pflugk and Hermann

- βάλλει πρὸς ἥπαρ· ὕπτιος δὲ λαῖνους
 ὀρθοστάτας ἔδευσεν ἐκπνέων βίον. 980
 ὁ δ' ἡλάλαξε κάπεκόμπασεν τάδε
 εἷς μὲν νεοσσὸς ὅδε θανὼν Εὐρυσθέως
 ἔχθραν πατρώαν ἐκτίνων πέπτωκέ μοι.
 ἄλλῳ δ' ἐπείχε τόξ', ὃς ἀμφὶ βωμίαν
 ἔπτηξε κρηπὶδ', ὡς λεληθέναι δοκῶν. 985
 φθάνει δ' ὁ τλήμων γόνασι προσπεσὼν πατρὸς
 καὶ πρὸς γένειον χεῖρα καὶ δέρην βαλὼν,
 ὦ φίλτατ', αὐδᾶ, μή μ' ἀποκτείνης, πάτερ·
 σὸς εἰμι σὸς παῖς· οὐ τὸν Εὐρυσθέως ὀλεῖς.
 ὁ δ' ἀγριωπὸν ὄμμα Γοργόνης στρέφων, 990
 ὡς ἐντὸς ἔστη παῖς λυγροῦ τοξεύματος,
 μυδροκτύπον μίμημ', ὑπὲρ κάρα βαλὼν
 ξύλον καθήκε παιδὸς ἐς ξανθὸν κάρα,
 ἔρρηξε δ' ὀστα. δεύτερον δὲ παῖδ' ἐλὼν,
 χωρεῖ τρίτον θῦμ' ὡς ἐπισφάξων δυοῖν. 995
 ἀλλὰ φθάνει νιν ἢ τάλαιν' εἴσω δόμων
 μήτηρ ὑπεκλαβοῦσα, καὶ κλῆει πύλας.
 ὁ δ' ὡς ἐπ' αὐτοῖς δὴ Κυκλωπίοισιν ὦν

adopt the tame reading *πόρευμα*, pre-
 tended by H. Stephens to have been
 found in his MSS. A better guess would
 be *χόρευμα*. Various efforts have been
 made in restoring and interpreting this
 passage; but it is not difficult, if we re-
 gard *τόρνευμα* as the accusative in appo-
 sition to the sentence (like *μίμημα* *inf.*
 992), and remember the aptness of the
 comparison between a man chasing a
 child rapidly round a pillar, and a piece
 of wood turned on a lathe. Cf. Bacch.
 1066, *κυκλοῦτο δ' ὥστε τόξον ἢ κυρτὸς*
τροχὸς, τόρνω γραφόμενος περιφορὰν,
ἔλκει δρόμον. Translate, 'but he, chas-
 ing his son around the pillar, a fearful
 circuit of his foot, stood facing him (at
 last) and struck him to the vitals,' i. e.
 shot him to the heart with an arrow.
 Bothe follows Reiske, and edits *τόξευμα*
δεινὸν, ποδὸς ἐναντίον σταθεῖς, βάλλει
πρὸς ἥπαρ.

980. *ὀρθοστάτας* (so Barnes for *ὀρθο-*
στάδας), 'uprights,' pillars; a synonym
 here of *κίονας*. See Ion 1134, where they
 mean the poles supporting the tent.

985. *κρηπὶς* bears its usual sense of a
 square platform or base on which a super-
 structure is raised; here therefore the
 steps of the altar. See Ion 38. Hel.
 546. *Infra*, v. 1261.

989. *σὸν παῖδ', οὐ τὸν κτλ.* Elmsley.

992. *μίμημα*, the usual accusative (*sup.*
 978) of apposition to the sentence,
 'striking him over the head as a smith
 smites the hot iron on his anvil.'

994. *ἐλὼν*, 'having caught.' This third
 son he wished to slay over the bodies of
 the other two (cf. *Electr.* 291), whence
 he is said *χωρεῖν* &c. Barnes well ob-
 serves, both from Apollodor. ii. 2, 11, and
 from v. 474 *supra*, that the sons of Her-
 cules by Megara were three in number.

996. On *φθάνειν* with an aorist par-
 ticiples, which is less usual than a present,
 see *Alcest.* 662. *Supra*, v. 986.

998. *Κυκλωπίοισιν*, supply *τείχεσι*, and
 compare *Κυκλωπίαν πόλιν* in v. 15. Both
 here and there W. Dindorf prefers the
 form in —*ιος* to that in —*εἰος*, which
 Kirchhoff retains.

σκάπτει, μοχλεύει θύρετρα, κάκβαλὼν σταθμὰ
 δάμαρτα καὶ παιῖδ' ἐνὶ κατέστρωσεν βέλει. 1000
 κἀνθένδε πρὸς γέροντος ἱππεύει φόνον
 ἀλλ' ἦλθεν εἰκὼν, ὡς ὄρῳ ἐφαίνετο,
 Παλλὰς κραδαίνουσ' ἔγχος ἐπιλόφῳ κάρῃ,
 κᾶρρυψε πέτρον στέρνον εἰς Ἑρακλέους,
 ὃς νιν φόνου μαργῶντος ἔσχε κεῖς ὕπνον 1005
 καθήκε· πίτνει δ' ἐς πέδον πρὸς κίονα
 νῶτον πατάξας, ὃς πεσήμασι στέγης
 διχορραγῆς ἔκειτο κρηπίδων ἔπι.
 ἡμεῖς δ' ἐλευθεροῦντες ἐκ δρασμῶν πόδα 1010
 σὺν τῷ γέροντι δεσμὰ σειραίων βρόχων
 ἀνῆπτομεν πρὸς κίον', ὡς λήξας ὕπνου
 μηδὲν προσεργάσαιο τοῖς δεδραμένοις.
 εὔδει δ' ὁ τλήμων ὕπνον οὐκ εὐδαίμονα
 παιῖδας φονεύσας καὶ δάμαρτ'. ἐγὼ μὲν οὖν 1015
 οὐκ οἶδα θνητῶν ὅστις ἀθλιώτερος.

1003. ἐπιλόφῳ κάρῃ, with crested or helmeted head. Nothing seems simpler, if, with Dr. Wordsworth, (*Athens and Attica*, p. 124,) we suppose that the great bronze statue of Pallas on the Acropolis is meant. The old reading, corrected by Wakefield, was ἐπὶ λόφῳ κέαρ, which is retained, though clearly corrupt, by Kirchhoff, W. Dindorf, and Pflugk. The latter proposes, what is at least only remotely probable, Παλλὰς, κραδαίνουσ' ἔγχος, ἐπ' ὀρόφων ἄκρων. Barnes edits ἔγχος ἐπίλογχον χειρὶ, after Canter, comparing Hipp. 221, ἐπίλογχον ἔχουσ' ἐν χειρὶ βέλος. The sense is, ἦλθεν εἰκὼν τις, ἥ τοῖς ὄρῳσι Παλλὰς εἶναι ἐφαίνετο, 'a form suddenly came, Pallas as she appeared to the beholders,' armed with spear and helmet, as she was familiarly seen represented in the statue. Hermann's reading is unsatisfactory, ἀλλ' ἦλθεν, εἰκὼν ὡς ὄρῳ, ἐφαινέ τε Παλλὰς, κραδαίνουσ' ἔγχος, ὑπὸ λόφῳ κάρῃ. This action of Pallas, it must be observed, was a friendly and not a hostile one. She could not suddenly cure the madness sent at the instigation of Hera, (for one divinity never interfered with the counsels of another, Hippol. 1329,) and therefore she cast him into a temporary unconscious-

ness of himself. See Heracl. 920, καὶ γὰρ πατρὶ τῶνδ' Ἀθάναν | λέγουσ' ἐπικούρον εἶναι.

1005. As the person rather than his action is usually called μαργῶν, Elmsley proposed μαργῶντά τ' ἔσχε, comparing Phoen. 1163, ἀλλ' ἔσχε μαργῶντ' αὐτὸν κτλ. We might as easily read μαργῶντ' ἐπέσχε. (So also Nauck ap. Kirch.) However, slaughter itself may be poetically said μαργῶν, to revel in the destruction of human life.

1008. πεσήμασι στέγης, the falling in of the roof; cf. v. 999.—κρηπίδων, perhaps the plinth or base of the pillar itself; or it may mean any raised part of the floor. The pillar had fallen with the roof, and had been broken in two by the violence of the blow, and Hercules had fallen on the pillar, and was tied to it, *inf.* v. 1096.

1011. σειραίων, made of rope. So Pierson for σειρεύων. To the same critic is due the transposition of this with the preceding verse. The sense is, 'we, delivered at length from being chased by him, tied him fast to the pillar by the aid of Amphitryon, in order that, when he should have awaked, he might do no additional harm beside what he had already done.'

ΧΟ. ὁ φόνος ἦν ὃν Ἀργολὶς ἔχει πάτρα
 τότε μὲν περισαμότατος καὶ ἄριστος *ἐν Ἑλλάδι
 τῶν Δαναοῦ παίδων,
 τὰ δ' ὑπερέβαλε, παρέδραμε τὰ τότε κακά. 1020
 τάλανι διογενεῖ [κόρῳ] μονοτέκνου Πρόκνης
 φόνον ἔχω λέξαι θυόμενον Μούσαις·

1017. The chorus compare with the murder of Hercules' children, those two similar events, renowned in song, of relations slain by kindred hands, the sons of Aegyptus by the Danaids, and Itys by his mother Procne. Both this brief ode and the ensuing dialogue with Amphitryon are for the most part dochmiacs alternating with senarii, a combination very common in Euripides when some great event, recently past, is discussed in animated language by parties nearly concerned in it. "Tragedy" (says O. Müller, *Hist. Gr. Lit.* p. 315) "has no form more peculiarly her own, nor more characteristic of her entire being and essence," viz. than the dochmiac rhythm. Hermann has laboured to reduce the whole passage (1029—1086), which is very corrupt and difficult, into a complex and unnatural system of strophes and antistrophes, many of them consisting of one and two lines a-piece. His arrangement is justly rejected by the more recent editors.

1018. τότε μὲν, scil. ὅτε ἐγένετο, a common use, virtually equivalent to ποτέ. So Aesch. Cho. 962, σεμνοὶ μὲν ἦσαν ἐν θρόνοις τόθ' ἤμενοι. Bothe omits these two words as an interpolation; but τὰ τότε κακά below is in favour of retaining them. The metre seems to demand the insertion of ἐν, and thus it may be compared with Ion 1466, Phoen. 109, 146, *inf.* v. 1055; but it is doubtful if it should not be dochmiac as far as v. 1024. —For ἄριστος Hermann, Pflugk, W. Dindorf, give ἄπιστος, the conjecture of Musgrave and Reiske. Slight as the change of a single letter is, it involves a grave question when it totally alters the sense of the passage. Matthiae retains ἄριστος, but does not well explain it of the *advantage* which the event brought to the Argives, viz. by liberating them from tyrants. If καὶ ἄριστος Ἑλλάδι be not a mere gloss on the preceding word, Klotz (*Praef.* p. xviii) appears rightly to explain it, "quum clarissimum tum in suo genere maximus ac praestantissimus."

He well compares Aesch. Cho. 620, κακῶν δὲ πρεσβεύεται τὸ Δῆμιον λόγῳ, 'is put first in story,' 'is considered as before all others.' And the poet here consistently goes on to say τὰ δ' ὑπερέβαλε κτλ., 'yet, very notable and great as that was, the present murder has surpassed it.' It is well known that κρείσσων means superiority in any thing, not merely in virtue. On the same principle, perhaps, a murder is ἄριστος when it throws all others into comparative insignificance, and stands out pre-eminent. This explanation in fact was long ago given by Barnes, who writes, "ἄριστος dicitur φόνος hic περισημότατος, non quod res ista Poetae probetur, sed ob immanitatem et excellentiam quandam sceleris."—τῶν Δαναοῦ Hermann for τῶν τῶν (or τοῦ) Δαναοῦ.

1020. τὰ δ' for τὰδ' Hermann. Wunder, quoted by Pflugk, suggests τὰδε δ', which gives a complete dochmiac dimeter of resolved syllables. However, the antepenult in παρέδραμε may be long before the δρ. Bothe omits ὑπερέβαλε as a gloss on παρέδραμε, and follows the earlier copies in making τὰ δὲ — Μούσαις one sentence, by a very forced syntax.

1022. θυόμενον Μούσαις. This is a strange expression, borrowed from the practice of offering certain victims to certain gods. Both Hermann and Matthiae perceived the sense to be, that Itys was slain by his mother to be a subject of song. The other dative, τάλανι κτλ., seems also to depend, though less directly, on θυόμενον. Taken alone, φόνος θύεται τιλὴ would here bear the meaning 'blood is shed to a person,' i. e. his blood is shed for him, but as an offering to another (Μούσαις). We may call it here the *dative of reference* to the person, about whom an act is done. Kirchhoff is probably right in omitting κόρῳ as a gloss. One might suspect the passage should be restored thus: τάλανι διογενῆ μονοτέκνου Πρόκνης κόρον (or γόνον) ἔχω λέξαι θυόμενον Μούσαις.

σὺ δὲ τέκνα τρίγωνα τεκόμενος, † ᾧ δαῖς,
 λυσσάδι συγκατεργάσω μοῖρα.
 ἐς τίνα στεναγμὸν 1025
 ἣ γόον [ἣ φθιτῶν ᾠδὴν] ἣ τὸν Ἄϊδα χορὸν ἀχήσω ;
 φεῦ φεῦ·
 ἴδεσθε, διάνδιχα κλῆθρα
 κλίνεται ὑψιπύλων δόμων. 1030
 ἰὼ μοι.
 ἴδεσθε τάδε τέκνα πρὸ πατρὸς
 ἄθλια κείμενα δυστάνου,
 εὐδοντος ὕπνου δεινὸν ἐκ παίδων φόνου.
 περὶ δὲ δεσμὰ καὶ πολύβροχ' ἀμμάτων 1035

1023. The common reading, ᾧ δαῖς, is of course corrupt. Canter proposed ᾧ δαῖε, which, though adopted by Hermann and Pflugk, is rightly rejected by Elmsley as "contra morem tragicorum dictum." He himself proposed ᾧ τάλας, which W. Dindorf alters to ᾧ τάλαν. Barnes edits on his own conjecture ᾧ παῖ Διός. Kirchhoff suggests οὐ δαεῖς. But in such alterations what reliance can be placed? The passage is clearly corrupt. Perhaps, σὺ δὲ τέκνα τρίγωνα τεκόμενος ὀλέκεις, λυσσάδι συγκατεργασάμενος μοῖρα, or σὲ δὲ (depending on ἔχω λέξαι) τέκνα τρίγωνα τεκόμενον πάλιν λυσσάδι συγκατεργάσασθαι μοῖρα. The common reading of v. 1024 is clearly unmetrical: Kirchhoff inserts σᾶ before μοῖρα. The antithesis between μονοτέκνου and τρίγωνα τέκνα is particularly to be observed.

1025—6. These two verses are likewise corrupt. The archetypus MS. was probably difficult to read in this part. For τὸν Ἄϊδα χορὸν we should probably read ἣ τίν' Ἄϊδα νόμον, 'what death-strain,' of which the words φθιτῶν ᾠδὴν seem to have been a gloss. It was enough to have said, in a double dochmiac, τίνα γόον ἣ τίν' Ἄϊδα νόμον ἀχήσω; W. Dindorf appears rightly to have corrected the vulg. ἰαχήσω, after Elmsley. Hermann has no suspicion respecting the integrity of the text. He merely explains ἐς τίνα (meaning to show that it does not agree with στεναγμὸν) "in quemnam, in occisosne, an in eum, qui occidit?" One might suggest the following as not improbable:—ἐῖ ἐῖ, τίνα στεναγμὸν τάλας | ἣ γόον ἣ τίν' Ἄϊδα νόμον ἀχήσω;

1030. κλῆθρα κλίνεται. Whatever is the exact sense of this obscure phrase, it occurs also in Oed. R. 1261, ἐκ δὲ πυθμένων ἔκλινε κοῖλα κλῆθρα. The general meaning is, that the double door of the room is being opened (by the *eccyclema*) to display the bodies within. Hence διάνδιχα alludes to the separation of the two hinged doors in the middle. Others refer the words to the violent demolition of the doors by Hercules himself, described above, v. 999; but the present tense κλίνεται is rather against this view. In the passage of Sophocles, the πυθμένες are the sockets in which the doors moved by pivots in place of hinges; while κλῆθρα, which in strict sense answers to our word 'shutters,' seem to mean the folding leaves, i.e. the door itself. Perhaps in Sophocles we should read ἐκ δὲ πυθμένων ἔκλινε κοῖλων κλῆθρα. No explanation of κοῖλα κλῆθρα that we have seen is at all satisfactory.

1032. τὰ τέκνα Hermann for τάδε τέκνα, but the article is incorrect. The metre is rather anomalous; it occurs above v. 1029, *inf.* 1038, 1083, Androm. 826, but it is hard to reduce it under any definite system. Here, perhaps, we should read either πρὸ πατρὸς ποδοῖν or πάροιθεν πατρός.

1034. ἐκ παίδων φόνου, 'after his children's slaughter,' is Dobree's happy restoration of ἐκποδῶν φόνου.

1035—8. 'And all round are bonds and the many-looped fastenings of ties about the body of Hercules, attached to the stone pillars of the house.' See above, v. 1011. The combination of ἀμφι

ἐρείσμαθ' Ἡράκλειον
 ἄμφι δέμας τάδε λαΐνοις
 ἀνημμένα κίοσιν οἴκων.
 ὁ δ', ὥς τις ὄρνις ἄπτερον καταστένων
 ὠδῖνα τέκνων, πρέσβυς ὑστέρῳ ποδὶ
 πικρὰν διώκων ἤλυσιν πάρεσθ' ὅδε.

1040

AM. Καδμείοι γέροντες, οὐ σίγα σί-
 γα τὸν ὕπνῳ παρειμένον ἐάσεται ἐκ-
 λαθέσθαι κακῶν ;

XO. κατὰ σε δακρύοις στένω, πρέσβυ, καὶ
 τέκεα καὶ τὸ καλλίνικον κára.

1045

AM. ἐκαστέρῳ προβάτε, μὴ κτυπεῖτε, μὴ
 ἴβοᾶτε, μὴ τὸν εὖ διαύοντα ὑπνώδεά τ'
 εὐνᾶς ἐγείρετε.

1050

XO. οἷμοι
 φόνος ὅσος ὁδ' AM. ᾶ ᾶ,
 διὰ μ' ὀλεῖτε. XO. κεχυμένος ἐπαντέλλει.

AM. οὐκ ἀτρεμαῖα θρήνον αἰάζει, ὦ γέροντες * * ;

and *περὶ* is epic (cf. v. 243) ; but Elmsley seems to be right in omitting a second ἄμφι before *κίοσιν*. Hermann, who makes 1074—7 antistrophic to the present passage, is forced to assume that something has been lost after Ἡράκλειον.

1039. ὁ δὲ — πρέσβυς. For this Homeric use of the article see on *Hel.* 1025, *τὴν μὲν σ' ἐᾶσαι πατρίδα νοστήσαι Κύπριν*. — *ἄπτερον*, unfledged ; a pretty simile elegantly versified.—*διώκων*, 'plying,' 'hastening.' Cf. v. 1082.

1044. ἐκλαθέσθαι Hermann for λαθέσθαι, comparing *Orest.* 325, *τὸν Ἀγαμέμνονος γόνον ἐάσαι' ἐκλαθέσθαι λύσσας*.—*ἐάσεται* Barnes for *ἐάσαι*'.

1045. κατὰ σε Elmsley for καὶ σέ. Hermann gives καὶ σέ γε. Cf. v. 1039, 1115.

1049. Of this passage Hermann truly remarks, "indiget hic locus, si quis alius, codicum auxilio." That it has been, like v. 1025—6, interpolated with glosses, seems evident. The form *διαύειν* is corrupt, *λαύειν*, not *αύειν*, being 'to sleep,' as Barnes remarked, editing *διᾶύοντα*. Bothe gives *εὐδιᾶοντα*, i. e. *ἐν εὐδία ὄντα*, comparing *ἐν εὐδία δέ πως ἔσται—δεσπότης*, in *Andr.* 1145. But *εὐδιᾶν*, to say

nothing of the uncontracted form of the participle, is an unlikely word, and is unknown to the lexicons, unless indeed in *Theocr.* xvi. 38, for *ἐνδιδάσκον ποιμένες ἔκκριτα μᾶλα*, we should read *εὐδιδάσκον*. *Fix* (ap. Kirch.) more plausibly suggests *τὸν εὖ θ' λαύονθ'*. Perhaps, *μὴ τὸν εὖ λαύονθ' ὕπνῳ | βοᾷ ἐγείρετε*. Compare the hiatus in *ναὶ εὐδαι*, v. 1061.

1052. φόνος, 'gore,' which, being shed on the ground, is said to rise up against the murderer, as in *Electr.* 41, *εὐδοντ' ἂν ἐξήγειρε τὸν Ἀγαμέμνονος φόνον*. Hermann restored this passage by adopting *διὰ μ' ὀλεῖτε* from *Wakefield*, for *διαμολεῖτε*, and giving the next two words to the chorus instead of *Amphitryon*.

1054. ἀτρεμαῖα for ἀτρεμέα and αἰάζει for αἰδίζει are Hermann's corrections. The former word occurs, though by conjecture only, in *Aesch. Suppl.* 678, *φυλάσσοι τ' ἀτρεμαῖα τιμὰς τὸ δῆμιον κτλ.* The meaning is, 'If you must give utterance to these expressions of woe, do so in a subdued voice.' In the next verse Kirchhoff gives *ἦ* for *μή*. This suits the sense better ('be quiet, or he will destroy the whole city when he wakes'), and avoids the unusual syntax *μή ἀπολεῖ*, *Heath's*

μη δέσμ' ἀνεγειρόμενος χαλάσας ἀπολεῖ πόλιν, 1055
ἀπὸ δὲ πατέρα μέλαθρά τε καταρρήξῃ.

ΧΟ. ἀδύνατ' ἀδύνατά μοι.

ΑΜ. σῖγα, πνοὰς μάθω· φέρε πρὸς οὖς βάλω.

ΧΟ. εὔδει; 1060

ΑΜ. ναὶ, εὔδει ὕπνον ὕπνον ὀλόμενον,
ὃς ἔκαν' ἄλοχον, ἔκανε [δὲ] τέκεα τοξήρει
ψαλμῶ τοξεύσας.

ΧΟ. στενάζε νυν ΑΜ. στενάζω. 1065

ΧΟ. τέκνων ὄλεθρον ΑΜ. ὦμοι.

ΧΟ. σέθεν τε παιδός. ΑΜ. αἰαῖ.

ΧΟ. ὦ πρέσβυ

ΑΜ. σῖγα σῖγα·

παλίντροπος ἐξεγειρόμενος στρέφεται· φέρε
ἀπόκρυφον δέμας ὑπὸ μέλαθρον κρύψω. 1070

ΧΟ. θάρσει· νύξ ἔχει βλέφαρα παιδὶ σῶ.

ΑΜ. ὄρᾱθ' ὄρᾱτε.

τὸ [μὲν] φάος ἐκλιπεῖν ἐπὶ κακοῖσιν οὖ

ἀπολῇ being of course a solecism.—καταρρήξῃ Hermann, καταρρήξει Kirchhoff, for καταράξῃ.—After γέροντες a word seems to have been lost. This may have been φόβω, and therefore μη has been retained. See on Aesch. Pers. 120.

1058. ἀδύνατα, viz. to speak in gentler tones, v. 1054.

1059. σῖγα κτλ. 'Hush! let me ascertain his breathing; let me apply my ear close,' προσβάλω. With these words Amphitryon stoops over the sleeping body of his son. This and the next three verses are dochmiac. The δὲ in v. 1062 appears to be interpolated.—ψαλμῶ, the *twang* of the bowstring, Ion 173.

1069. παλίντροπος. 'He is turning on to the other side in waking. Let me away and conceal my body in the house.' Amphitryon had expressed fear (at v. 1056, and again he does so at v. 1075) that his son will slay him, and hence he proposes to escape by hiding himself. The reply is, 'Fear not, sound sleep still holds your son's eyelids.' The metre is again anomalous. A dochmiac verse with *anacrusis* would be made by reading παλίντροπος ἐξεγείρεται στρεφόμενος. See on v. 1205. Hermann gives ἐξαν-

εγειρόμενος, to suit his antistrophic theory.

1074—7. These verses do not seem free from corruption. No reliance can be placed on Hermann's opinion that they are antistrophic to 1035—8. The following may be suggested, omitting the μὲν with Hermann:

τὸ φάος ἐκλιπεῖν ἐπὶ κακοῖσιν οὔτι φεύγω
τάλας·

ἀλλ' εἴ με κτενεῖ πατέρα, πρὸς κακοῖς
δὲ κακὰ μήσεται,
πρὸς Ἐρινύσι σύγγονον αἰμά θ' ἔξει.

Where the first three are dochmiacs, the fourth the same as v. 1029 and 1038. Amphitryon, still alarmed for his own safety, and distrustful of his son's slumbers, exclaims, 'beware! To die (indeed) after these miseries I shun not; but (the fear) that he may slay me his father, and devise evil upon evil, and so, beside his (present) curse, should incur the guilt of kindred blood.' The sense of the last verse, as Klotz observes, is πρὸς Ἐρινύσι Ἐρινύας ἔξει.—ἀλλ' εἴ, for ἀλλὰ τοῦτο μᾶλλον φεύγω or δέδοικα, εἰ κτλ. Here Klotz is less happy in taking the δὲ in v. 1076 for the apodosis, 'if he slays me,

- φεύγω τάλας· ἀλλ' εἴ με κανεῖ πατέρ' ὄντα, 1075
 πρὸς δὲ κακοῖς κακὰ μῆσεται,
 πρὸς Ἑρινύσι θ' αἶμα σύγγονον ἔξει.
- ΧΟ. τότε θανεῖν σ' ἐχρῆν, ὅτε δάμαρτι σῇ
 φόνον ὁμοσπόρων ἔμολες ἐκπράξειν
 Ταφίων περίκλυστον ἄστν πέρσας. 1080
- ΑΜ. φυγᾶ φυγᾶ, γέροντες, ἀποπρὸ δωμάτων
 διώκετε, φεύγετε μάργον
 ἄνδρ' ἐπεγειρόμενον.
 τάχα *δὲ φόνον ἕτερον ἐπὶ φόνῳ βαλὼν 1085
 *ὅδ' ἀναβακχεύσει Καδμείων πόλιν.
- ΧΟ. ὦ Ζεῦ, τί παιδ' ἤχθηρας ὦδ' ὑπερκότως
 τὸν σὸν, κακῶν δὲ πέλαγος ἐς τόδ' ἤγαγες ;
- ΗΡ. ἔα.
 ἔμπνους μὲν εἰμι καὶ δέδορχ' ἅπερ με δεῖ,
 αἰθέρα τε καὶ γῆν τόξα θ' ἡλίου τάδε· 1090
 ὡς *δ' ἐν κλύδωνι καὶ φρενῶν ταραγμάτι

then he will devise a new crime' &c. The same idea occurred to Bothe.

1079. *φόνον ὁμοσπόρων*. The brothers of Alcmena had been slain in a war with the Taphii or Teleboae. Apollodor. ii. 4, 6, λεγούσης δὲ Ἀλκμήνης, γαμηθήσεσθαι τῷ τῶν ἀδελφῶν αὐτῆς ἐκδικήσαντι τὴν θάνατον, ὑποσχόμενος ἐπὶ Τηλεβόας στρατεύειν Ἀμφιτρώων καὶ παρεκάλει συλλαβέσθαι Κρέοντα.—*ἔμολες* is Matthiae's reading for *ἐμελλες*, and it is greatly recommended by both sense and metre. 'You ought to have died when you went to avenge for your wife the slaughter of her brothers, by destroying the island-city of the Taphii.' Hartung (ap. Kirch.) proposed *ἐκπράξας*, i. e. 'when you returned home all glorious after the successful expedition.'—*περίκλυστον*, see on v. 60.

1082. The metre of this verse is the same as v. 1029.

1085. The words *δὲ* and *ὅδ'* were supplied by Hermann to complete the dochmiac verses. W. Dindorf proposes *ἐτ'*, Pflugk *τάχ' ἀναβακχεύσει*, Kirchhoff *φόνον ἔθ' ἕτερον*, and Nauck *ἀν' αὐτὸν βακχεύσει*. Cf. El. 1121, *ἀν' αὐτὸν ζῶπυρεῖς νείκεν νέα*.

1087. *ὑπερκότως*, with excessive wrath. It was an opinion of Blomfield's that

ὑπερκόπως should in all places be substituted for this compound of *κότος*. But see the note on Aesch. Theb. 386. For *κακῶν πέλαγος* see on Eur. Suppl. 824.—These two lines, which used to commence the speech of Hercules, were assigned to the chorus by Heath.

1089. Hercules awakes from his deep and dreamy sleep, restored indeed to his senses, yet wildly looking round and asking where he is, and why his arrows lie scattered on the ground among bodies of the slain. In a splendid speech, which the poet has contrived to make at once natural, dignified, and full of pathos, he explains his perplexity, and calls for some of his friends to remove it. There is a very similar scene in the *Bacchae*, v. 1264 seqq., where Agave first returns to consciousness after killing her son Pentheus, and, like Hercules here, gazes at the bright sky as if to be assured of her own identity, and her connexion with the beings of earth.

Ibid. *ἔμπνους*, literally 'in breath,' (as we say conversely that a person is 'out of breath,') here for 'living.' So in Hel. 34, *εἶδωλον ἔμπνουν*.—*τόξα*, 'the rays,' for *τόξευμα*. Hence Apollo the Sun-god was *ἡκηνόβολος* &c.

1091. The *δὲ*, which seems necessary

πέπτωκα δεινῶ, καὶ πνοὰς θερμὰς πνέω,
μετάρσι, οὐ βέβαια, πνευμόνων ἄπο.
ἰδὸν, τί δεσμοῖς ναῦς ὅπως ὠρμισμένος
νεανίαν θώρακα καὶ βραχίονα

1095

πρὸς ἡμιθραύστῳ λαῖνῳ τυκίσματι
ἦμαι νεκροῖσι γείτονας θάκους ἔχων,
πτερωτά τ' ἔγχη τόξα τ' ἔσπαρται πέδῳ,
ἂ πρὶν παρασπίζοντ' ἐμοῖς βραχίουσιν
ἔσωζε πλευρὰς, ἐξ ἐμοῦ τ' ἐσώζετο;
οὗ που κατῆλθον αὖθις εἰς Ἄιδου πάλιν
Εὐρυσθέως διάυλον ἐξ Ἄιδου μολῶν;
ἀλλ' οὔτε Σισύφειον εἰσορῶ πέτρῳ

1100

to answer the preceding μέν, was added by Reiske. The πνοαὶ θερμαὶ are feverish and excited breathings, not staid and regular, βέβαιαι, but projected towards the upper air, μετάρσιν, by the head being erected. Pflugk well illustrates the latter phrase by a verse of Menander, *θπτιον, μόλις λαλοῦντα, καὶ τὸ πνεῦμ' ἔχοντ' ἄνω, and Dionys. Halicarn. xi. 28 fin., ἀσθμαίνων ἔτι καὶ μετέωρος τὸ πνεῦμα*. The neuter adjectives, it is hardly necessary to observe, are used for adverbs. See v. 61.

1095. θώρακα, for στέρνον. See v. 1011.

1096. ἡμιθραύστῳ. The clever emendation of Elmsley for the vulg. πρόσειμι θραυστῷ. 'How is it that, with cords, like a ship, having my breast and arms moored to a broken stone-carved pillar, I am sitting here?' &c. It was on a *broken* pillar (διχορραγῆς, v. 1009) that Hercules had sunk down to rest; it was to the fragment which supported his head and back that he was tied. When he arose from sleep, he could not, being tied, do more than *sit* upon the broken column. Hence ἦμαι, Musgrave's correction for ἦ μὲν, seems clearly right, and consequently ἔχων for ἔχω. Hermann, retaining ἔχω, gives ἦ μὴν with Wakefield, 'Surely I have a seat close to the dead.' But this is not the idiomatic use of ἦ μὴν, and were it so, the expression is much too strong for describing an obvious fact. For τεκίσματι W. Dindorf rightly gives τυκίσματι in his text. A column could not be called τεκίσμα, 'a piece of walling,' but very appropriately it is said to be the work of the τέκος (v. 945). The same correction should be made in frag. Andromed. 127,

παρθένου τ' εἰκὼ τινα ἐξ αὐτομόρφων λαῖνων τεκισμάτων, σοφῆς ἄγαλμα χειρός. Where αὐτόμορφον τέκισμα is a statue chiselled out of the natural rock.

1100. ἐξ ἐμοῦ ἐσώζετο. To cast away arms in battle was a disgrace, and therefore he says that he repaid their protection of him by himself in turn protecting them.

1101. οὗ που W. Dindorf for the Aldine οὐπω. Others give ἦπου after H. Stephens. See Hel. 135. El. 235. The meaning is obvious enough, 'Surely I have not descended to Hades again, after having run the course of Eurystheus (i. e. performed the labour imposed by him) *out of* Hades?' Obvious however as it is, the editors have not perceived, with the exception of Bothe, that ἐξ Ἄιδου must be restored, for the vulg. εἰς Ἄιδου repeated in v. 1102. W. Dindorf thinks εἰς Ἄιδου μολῶν "lacunae explendae causa ab librario adjecta," a theory to which he often has recourse. Pierson proposed, and Hermann and Kirchhoff approve the suggestion, to read ἐντολαῖς for εἰς Ἄιδου in one or the other verse. But ἐξ Ἄιδου, (which had occurred independently to the present editor also,) removes every difficulty. See above, v. 619.

1103. ἀλλ' οὔτε κτλ. 'And yet,' he adds, looking wildly round him, 'I see not here those terrible forms, so familiar to me in Hades, the stone of Sisyphus nor the sceptre of Demeter's daughter,' i. e. Cora herself.—For οὔτε — τε — οὐδὲ, 'neither'—'nor yet,' see Androm. 568. Elmsley needlessly reads οὐτι, followed by W. Dindorf.

Πλούτωνά τ', οὐδὲ σκῆπτρα Δήμητρος κόρης.
 ἔκ τοι πέπληγμαι ποῦ ποτ' ὦν ἀμυχανῶ ;
 ὦν, τίς ἐγγὺς ἦ πρόσω φίλων ἐμῶν,
 δύσγνωιαν ὅστις τὴν ἐμὴν ἰάσεται ;
 σαφῶς γὰρ οὐδὲν οἶδα τῶν εἰωθότων.

1105

AM. γέροντες, ἔλθω τῶν ἐμῶν κακῶν πέλας ;

XO. καῶγωγε σὺν σοι, μὴ προδοὺς τὰς συμφοράς.

1110

HP. πάτερ, τί κλαίεις καὶ συναμπίσχει κόρας,
 τοῦ φιλτάτου σοι τηλόθεν παιδὸς βεβῶς ;

AM. ὦ τέκνον· εἰ γὰρ καὶ κακῶς πράσσω ἐμός.

HP. πράσσω δ' ἐγὼ τί λυπρὸν, οὐ δακρυρροεῖς ;

AM. ἂ καὶ θεῶν τις, εἰ πάθοι, καταστένοι.

1115

HP. μέγας γ' ὁ κόμπος, τὴν τύχην δ' οὐπω λέγεις.

AM. ὁρᾷς γὰρ αὐτὸς, εἰ φρονῶν ἤδη κυρεῖς.

HP. εἶπ' εἴ τι καινὸν ὑπογράφει τῷ μῶ βίῳ.

AM. εἰ μηκέθ' Ἄιδου βάκχος εἶ, φράσαιμεν ἄν.

HP. παπαῖ, τόδ' ὥς ὑποπτον ἡνίξω πάλιν.

1120

AM. καὶ σ', εἰ βεβαίως εὖ φρονεῖς, ἤδη σκοπῶ.

1105. Perhaps, ποῦ ποτ' εἰμ' ἀμυχανῶ.

1108. For οὐδὲν we should perhaps restore οὐδέν', so that τῶν εἰθισμένων would mean τῶν ἡθάρων, scil. φίλων. The common reading means, that his δύσγνωια, or difficulty of recognition, extends to objects hitherto the most familiar.

1109. τῶν ἐμῶν κακῶν, not 'my own harm,' i. e. chance of death (Bothe), but my afflicted son and the corpses of his children. This ἔλθω is deliberative, 'should I go?' Cf. v. 1123. In the next verse it is hortative, 'Let me too go with you,' and hence μὴ is used with προδοῦς, whereas οὐ would have been required if he had meant καῶγωγε εἴμι. The old reading προδῶς was corrected by H. Stephens. The meaning is, 'not deserting you in the present misfortunes.' So προδοῦναι φόνον, to be faithless to the cause of avenging a murder, Iph. T. 1419.

1112. τηλόθεν βεβῶς, keeping aloof from. At the next verse, Amphitryon rushes into the arms of his son.

1116. ὁ κόμπος κτλ. 'The assertion is a bold one ; but you do not yet tell me the event that has happened.' Perhaps, ἦν τύχην, scil. ἔπαθον.

1118. ὑπογράφει. Perhaps, ὑπογράφεις, although so little is known of the

true meaning of this rare verb that conjecture may be deemed superfluous. The middle occurs in Plato, Rep. 501 A, Legg. 803 A, the active in Rep. 500 E. (Liddell and Scott's Lexicon.) It is perhaps a metaphor from painting, meaning 'to give an outline sketch.' Thus τερόντων ὑπογραφαί is 'the outline of the sole of the foot' in Aesch. Cho. 201. Photius, ὑπογράφεται, δείκνυται. In this passage the meaning is δεικνύεις, 'significas,' as Pflugk rightly renders it. 'Tell me,' says Hercules, 'if there is any evil which you are obscurely indicating for my life.'

1119. The old reading εἰ μὴ καθ' Ἄιδου βάκχος, ἐκφράσαιμεν ἄν, was emended by Canter and Musgrave.

1120. ὥς ὑποπτον. 'How suspicious is this (viz. this allusion to my being mad) which you have again hinted at' (the former hint being at v. 1117). Dobree suggests εἰς ὑποπτον, as in Phoen. 1210, τοῦτ' εἰς ὑποπτον εἶπας, and he might have added Electr. 345, εἰς ὑποπτα μὴ μόλῃς ἐμοί. But this seems to be no improvement.

1121. καὶ σ' κτλ. 'And accordingly I am still considering if you are in your sound senses.' Here καὶ ἤδη may be

- HR. οὐ γάρ τι βακχεύσας γε μέμνημαι φρένας.
 AM. λύσω, γέροντες, δεσμὰ παιδὸς, ἢ τί δρῶ ;
 HR. καὶ τὸν γε δῆσαντ' εἴπ'· ἀναινόμεσθα γάρ.
 AM. τοσοῦτον ἴσθι τῶν κακῶν· τὰ δ' ἄλλ' ἔα. 1125
 HR. ἄρκεϊ· σιωπῇ γὰρ μαθεῖν οὐ βούλομαι.
 AM. ὦ Ζεῦ, παρ' Ἑρας ἄρ' ὀρᾶς θρόνων τάδε ;
 HR. ἄλλ' ἢ τι κεῖθεν πολέμιον πεπόνθαμεν ;
 AM. τὴν θεὸν ἐάσας τὰ σὰ περιστέλλου κακά.
 HR. ἀπωλόμεσθα· συμφορὰν λέξεις τίνα ; 1130
 AM. ἰδοὺ θέασαι τάδε τέκνων πεσήματα.
 HR. οἴμοι· τίν' ὄψιν τήνδε δέρκομαι τάλας ;
 AM. ἀπόλεμον, ὦ παῖ, πόλεμον ἔσπενυσας τέκνοις.
 HR. τί πόλεμον εἶπας ; τοῦσδε τίς διώλεσεν ;
 AM. σὺ καὶ σὰ τόξα καὶ θεῶν δς αἴτιος. 1135
 HR. τί φῆς ; τί δράσας ; ὦ κάκ' ἀγγέλλων πάτερ.
 AM. μανείς· ἐρωτᾷς δ' ἄθλι' ἐρμηνεύματα.

classed with καὶ νῦν, explained on Cycl. 32.

1124. ἀναινόμεσθα, I am ashamed of it, I repudiate the act. Cf. Bacch. 251, ἀναίνομαι, πάτερ, τὸ γῆρας ὑμῶν εἰσορῶν νοῦν οὐκ ἔχον. As the person who bound him was his own father (v. 1011), and ἀναίνεσθαι means 'to disown,' in an unfilial sense, Amphytrion replies τὰ δ' ἄλλ' ἔα, 'don't ask that question too curiously.'

1126. The old reading of this verse has been retained, because, difficult as it is, it is not really more so than Heath's correction, which the recent editors have adopted, ἀρκεῖ σιωπῇ γὰρ μαθεῖν ὃ βούλομαι ; Amphytrion had refused to tell his son any thing further, than that he had incurred some terrible calamity ; and Hercules replies, 'That is enough to know : I do not desire to learn what you do not choose to tell.' Thus μαθεῖν σιωπῇ is opposed to μαθεῖν λόγοις (compare Aesch. Agam. 599), and means in effect μαθεῖν τὰ σιωπώμενα. This at least gives a better meaning than Heath's emendation, 'Will silence inform me of what I want to know ?' There is a resignation in the other reply more suited to Hercules' present temper.

1127. παρ' Ἑρας θρόνων. 'See'st thou this, proceeding from the throne of thine own spouse Hera ?' This is an indirect

way of saying that Hera was the author of the misfortune ; and Hercules so understands it, for he asks, 'Can it be that we have suffered hostility from that source ?'

1129. τὴν θεόν. Pronounced, probably, τὴν θεὸν or θεοῦν, as it must have been in Troad. 948, τὴν θεὸν κόλαζε.—περιστέλλου, θράπτειν, φρόντιζε, 'attend to.' He means, as the following lines show, 'There are calamities of your own to look to, without caring to ascertain who caused them.'

1130. He means to ask, 'what are these evils of mine, τὰ ἐμὰ κακά, which you hint at ?' The old reading, retained by Hermann, is ἐξεῖς, and he cites several instances of κακὸν ἔχειν for κακὸν πάσχειν. Commonly τίνα was read with an interrogation. Retaining this, Brodaeus conjectured λέξεῖς, which most of the editors prefer ; and it is certainly plausible.

1133. ἀπόλεμον, δυσπόλεμον, ἄθλιον, a war which was not a war at all in the right sense of the word, but a slaughter of kindred. Aesch. Prom. 924, ἀπόλεμος ὅδε γ' ὁ πόλεμος, ἄπορα πόριμος.

1137. ἐρμηνεῦμα is rather vaguely used by Euripides. In Andr. 46 it means 'a token,' 'a memorial.' In Phoen. 470, οὐ ποικίλων δὲ τάνδιχ' ἐρμηνευμάτων, 'an interpretation.' Properly, ἐρμηνεύειν,

- HP. ἡ καὶ δάμαρτος εἰμ' ἐγὼ φονεὺς ἐμῆς ;
 AM. μιᾶς ἅπαντα χειρὸς ἔργα σῆς τάδε.
 HP. αἰαῦ· στεναγμῶν γάρ με περιβάλλει νέφος. 1140
 AM. τούτων ἕκατι σὰς καταστένω τύχας.
 HP. ἡ γὰρ συνήραξ' οἶκον ἡ 'βάκχευσ' ἐμόν ;
 AM. οὐκ οἶδα πλὴν ἐν, πάντα δυστυχή τὰ σά.
 HP. ποῦ δ' οἷστρος ἡμᾶς ἔλαβε ; ποῦ διώλεσεν ;
 AM. ὅτ' ἀμφὶ βωμόν χειράς ἡγνίζου πυρί. 1145
 HP. οἶμοι [τί δὴ γε φείδομαι ψυχῆς ἐμῆς,
 τῶν φιλτάτων μοι γενόμενος παίδων φονεὺς ;]
 οὐκ εἰμι πέτρας λισσάδος πρὸς ἄλματα,
 ἡ φάσγανον πρὸς ἡπαρ ἔξακοντίσας
 τέκνοις δικαστῆς αἵματος γενήσομαι, 1150
 ἡ σάρκα †τὴν ἐμὴν ἐμπρήσας πυρί,

(from Ἑρμῆς, like κηρυκεῖν from κῆρυξ,) is, 'to communicate through the medium of speech.' So Troad. 428, ποῦ δ' Ἀπόλλωνος λόγοι, οἳ φασιν αὐτὴν εἰς ἔμ' ἡρμηνευμένοι αὐτοῦ θανεῖσθαι; Iph. T. 1302, οὐ, πρὶν γ' ἂν εἴπῃ τοῦτος ἑρμηνεὺς τόδε, i. e. 'a plain speaker.' Here it appears to mean, 'a matter requiring explanation.'

1138. δάμαρτος φονεὺς. See v. 1000.

1140. στεναγμῶν νέφος. Cf. Med. 107, ἐξαιρούμενον νέφος οἰμωγῆς.

1142. 'βάκχευσ', i. e. ἐβάκχευσα, is the old reading, and probably the true one, though it has been variously altered. The verb is here active, as in v. 906. 1086. Hercules is confounded at the sight of his ruined house and his dead children. He asks whether he demolished it (συναράσσειν) and so killed his children by the fall of it, or incited his household to the desperate act. So a family was said δαιμονῶν when possessed with an infatuation through the crimes of its inmates. Pflugk thinks the poet must have written ἡ γὰρ σὺν Ἑρας οἰκτρὸς ἦν βαλχεύμασιν. But this conjecture is ingenious rather than probable. Hermann proposes ἐκβάκχευμ' ἐμόν, Kirchhoff ὅτ' ἐβάκχευσ' ἐμόν.

1145. ἡγνίζου. When you were having your hands purified from the murder of Lycus: see v. 923.

1146. τί δὴ γε. The editors, after Schaefer and others, read τί δῆτα. But this, slight as it may appear, is a very improbable emendation. Bothe justly re-

marks upon it, "id doceri cupio, quid factum sit, ut perspicuum tritamque vocem δῆτα repudiarent librarii, subobscure et sensu, qui huc faceret, τοῦ νῦν, parum usitatum δὴ γε asciscerent." He himself proposes τί δὴ γὰρ, but ἐγὼ is wrong unless there is emphasis on the person, which does not seem here to be required. Klotz (Praef. p. xx) labours to defend the combination δὴ γε (on which see the notes on Heracl. 632. Suppl. 161). None appear to have suspected that these two verses are a spurious supplement to οἶμοι, which stands *extra metrum* as ἔα in v. 1088. The speech of Hercules now contains *seventeen* verses, whereas it should contain only *fifteen*, like the reply of Theseus at v. 1163, and again at v. 1214. (See above, on v. 603, and the argument from numerical equality of verses discussed in the preface to vol. ii. p. xx.) In v. 1148 the old copies give *οὐκ εἰμι*, the question being postponed to v. 1150. The καὶ was omitted by Elmsley without any idea that the preceding distich was spurious.

1151. τὴν ἐμὴν. Elmsley proposed τὴν τάλαιναν. Pflugk, who appears to be a believer in H. Stephens' pretended MSS., gives, after him and Canter, ἡ σάρκα τὴν ἐμὴν κατεμπρήσας πυρί,—a verse which we may feel quite certain never came from the pen of Euripides. This is also adopted in the text of Barnes' edition. A more probable compound, at least, would have been *συνεμπρήσας*, which oc-

δύσκειαν, ἥ μένει μ', ἀπόσομαι βίου ;
 ἀλλ' ἐμποδῶν μοι θανάσιμων βουλευμάτων
 Θησεὺς ὄδ' ἔρπει συγγενῆς φίλος τ' ἐμός.
 ὀφθησόμεσθα, καὶ τεκνοκτόνον μύσος 1155
 εἰς ὄμμαθ' ἥξει φιλάτῳ ξένων ἐμῶν.
 οἶμοι τί δράσω ; ποῖ κακῶν ἐρημίαν
 εὖρω περωτὸς ἥ κατὰ χθονὸς μολῶν ;
 φέρ', ἀντι . . . κρατὶ περιβάλω σκότος.
 αἰσχύνομαι γὰρ τοῖς δεδραμένοις κακοῖς, 1160
 καὶ τῶνδε προστρόπαιον αἶμα προσλαβὼν
 οὐδὲν κακῶσαι τοὺς ἀναιτίους θέλω.

ΘΗΣΕΥΣ.

ἦκω σὺν ἄλλοις οἱ παρ' Ἀσωποῦ ροὰς
 μένουσιν ἔνοπλοι γῆς Ἀθηναίων κόροι,
 σὺ παιδὶ, πρέσβυ, σύμμαχον φέρων δόρυ. 1165

curs Rhes. 489. W. Dindorf gives ἡ σάρκα τήνδε τὴν ἐμὴν πρήσας πυρὶ, from his brother's emendation; but neither does this carry with it any high probability, for if τήνδε had been used, it was superfluous to add τὴν ἐμὴν. The lacuna might be supplied in several ways, and it is quite impossible to decide what the poet wrote.

1156. φιλάτῳ Reiske for φιλάτων, which Hermann and Pflugk retain. Bothe gives φιλάτου.

1157. ποῖ—μολῶν may be construed together, though even this is not necessary, since εὖρεῖν involves the idea of going to seek. Hermann is certainly rash in giving ποῦ against the old copies. On the usual formula for escape in difficulty, πτεροῖς ἢ ὑπὸ χθονός, see Med. 1296.

1159. Something is lost in this verse, which most of the editors fill up unsuspectingly with H. Stephens' conjectural supplement ἐν πέπλοις. The original reading was some participle, perhaps ἀντιτείνων, which is strongly confirmed by the two Florentine MSS. having φέρ' ἂν τι κρατὶ. On the neuter form σκότος see v. 563. The meaning would be, 'let me cover my face by putting my hand,' or my peplus, 'before it.' Compare v. 1198, from which we might suggest, φέρ' ἀντιτείνων κρατὶ περιβάλω φάρος, comparing φῆρη in Electr. 543, or perhaps,

χεῖρα περιβάλω σκότος.

1161. τῶνδε Kirchhoff for τῷδε. This correction makes a somewhat obscure verse simple enough: 'and, having taken upon myself in addition (to Lycus' murder) the guilty murder of these children, I do not wish to injure the innocent' (i. e. Theseus, by casting my eye upon him). For the Greek doctrine of meeting friends with a cheerful and innocent countenance, παιδρὰ, δίκαια ὄμματα, Aesch. Ag. 503, Cho. 658, see on Alcest. 778. It is on this principle that Oedipus hesitates to grasp the hand of Theseus, Oed. Col. 1132, saying πῶς ἂν ἄθλιος γεγῶς θιγέιν θελήσαιμ' ἀνδρὸς, ᾧ τις οὐκ ἐνὶ κηλὶς κακῶν ξύνουκος;—The old reading τῷδε, which Pflugk and Hermann took for ἐμοί, led to the reading προσβαλὼν for προσλαβὼν, and ὄμμα for αἶμα.

1163. Theseus, who during the preceding speech had been seen approaching by Hercules, now stands on the stage, announcing that he has come from Athens to Thebes with an armed force, in consequence of a report that Lycus had usurped the sovereignty. He has come, too, from motives of duty and gratitude, having been restored to life and light by Hercules from the regions of the dead. Seeing the corpses of the slain, he fears that he has arrived too late to prevent the slaughters incidental to civil commotions.

κληδὼν γὰρ ἦλθεν εἰς Ἑρεχθιδῶν πόλιν
ὡς σκῆπτρα χώρας τῆσδ' ἀναρπάσας Λύκος
εἰς πόλεμον ὑμῖν καὶ μάχην καθίσταται.

τίνων δ' ἀμοιβὰς ὦν ὑπῆρξεν Ἡρακλῆς
σώσας με νέρθεν, ἦλθον, εἴ τι δεῖ, γέρον,

1170

ἢ χειρὸς ὑμᾶς τῆς ἐμῆς ἢ συμμαχῶν.

ἔα· τί νεκρῶν τῶνδε πληθύνει πέδον;

οὐ πού λείμηναι καὶ νεωτέρων κακῶν

ὑστερος ἀφίγμαι; τίς τὰδ' ἔκτεινεν τέκνα;

1175

τίνος γεγῶσαν τήνδ' ὁρῶ συνάορον;

οὐ γὰρ δορός γε παῖδες ἴστανται πέλας,

ἀλλ' ἄλλο τοί που καινὸν εὐρίσκω κακόν.

ΑΜ. ὦ τὸν ἐλαιοφόρον ὄχθον ἔχων *ἀναξ.

ΘΗ. τί χρῆμά μ' οἰκτροῖς ἐκάλεσας προοιμίοις;

ΑΜ. ἐπάθομεν πάθεα μέλεα πρὸς θεῶν.

1180

ΘΗ. οἱ παῖδες οὔδε τίνες, ἐφ' οἷς δακρυρροεῖς;

ΑΜ. ἔτεκεν *ἔτεκεν οὐμὸς ἱνὶς τάλας,

τεκόμενος δ' ἔκανε, φόνιον αἶμα τλᾶς.

1169. ὦν ὑπῆρξεν, *quae prior in me contulit*, Pflugk.

1170. The construction is as in Aesch. Prom. 86, αὐτὸν γὰρ σὲ δεῖ Προμηθέως. Hec. 1021, πάντα πράξας ὦν σε δεῖ.

1172. νεκρῶν πληθύνει. Aesch. Pers. 274, πλήθουσι νεκρῶν—Σαλαμῖνος ἀκταί. At the word ἔα Theseus is seen to start.

1173. οὐ πού λείμηναι, 'Surely I am not behind and have arrived too late to prevent revolutionary evils?' See v. 1101. The old copies, as usual (see Hel. 135) give οὐπω, but here they have οὐπω τι, which Hermann perceived arose from a variant οὐτοι, and so he has edited, while others give ἦπου.—νεωτέρων κακῶν, a periphrasis, illustrated by Pflugk from Pind. Pyth. iv. 275, μή τι νεώτερον ἐξ αὐτῶν ἀναστήσῃ κακόν.

1175. It is not quite clear whether τίνος γεγῶσαν means 'whose wife' or 'whose child.' Probably however the latter, as the Greeks commonly asked τίς πόθεν εἰ; There is the same ambiguity in Suppl. 841, πόθεν ποθ' οἷδε διαπρεπεῖς εὐψυχία θνητῶν ἔφυσαν; i. e. from what cause, or sprung from what parents.

1176. The emphasis is on παῖδες, 'for boys (such as these) do not stand near the spear,' i. e. do not join in war, such as

he supposes to have been waged against Lycus. Cf. Hec. 14, οὔτε γὰρ φέρειν ὄπλα οὐτ' ἔγχοι οἷός τ' ἦν νέφ βραχίονι.

1178—1212. Here, as in so many other passages, the dochmiacs of one speaker are answered by the iambic verses of another, the two forms expressing respectively emotion and sedateness. See above, v. 1017, and on Ion 1441. Androm. 821. —In the first verse ἀναξ was added by Hermann on conjecture. Theseus is addressed as king of Athens, and also perhaps as having (in the time of Euripides, who thought not of the anachronism) a *Theseum* near the Acropolis, which is called 'olive-bearing,' as in Ion 1434. 1480. Troad. 798. 1182. The metre was restored by Hermann, by repeating ἔτεκεν and omitting the μέν. Elmsley, whom Kirchhoff and W. Dindorf follow, read ἔτεκε μέν νιν. Although τίκτεσθαι is properly used of the male, τίκτειν of the female, (and Sophocles carefully distinguishes the two, Trach. 834, ὃν τέκετο θάνατος ἔτεκε δ' αἰδὼς δράκων,) yet the difference is not invariably observed by Greek writers of the best age. Cf. *sup.* v. 3, *inf.* 1367, and see the note on Hel. 214.—In the next verse Matthiae gave ἔκανε for ἔκτανε.

- ΘΗ. εὖφημα φώνει.
 ΑΜ. βουλομένοισιν ἐπαγγέλλεις. 1185
 ΘΗ. ὦ δεινὰ λέξας.
 ΑΜ. οἰχόμεθ' οἰχόμεθα πτανοί.
 ΘΗ. τί φῆς ; τί δράσας ;
 ΑΜ. μαινομένῳ πιτύλῳ πλαγχθεῖς
 ἑκατογκεφάλου βαφαῖς ὕδρας. 1190
 ΘΗ. Ἦρας ὄδ' ἀγών· τίς δ' ὄδ' οὖν νεκροῖς, γέρον ;
 ΑΜ. ἐμὸς ἐμὸς ὅδε γόνος ὁ πολύπονος, *ὅς ἐπὶ
 δόρυ γιγαντοφόνον ἦλθεν σὺν θεοῖ-
 σι Φλεγραῖον ἐς πεδῖον ἀσπιστάς.
 ΘΗ. φεῦ φεῦ· τίς ἀνδρῶν ὧδε δυσδαίμων ἔφν ; 1195
 ΑΜ. οὐτὰν εἰδείης ἕτερον πολυμοχθότερον
 πολυπλαγκτότερόν τε θνατῶν.
 ΘΗ. τί γὰρ πέπλοισιν ἄθλιον κρύπτει κάρα ;
 ΑΜ. αἰδόμενος τὸ σὸν ὄμμα
 καὶ φιλίαν ὁμόφυλον 1200
 αἰμά τε παιδοφόνον.

1185. ἐπαγγέλλει MSS. As the middle voice means 'to make proposals,' or 'to promise,' it is probable that we should here read ἐπαγγέλλεις, 'You tell me to speak good words, and I wish I could do so.'—It will be observed, that in three consecutive answers Theseus uses an iambic penthemimeris instead of an entire verse. In the same manner the messenger speaks in two dimeter catalectic versicles of the same metre, *sup.* v. 909 seqq., followed by τεθνᾶσι παῖδες in v. 913.

1189. πλαγχθεῖς. This refers back to ἔκανε, v. 1183. The meaning is, that Hercules has committed all this slaughter with the poisoned arrows. Literally, 'deceived by a mad fit, with (i. e. by the instrumentality of) the arrows dipped in the venom of the hundred-headed hydra.' So μαινομένων οἰστῶν, *Iph. A.* 548. The metre of v. 1190 is the same as *Ion* 1494, ἀνὰ δ' ἄντρον ἔρημον οἰωνῶν. Seidler needlessly reads ἑκατογκεφάλου.

1191. τίς δ' ὄδ' οὖν is Reiske's very elegant emendation for τίς δόλου. In the

next verse ὅς was added by Canter. By ἔλθειν ἐπὶ δόρυ he simply means 'to come to the war.' Cf. v. 178. The common readings violate the dochmiac metre, ἦλθε θεοῖσι or θεοῖς. The σὺν is found in the Aldine, but only by the conjecture of the editor, according to Kirchhoff, who proposes ἦλθέν ποτε θεοῖσι.

1196. οὐτὰν. So the old reading οὐκ ἂν γ', not only here but in very many other places (see on *Aesch. Ag.* 331, *Porson* on *Med.* 863), is clearly to be corrected. Pflugk, Kirchhoff, and W. Dindorf adopt the alteration of Elmsley, οὐκ ἂν ἴδοις ἕτερον. In favour of it the similar metre of 1129—1201 might indeed be alleged; and besides, the fact that Amphitryon's speeches in this dialogue generally have a dactylic character. But οὐτὰν εἰδείης gives a dochmius, and the meaning is simple, 'you could not know (become acquainted with) any other of mortals more full of toils and more fatally deluded.'

1199. αἰδόμενος Hermann for αἰδοῦμενος.

ΘΗ. ἀλλ' ὡς †συναλγοῦντ' ἦλθον· ἐκκάλυπτε νυν.

ΑΜ. ὦ τέκνον, πάρες ἀπ' ὀμμάτων

πέπλον, ἀπόδικε, ῥέθος ἀελίῳ δεῖξον·

βάρος ἀντίπαλον δακρύοισιν ἀμιλλᾶται.

1205

ἰκετεύομεν ἀμφὶ σάν

γενειάδα καὶ γόνυ καὶ χέρα προσπίτνων,

πολιόν τε δάκρυνον ἐκβαλόν.

ἰὼ παῖ, κατάσχεθε λέοντος ἀγρίου θυμόν, ὡς

1210

δρόμον ἐπὶ φόνιον, ἀνόσιον ἐξάγει

κακὰ θέλων κακοῖς συνάψαι, τέκνον.

ΘΗ. εἶεν· σὲ τὸν θάσσοντα δυστήνους ἔδρας

1202. Wakefield's conjecture ὡς συναλγῶν γ', adopted by W. Dindorf, Kirchhoff, and Pflugk, has but little probability, if only on account of the γε, which Euripides hardly have used here, where a reason is simply given why Hercules' face should be exposed. Hermann gives ἦλθεν, 'he has come to one who condoles with him;' but Theseus had come to Hercules, not Hercules to Theseus. It is equally difficult to approve Bothe's theory, that εἰς συναλγοῦντα is the same as εἰς τὸ συναλγοῦν or συναλγεῖν. Theseus may perhaps mean, 'I have come to one whose grief is shared in by myself,' εἰς τὸν κοινὸν ἔμοι ἄλγος ἔχοντα. Cf. Suppl. 73, ἵτ' ὃ ξυνῳδὸς κακοῖς, ἵτ' ὃ ξυναλγηδόνες, 'who share griefs in common with the rest.' Or we might read ἀλλ' οὐ συναλγῶν ἦλθον; 'Did I not come as one sharing in his grief?'

1204. ῥέθος, πρόσωπον, ἐρύθημα, Photius, who adds μέλος, σπλάγχνον. As here, Sophocles uses this rare word, Antig. 529, the other sense being Homeric.

1205. This verse is alike difficult in sense and metre. The old reading δακρύοις συναμιλλᾶται seems rightly to have been corrected by Hermann, who explains it thus, 'a weighty motive (viz. friendship for Theseus) counterbalancing your grief contends with it,' i. e. induces you to uncover your face as much as grief induces you to cover it. Nor is it easy to elicit a better meaning. Bothe edits δακρύοισιν ἀμιλλᾶσθαι, "molestum est adversus lacrimas pugnare." He thinks the metaphor is taken from the palaestra, βάρος

(ἐστὶ τινα) ἀμιλλᾶσθαι ἀντίπαλον δακρύοις, and that Amphitryon is exhorting his son to find relief in tears. The metre, which in the two first and the three last lines of Amphitryon's speech is dochmiac, seems here to consist of anapaests, or to be dactylic with a double anacrusis and spondaic base. A dochmiac verse would easily be made, ἀντίπαλον δάκρυσι βάρος ἀμιλλᾶται. The next two verses seem to be dochmiac with anacrusis,—an uncommon form of that metre, as in v. 1069. For the singular participle with a plural verb see v. 858.

1210. The old reading, κατάσχε λέοντος ἀγρίου θυμόν γ' ὅπως, was corrected by Elmsley. On the form κατάσχε, a supposed imperative of κατέσχον, where the usual form is κατάσχες, some doubts are entertained; but both Porson and Hermann are disposed to admit it. See on Hec. 842. Ἄς θυμόν γ' ὅπως was doubtless the correction of one who wished to make a senarius of the verse, he must have found κατάσχε, and not either κατάσχες or κατάσχεθε. It is difficult to determine the true reading. The dochmiac verse requires ὡς for ὅπως, and this also improves the sense, 'since you are being led to commit an unholy murder,' literally, 'led out for a murderous course,'—if we admit Reiske's correction δρόμον for βρόμον. Nauck (ap. Kirch.) suggested μόρον. Amphitryon seems now to think that Hercules contemplates suicide. Cf. v. 1241.

1214. Theseus now first addresses Hercules. Firmly, but kindly, he tells him that it is vain to hide his face, as if that could also hide the deed that has been

- αὐδῶ, φίλοισιν ὄμμα δεικνύναι τὸ σόν. 1215
οὐδεὶς σκότος γὰρ ᾧδ' ἔχει μέλαν νέφος,
ὅστις κακῶν σῶν συμφορὰν κρύψειεν ἄν.
τί μοι προσείων χεῖρα σημαίνεις φόνον ;
ὥς μὴ μύσος με σῶν βάλη προσφθεγμάτων ;
οὐδὲν μέλει μοι σύν γε σοὶ πράσσειν κακῶς· 1220
καὶ γάρ ποτ' ἠτύχησ'· ἐκεῖσ' ἀνοιστέον,
ὄτ' ἐξέσωσάς μ' ἐς φάος νεκρῶν πάρα.
χάριν δὲ γηράσκουσιν ἐχθαίρω φίλων,
καὶ τῶν καλῶν μὲν ὅστις ἀπολαύειν θέλει,
συμπλεῖν δὲ τοῖς φίλοισι δυστυχοῦσιν οὔ. 1225
ἀνίστασ', ἐκκάλυψον ἄθλιον κάρα,
βλέψον πρὸς ἡμᾶς. ὅστις εὐγενὴς βροτῶν,
φέρει τὰ θεῶν γε πτώματ', οὐδ' ἀναίνεται.
HP. Θησεῦ, δέδορκας τόνδ' ἀγῶν' ἐμῶν τέκνων ;
ΘΗ. ἦκουσα, καὶ βλέποντι σημαίνεις κακά. 1230
HP. τί δητὰ μου κρατ' ἀνεκάλυψας ἡλίψ ;

done. He has no fear and no concern about contracting pollution from his unhappy friend's address. A feeling of gratitude overcomes all other feelings, and he has no sympathy with those who receive favours and then forget their benefactors in misfortune.

1216. οὐδεὶς σκότος Canter. 13', εἰ σκότους Aldus; and apparently the MSS. Kirchhoff reads, ὄμμα δεικνύναι τὸ σὸν ἰδεῖν σκότος γὰρ—κρύψειεν ἄν; But, if this were right, ὅτῳ should be restored for ὅστις. Cf. frag. Peliad. 615,

οὐκ ἔστιν ἀνθρώποισι τοιοῦτο σκότος,
οὐ δῶμα γαίης κλειστὸν, ἔνθα τὴν φύσιν
ὁ δυσγενὴς κρύψας ἄν ἐκβαλεῖ σοφός.

For so we should read in the third verse for ἄν εἴη σοφός.

1218. προσείων χεῖρα, warning me away by waving your hand, and pointing in the direction of the murder.—Báλη Scaliger for βαλεῖ.

1221. ἐκεῖσε ἀνοιστέον. In considering the danger of contagion from a murderer, I must look to the time when that murderer was my benefactor and friend: I must refer all fears and risks to that primary motive of gratitude, which induces me to act as your friend. Kirch-

hoff's correction is plausible, καὶ γάρ ποτ' κτλ., 'for, if on a former occasion I was fortunate, I must refer it to the time when,' &c. If καὶ γάρ be right, he either implies that he has seen a reverse, and so has learnt sympathy in the school of misfortune; or he means, by a rather awkward ellipse, διὰ σέ or σὸν σοί.

1225. συμπλεῖν. Pflugk happily compares Antig. 540, ἐν κακοῖς τοῖς σοῖσιν οὐκ αἰσχύνομαι ξύμπλουν ἐμαυτὴν τοῦ πάθους ποιουμένη.

1227. ὅστις εὐγενὴς, scil. πέφυκε. But perhaps we should read εὐγενὴς, ὅστις βροτῶν φέρει κτλ. So εὐγενῶς ἀλγεῖν κακοῖς, Troad. 722.—τὰ θεῶν γε, heaven-sent misfortunes at all events, if not human ones, or those voluntarily incurred. Aldus and the MSS. have τῶν θεῶν γε, and it is very doubtful whether τῶν or γε should be struck out.

1229—54. The following dialogue is rather difficult, and therefore the purport of it is here subjoined:—H. 'Do you see, Theseus, my slain children?'—Th. 'I heard of the calamity (v. 1182) before, and now I see it.'—H. 'If so, what is your motive for uncovering me?' (i.e. if you see what I have done, you should rather acknowledge that I ought to hide

ΘΗ. τί δ' ; οὐ μαιίνεις θνητὸς ὦν τὰ τῶν θεῶν.

ΗΡ. φεῦγ', ὦ ταλαίπωρ', ἀνόσιον μίασμ' ἐμόν.

ΘΗ. οὐδείς ἀλάστωρ τοῖς φίλοις ἐκ τῶν φίλων.

ΗΡ. ἐπήνεσ'. εὖ δράσας δέ σ' οὐκ ἀναίνομαι.

1235

ΘΗ. ἐγὼ δὲ πάσχω· εὖ τότ' οἰκτείρω σε νῦν.

ΗΡ. οἰκτρὸς γάρ εἰμι τᾶμ' ἀποκτείνας τέκνα.

ΘΗ. κλαίω χάριν σὴν ἐφ' ἐτέραισι συμφοραῖς.

ΗΡ. ἡῆρες δέ γ' ἄλλους ἐν κακοῖσι μείζουσιν ;

ΘΗ. ἅπτεi κάτωθεν οὐρανοῦ δυσπραξία.

1240

ΗΡ. τοιγὰρ παρεσκευάσμεθ' ὥστε κατθανεῖν.

ΘΗ. δοκεῖς ἀπειλῶν σῶν μέλειν τι daίμοσιν ;

ΗΡ. αὖθαδες ὁ θεός· πρὸς δὲ τοὺς θεοὺς ἐγώ.

ΘΗ. ἴσχε στόμ', ὡς μὴ μέγα λέγων μείζον πάθης.

myself.)—Th. 'Do you ask *why*? Because the celestial sun can contract no pollution from mortal eyes.'—H. 'Unhappy man, fly from my guilt lest it should defile you.'—Th. 'No evil influence comes to friends from friends.'—H. 'You are very good: indeed, I am aware that you are under an obligation to me' (i. e. that we are friends).—Th. 'And therefore I, who before experienced your kindness, now pity you.'—H. 'I deserve your pity, for I have slain my children.'—Th. 'I lament on your account in your present changed fortunes.'—H. 'Did you ever know one more wretched than I?'—Th. 'Your misery reaches to the very heaven.'—H. 'And therefore I have resolved to die.'—Th. 'The gods laugh at your threats.'—H. 'As the gods act without consideration for me, so do I defy them.'—Th. 'Hush! your blasphemy may bring worse suffering.'—H. 'There is not room for more calamity in my case.'—Th. 'What then is it that you intend to do?'—H. 'To return, by death, to that Hades from which I have just emerged.'—Th. 'Every ordinary man talks about suicide.'—H. 'It is easy to give advice, when you are free from harm.'—Th. 'Is this the language of that Hercules who is famed for his endurance?'—H. 'Endurance has its limits.'—Th. 'That Hercules, I repeat, who is the benefactor and friend of mankind?'—H. 'Mankind cannot assist me against the power of Hera.'—Th. 'Hellas will not bear that you should die under these perverse views.'

1232. τί δ' ; This verse is given as Hermann edits it, and as it is found in the old copies. Others give τί δ' οὐ ; μαιίνεις — θεῶν ; For τί δ' ; see Electr. 963. Hec. 886. Pflugk well quotes Antig. 1043, εἶ γὰρ οἶδ' ὅτι θεοὺς μαιίνειν οὔτις ἀνθρώπων σθένει. The superstition was very prevalent, that crime should be concealed from the sun; and it is easily explicable from the fire-worshipping propensities of the Arian and Pelasgic hordes who brought so many religious observances with them into Hellas. Soph. Oed. Tyr. 1424, — ἀλλ' εἰ τὰ θνητῶν μὴ κατασχύνεσθ' ἔτι γένεθλα, τὴν γοῦν πάντα βόσκουσιν φλόγα αἰδεῖσθ' ἄνακτος ἡλίου, τοῖόνδ' ἄγος ἀκάλυπτον οὕτω δεικνύναι. Iph. T. 1207, κρᾶτα (sc. ἀνοσίων ξένων) κρύψαντες πέπλοισιν ἡλίου πρόσθεν φλογός. See Orest. 822.

1234. ἀλάστωρ. The notion of this avenging genius was, that the spirit of an enemy below persecuted an enemy on earth. But, where there was no enmity, there could be no ἀλάστωρ, for the very word implies unforgotten and unforgiven wrongs (ἔλαστα).

1235. For ἀναίνομαι with a participle see Iph. A. 1503.

1238. ἐφ' ἐτέραισι σ. This is a euphemism for δυστυχία. So Aesch. Suppl. 394, εἰ ποῦ τι μὴ τοῖον τύχη, 'if any harm should have happened.'—In the preceding verse γὰρ εἰμι is Pierson's correction of πάρεμι.

1239. ἡῆρες. Perhaps εἶδες. Nauck suggests γὰρ, Fix δ' ἔτ', for δέ γ'.

- HP. γέμω κακῶν δὴ, κοῦκέτ' ἔσθ' ὅπου τεθῆ. 1245
 ΘΗ. δράσεις δὲ δὴ τί ; ποῖ φέρει θυμούμενος ;
 HP. θανῶν, ὅθενπερ ἦλθον, εἴμι γῆς ὑπο.
 ΘΗ. εἴρηκας ἐπιτυχόντος ἀνθρώπου λόγους.
 HP. σὺ δ' ἐκτὸς ὧν γε συμφορᾶς με νουθετεῖς.
 ΘΗ. ὁ πολλὰ δὴ τλὰς Ἡρακλῆς λέγει τάδε ; 1250
 HP. οὐκουν τοσαῦτά γ' ἐν μέτρῳ μοχθητέον.
 ΘΗ. εὐεργέτης βροτοῖσι καὶ μέγας φίλος ;
 HP. οἱ δ' οὐδὲν ὠφελούσιν μ', ἀλλ' Ἡρα κρατεῖ.
 ΘΗ. οὐτὰν ἀνάσχοιθ' Ἑλλὰς ἀμαθία θανεῖν.
 HP. ἄκουε δὴ νυν, ὡς ἀμιλληθῶ λόγους 1255

1245. ὅπου τεθῆ is quoted by Plutarch, p. 1048 F, ὅπῃ by the same writer, p. 1063 D, and Longinus § 40, where there is a variant ὅποι. The copies of Euripides have ὅπῃ, and so Hermann has edited. The metaphor is from a ship, which is so loaded that there is no room for more in the hold. Cf. Aesch. Agam. 982.

1248. ἐπιτυχόντος, common-place, οὐκ ἐπισήμου, one who is to be met with any where. Euripides had the courage to oppose the foolish notion of his age, that suicide was a brave and honourable act; and he chose a very wise way of opposing it, by holding it up to contempt, as the reverse of either brave or honourable. In this view he was followed both by Plato in the *Phaedo* and Aristotle in his *Ethics*, as Barnes has remarked. See the preface to vol. i. p. xlviii. So in Orest. 415, Menelaus says to Orestes, who had hinted at a short way of getting rid of his cares, μὴ θάνατον εἴπῃς· τοῦτο μὲν γὰρ οὐ σοφόν.

1249. ἐκτὸς ὧν συμφορᾶς. This was a common saying. See Aesch. Prom. 271—2.—σὺ δ' Wakefield for σύ γ'.

1250. Quoted by Plutarch, De adul. et amico, p. 72, as Kirchhoff has noticed.

1251. ἐν μέτρῳ for εἰ μέτρῳ Hermann. One can hardly hesitate to accept this slight change, which so materially improves the sense. The οὐκουν — γε is, as usual, equivalent to οὐ γοῦν, and what he means is this; if I am ὁ πολλὰ τλὰς, at all events I am not ὁ τοσαῦτα τλὰς. 'One may undergo many toils, but there must be some limit and measure to them.' Matthiae, disregarding this undoubted sense of οὐκουν — γε, and supposing τοσαῦτα to depend on ἔλεγον ἂν, explains, "non tot verba fecissem, si mo-

dice aerumnae perferendae essent." Kirchhoff accordingly gives οὐκ ἂν τοσαῦτά γ'. Pflugk rightly objects to this, but does not propose a much better version, "at non tam immania sum laturus, si quidem etiam perferendi aliquis modus statuendus est."—μέτρον is so used in Troad. 616, (νοσῶ) ὧν γ' οὕτε μέτρον οὐτ' ἀριθμὸς ἐστὶ μοι.

1253. οἷ MSS. Perhaps, οἱ δ'. See Hec. 674. (So Kirchhoff has edited.)

1254. οὐκ ἂν σ' for οὐκ ἂν is said to be found in the Florence MSS., though Kirchhoff doubts this. But we should probably read οὐτὰν, with or without the σε. So in Hel. 1045, οὐτὰν ἀνάσχοιτ' οὐδὲ σιγήσειεν ἂν has been restored for οὐκ ἂν ἀνάσχοιτ', where Portus inserts the σ' against the copies. *Supra*, v. 186, οὐκ ἂν ἐπαιnéσειεν has undergone the same conjectural restorations.—ἀμαθία, δι' ἀμαθίαν, through a foolish and perverse view of the dispensations sent by the gods to man.

1255—1393. This passage, as has been pointed out in the preface to vol. ii. p. xxi, is so composed, that whereas the two speeches of Hercules contained each *fifty-six* verses, that of Theseus, which intervenes (v. 1313), contained *half* that number, or *twenty-eight*. That a verse has in all probability been lost after v. 1361, and that two verses appear to have been interpolated after v. 1337, will be shown in due order. The dialogue following Hercules' speech has also *twenty-eight* verses. See the note on Iph. T. 116. Precisely similar is the speech of Jocasta in Phoen. 528, which has 54 to 27, or half, in the two preceding speeches of her sons.

The point of Hercules' first speech

πρὸς νουθετήσεις σάς· ἀναπτύξω δέ σοι
 ἀβίωτον ἡμῖν νῦν τε καὶ πάροιθεν ὄν.
 πρῶτον μὲν ἐκ τοῦδ' ἐγενόμην ὅστις κτανὼν
 μητρὸς γεραῖον πατέρα, προστρόπαιος ὦν,
 ἔγηνε τὴν τεκοῦσαν Ἀλκμήνην ἐμέ. 1260
 ὅταν δὲ κρηπὶς μὴ καταβληθῇ γένους
 ὀρθῶς, ἀνάγκη δυστυχεῖν τοὺς ἐκγόνους.
 Ζεὺς δ', ὅστις ὁ Ζεὺς, πολέμιόν μ' ἐγείνατο
 Ἥρα· σὺ μέντοι μηδὲν ἀχθεσθῆς, γέρον·
 πατέρα γὰρ ἀντὶ Ζηνὸς ἡγοῦμαι σ' ἐγώ· 1265
 εἴ' ἐν γάλακτί τ' ὄντι γοργωποὺς ὄφεις

(which may have been composed with reference to the not dissimilar one in the *Trachiniae*) is, to reply to Theseus' dissuasion from suicide. His reasons for taking that step are manifold. In the first place, he is conscious that a stain of guilt adhered to him even from his birth; for Electryon, the father of Alcmena his mother, had been slain by his reputed father Amphitryon. Secondly, the hostility of Hera had persecuted him from his very infancy until now. It was at her instigation that he performed all the labours for Eurystheus; by her malice that he has at length slain his own children. Under present circumstances, he can neither stay at Thebes, as a murderer, nor retire to Argos, as being an exile from that city. If he should become a wanderer among other states, he will be taunted every where as *that* (pretended) *son of Zeus, who killed his own wife and children*. Reverses from prosperity and happiness are harder to bear than one continued course of misfortunes. Should he continue to live, the very elements will disclaim him. It is better that he should die, than that he should be seen by any of those Hellenes who knew his former fortunes. Let Hera now exult; for she has caused the destruction of him who was called the first man in Hellas.

1255. ὡς ἀμλληθῶ. 'That I may contend by arguments against your admonitions,' viz. against my intention of suicide. Cf. Suppl. 195, ἄλλοισι δὴ 'πόνησ' ἀμλληθελς λόγῳ ταῖφδε.—νουθετήσεις for νουθεσίας Pierson. Transcribers thought this word should be either written or pronounced νουθεσίας.

1257. νῦν τε καὶ πάροιθεν. Not only

in consequence of the recent events, but from the accident of my unlucky birth. Amphitryon had slain Electryon, the father of Alcmena; see v. 17.—ἀναπτύξω takes the participle after it like δείξω.

1259. προστρόπαιος, under the curse of blood, ἀνόσιος. Cf. v. 1161.

1261. κρηπὶς γένους, the substructure, the foundation of a family. On the meaning of the word see v. 985. This distich is quoted by Plutarch, *De pueris educandis*, init., τοῖς γὰρ μητρόθεν ἢ πατρόθεν οὐκ εὖ γεγονόσιν ἀνεξάλειπτα παρακολουθεῖ τὰ τῆς δυσγενείας ὀνειδῆ παρὰ πάντα τὸν βίον, καὶ πρόχειρα τοῖς ἐλέγχειν καὶ λοιδορεῖσθαι βυολομένοις. Καὶ σοφὸς ἦν ἄρα ὁ ποιητής, ὅς φησιν, Ὅταν δὲ κτλ. Also by Stobaeus, Flor. 75, 5, and again in 90, 4.

1263. Ζεὺς, ὅστις ὁ Ζεὺς. See the note on Troad. 885, ὅστις ποτ' εἰ σὺ, δυστόπαστος εἰδέναι, Ζεῦ. The article here means, 'whatever share in my birth the Zeus that men talk about as my father really had.' He seems to assume that Amphitryon is his true father, or at least he pretends to do so, because Zeus seems to have deserted him.

1264. μηδὲν ἀχθεσθῆς. Amphitryon was not likely to be pleased at this reference to Zeus as the real parent of Hercules. He therefore apologizes, and says that even if Amphitryon was not his true father, he has always stood towards him in the place of a father. This sentence, σὺ μέντοι — γέρον, is parenthetical. The τε in the next verse couples ἐπισέφρησε to the preceding ἐγείνατο. The story is well told in Theocritus, Id. xxiv. For the compound ἐπισφρεῖν see Alcest. 1056. Electr. 1033.

ἐπεισέφρησε σπαργάνοισι τοῖς ἐμοῖς
 ἢ τοῦ Διὸς σύλλεκτρος, ὥς ὀλοίμεθα.
 ἐπεὶ δὲ σαρκὸς περιβόλαι' ἐκτησάμην
 ἡβῶντα, μόχθους οὓς ἔτλην τί δεῖ λέγειν ; 1270
 ποίους ποτ' ἢ λέοντας ἢ τρισωμάτους
 Τυφῶνας ἢ Γίγαντας ἢ τετρασκελῇ
 κενταυροπληθῇ πόλεμον οὐκ ἐξήνυσσα ;
 τήν τ' ἀμφίκρανον καὶ παλιμβλαστῇ κύνα
 ὕδραν φονεύσας μυρίων τ' ἄλλων πόνων 1275
 διήλθον ἀγέλας, κεῖς νεκροὺς ἀφικόμην,
 Ἄιδου πυλωρὸν κύνα τρίκρανον ἐς φάος
 ὅπως πορεύσαιμ' ἐντολαῖς Εὐρυσθέως.
 τὸν λοίσθιον δὲ τόνδ' ἔτλην τάλας φόνον,
 παιδοκτονήσας δῶμα θριγκῶσαι κακοῖς. 1280
 ἦκω δ' ἀνάγκης ἐς τόδ'· οὗτ' ἐμαῖς φίλαις
 Θήβαις ἐνοικεῖν ὅσιον ἦν δὲ καὶ μένω,
 ἐς ποῖον ἱρὸν ἢ πανήγυριν φίλων

1270. τί δεῖ λέγειν is, 'I need not recount.' For this formula see Androm. 920. Aesch. Eum. 790.—ποίους λέοντας, an hyperbole, 'there never was a lion that I did not slay.' Dobree's proposal, πόσους, is needless, for ποῖος or ποῖος οὐκ, especially following τίς, is common in this sense, (see v. 518,) and it is obvious that the plural does not alter the nature of the idiom. Inf. v. 1283. Andr. 390, τίνα σὼν ἔκτανον παῖδων ἐγώ; ποῖον δ' ἐπῆρσα δῶμα; *ibid.* 300, τίν' οὐκ ἐπῆλθε, ποῖον οὐκ ἐλίσσετο δαμογερόντων βρέφος φονεύειν; Still more rash is Elmsley's conjecture, Γηρυόνας for Τυφῶνας, which it is surprising that the cautious and judicious Kirchhoff should have admitted. Though the difference in letters is but small, and τρισωμάτους suits the former word best, (we have τρισώματος Γηρυὸν in Aesch. Ag. 842,) there can be little doubt that the poet here used Τυφῶνες in the indefinite sense of 'furious monsters.'—τετρασκελῇ is Reiske's correction for τετρασκελεῖς, which Hermann retains, placing a comma at πόλεμον and regarding it as an epexegetis. The objection to this is, that ἐξανύειν πόλεμον is a much more natural phrase than ἐξανύειν Κενταύρους, for κτείνειν. If we read τετρασκελῇ, the preceding accusatives will naturally de-

pend on ἔκτεινα implied in ἐξήνυσσα. Klotz (Praef. p. xxii) regards τετρασκελεῖς as used for a substantive (Κενταύρους), and Κενταυροπληθῇ πόλεμον as "accusativus remotioris objecti;" but this seems hardly a Greek way of saying 'I killed Centaurs in war.' Cf. v. 181, τετρασκελὲς θ' ὕβρισμα, Κενταύρων γένος.

1275. Matthiae finds a changed construction or aposiopesis in this passage which is by no means apparent; and Dobree would omit the τε in 1275. The sense however is, 'and, having slain the hydra with many heads on each side (see on v. 419), and continually reproducing them, I not only went through a series of countless other labours, but finally I descended into Hades.'

1279. Reiske proposed πόνον.

1280. δῶμα θριγκῶσαι. To put the coping-stone of misfortune to the house. Aesch. Ag. 1254, κάτεισιν ἄτας τάσδε θριγκώσων φίλοις. Troad. 489, τὸ λοίσθιον δὲ, θριγκὸς ἁθλίων κακῶν, κτλ.

1281. οὔτε—ἐνοικεῖν. He was going to add, οὔτε Ἀργεὶς ἔλθειν, but he changes the construction at v. 1285.

1283. ἐς ποῖον ἱρὸν. See Aesch. Eum. 623, τὸ μητρὸς αἷμ' ὕμαιμον ἐκχέας πέδῳ, ἔπειτ' ἐν Ἀργεὶ δώματ' οἰκῆσει πατὴρ; ποῖοισι βωμοῖς χρώμενος τοῖς δημίοις;

εἴμ' ; οὐ γὰρ ἅτας εὐπροσηγόρους ἔχω.
 ἀλλ' Ἄργος ἔλθω ; πῶς, ἐπεὶ φεύγω πάτραν ; 1285
 φέρ', ἀλλ' ἐς ἄλλην δὴ τιν' ὀρμήσω πόλιν ;
 κᾶπειθ' ὑποβλεπόμεθ' ὥς ἐγνωσμένοι,
 γλώσσης πικροῖς κέντροισι κληδουχούμενοι,
 Οὐχ οὗτος ὁ Διὸς, ὃς τέκν' ἔκτεινέν ποτε
 δάμαρτά τ' ; οὐ γῆς τῆσδ' ἀποφθαρῆσεται ; 1290
 κεκλημένῳ δὲ φωτὶ μακαρίῳ ποτὲ
 αἱ μεταβολαὶ λυπηρόν· ᾧ δ' αἰεὶ κακῶς
 ἔστ', οὐδὲν ἀλγεῖ, συγγενῶς δύστηνος ὢν.
 ἐς τοῦτο δ' ἤξειν συμφορᾶς οἶμαί ποτε·
 φωνὴν γὰρ ἤσει χθὼν ἀπεννέπουσά με 1295

ποία δὲ χέρνιψ φρατέρων προσδέχεται ; Choeeph. 285, βωμῶν τ' ἀπείργειν οὐχ ὀρωμένην πατρὸς μῆνιν· δέχεσθαι δ' οὔτε συλλύειν τινὰ, where Porson's conjecture συνθύειν derives support from the present passage.

1284. The real meaning is, ἔχω ἅτας οὐκ εὐπροσηγόρους, 'I bear upon me a curse that precludes others from conversing with me.' Instead of which he says, 'for I have not crimes that admit easily of converse.' Cf. Hel. 810, σιδήρῳ τραπὸν οὐκ ἔχει δέμας. It is not to be supposed that the negative is really out of its place. It was forbidden by the law for any man to speak to a murderer before he had been expiated. Cf. Orest. 75. Oed. Col. 256. Iph. T. 951, σιγῇ δ' ἔτεκτῆναντ' ἀπρόσθεγκτόν με. Aesch. Eum. 426, ἄφθογον εἶναι τὸν παλαμναῖον νόμος.

1285. φεύγω πάτραν. See v. 18.

1287. ὑποβλεπόμεθα. This is the deliberative conjunctive, the sense being κᾶπειτα τοῦτο πάσχωμεν, τὸ ὑποβλέπεσθαι κτλ. Properly, this conjunctive is only used when some action is implied on the part of the speaker, as in ἀλλ' Ἄργος ἔλθω ; So *inf.* v. 1384, when Hercules asks, ἀλλὰ γυμνωθεὶς ὅπλων — θάνα ; there is an idea of action on his part implied. It is possible therefore that he wrote, ἐς ἄλλην ἦν τιν' ὀρμήσω πόλιν, κᾶπειθ' κτλ., 'what if I should go to another state, and then be looked at with suspicion, as being well known,' &c.

1288. κληδουχούμενοι, 'watched,' 'kept in check,' 'coerced,' by the malicious things said against me. He means, that

all free action would be impossible, because he would be under a ban, and looked upon as a marked man. It is surprising that the critics generally (Herm. Dind. Pflugk) should regard this word as corrupt. Matthiae explains it quite rightly, "*dum observamur ab hominibus et acerbis eorum conviciis exagitamur.*" He might very well have compared Ion 602,

τῶν δ' αὖ λόγιων τε χρωμένων τε τῇ πόλει
 εἰς ἀξίωμα βὰς, πλεον φρουρήσομαι
 ψήφοισι.

Hermann proposed κηλιδοῦμενοι (*inf.* 1318), Scaliger κληδονούμενοι, which Bothe adopts. (Hesych. κληδονῆσαι, ἀκονῆσαι.)—The compound κληδουχεῖν occurs also in Iph. T. 1463.

1291—3. Quoted by Stobaeus, 104. 4. The sentiment is a favourite one with Euripides. See on Alcest. 926. Tro. 634. Hel. 417. Iph. T. 1117, ζηλοῦσα τὰν διὰ παντὸς δυσδαίμον'. ἐν γὰρ ἀνάγκαις οὐ κάμνει σύντροφος ὢν.—συγγενῶς, from his birth, 'congenitally,' if the word may be allowed.

1294. ποτὲ, 'at last.' After being bandied about from state to state, despised, insulted, the very elements will refuse to receive him alive or dead. For this latter is probably implied, if we compare the imprecation in Hippol. 1030, καὶ μήτε πόντος μήτε γῆ δέξαιτό μου σάρκας θανόντος, εἰ κακὸς πέφυκ' ἀνὴρ.—πηγαί κτλ., supply μὴ ψάψειν αὐτῶν i.e. for λουτρὰ, χέρνιβες, &c.

μὴ θιγγάνειν γῆς, καὶ θάλασσα μὴ περᾶν,
πηγαί τε ποταμῶν, καὶ τὸν ἄρματήλατον
Ἰξίον' ἐν δεσμοῖσιν ἐκμιμήσομαι.

καὶ ταῦτ' ἄριστα, μηδέν' Ἑλλήνων μ' ὄραν,
ἐν οἷσιν εὐτυχοῦντες ἡμεν ὄλβιοι.

1300

τί δῆτά με ζῆν δεῖ; τί κέρδος ἔξομεν
βίον †τ' ἀχρεῖον ἀνόσιον κεκτημένοι;
χορευέτω δὴ Ζηνὸς ἡ κλεινὴ δάμαρ,
†κρούουσ' Ὀλυμπίου Ζηνὸς ἀρβύλη πόδα·
ἔπραξε γὰρ βούλησιν ἦν ἐβούλετο

1305

1297. ἄρματήλατον, 'wheel-driven' (i. e. περιελαυνόμενον, δινούμενον). So Musgrave for ἄρματηλάτην, which means 'a charioteer.' Bothe is somewhat rash in retaining the vulgate, and supposing Ixion to be called 'a wheel-driver' *per sarcasmum*.

1299. καὶ ταῦτ' ἄριστα, 'Besides, this is best for me,' this is an additional reason why I should die, that I may not be seen by the Hellenes in my degraded state. Nauck plausibly conjectures *πρὸς ταῦτ'*.

1302. βίον τ' is certainly corrupt, and βίον γ', adopted by most critics after Reiske, is not the true restoration, as any one who is familiar with the uses of this particle must feel. (See on v. 309.) Perhaps, βίον (ἀχρεῖον, 'a needy life.' This word has been replaced in Aesch. Suppl. 190, where the old reading was τὰ χρεῖ' ἔπη. The compound ζαπληθὺς occurs in Pers. 318, ζάχρυσος Iph. T. 1111, and ζάπλουτον we have seen to be a probable emendation above, v. 399, as it occurs also in Frag. Belleroph. 20, v. 6, ὁ μὲν ζάπλουτος, εἰς γένος δ' οὐκ εὐτυχῆς, and in Androm. 1282, μηδ' εἰ ζαπλούτους οἴσεται φερνὰς δόμοις. We might read βίστον ἀχρεῖον, but the other is more probable (βίστον also Nauck).

1303—7. δὴ Hermann for δέ, and the same correction was made by the present editor. 'So then let the spouse of Zeus dance for joy, and shake the very heavens with her foot; for she has effected the object she had at heart, in utterly ruining the hero of Hellas.' There is considerable difficulty in the second of these verses, which Hermann retains, though he considers it corrupt, and proposes Ὀλύμπω, "ut Juno Zηνὸς ἀρβύλη saltare

dicatur." Pflugk suggests κρούουσα πολυδόνητον ἀρβύλη πόδα, while W. Dindorf says, "una probabilis est Dobraei conjectura κρούουσ' Ὀλύμπου δώματ' ἀρβύλη ποδός." To which we may reply, that ἀρβύλη ποδός, 'the shoe of the foot,' is not a phrase likely to be used. Kirchhoff edits πέδον, the conjecture of Brodaeus, Ὀλύμπου after Heath, and supposes Ζηνὸς to have crept in by mistake from the preceding verse. It would be easy enough to supply some epithet to πέδον, as λαμπρὸν or θεῖον. However, κρούειν πόδα, 'to stamp the foot,' is an expression that occurs in more than one place, e. g. Electr. 180, ἐλικτὸν κρούσω πόδ' ἐμὸν, and there is as much reason in Hera (in her excessive joy, and desire, as it were, to make a commotion in heaven) 'stamping her foot on the ground with the buskin of Zeus,' as in Hecuba dancing supported on Priam's stick, Troad. 150. As for Ὀλυμπίου pronounced as a trisyllable, enough has been said on Ion 285 and 602 to defend it; at all events we do not want the new word coined by C. Keil to suit the occasion, Ὀλυπίου Ζηνός. As the victory over Hercules by Hera was also a triumph of her jealous temper over her husband, the sense is, (if the text be right), 'let the wife of Zeus dance with the step of Zeus.' But C. Keil, whose view is adopted by Klotz, explains it, 'let Hera dance stamping on the foot of Zeus with her shoe,' i. e. insulting and triumphing over him. That ἀρβύλη, properly a man's walking-shoe, was also used by women, appears from Orest. 140, where the female chorus say to each other λεπτὸν ἵχνος ἀρβύλης τίθετε, and the scholiast there says ἀρβύλη ἐστὶν εἶδος ὑποδήματος γυναικείου κοίλου καὶ βαθέος.

ἄνδρ' Ἑλλάδος τὸν πρῶτον αὐτοῖσιν βάθροισ
 ἄνω κάτω στρέψασα. τοιαύτη θεῶ
 τίς ἂν προσεύχοιθ'; ἡ γυναικὸς οὐνεκα
 λέκτρων φθονοῦσα Ζηνὶ τοὺς εὐεργέτας
 Ἑλλάδος ἀπώλεσ' οὐδὲν ὄντας αἰτίους.

1310

ΧΟ. οὐκ ἔστιν ἄλλου δαιμόνων ἀγὼν ὅδε
 ἢ τῆς Διὸς δάμαρτος· εἴ τὸδ' αἰσθάνει.

ΘΗ. * * * * *

παραinéσαιμ' ἂν μᾶλλον ἢ πάσχειν κακῶς.
 οὐδεῖς δὲ θνητῶν ταῖς τύχαις ἀκήρατος,
 οὐ θεῶν, ἀοιδῶν εἶπερ οὐ ψευδεῖς λόγοι.
 οὐ λέκτρα τ' ἀλλήλοισιν, ὧν οὐδεῖς νόμος,

1315

1306. αὐτοῖσιν βάθροισ, 'base and all,' a metaphor from a statue thrown down head-foremost together with its pedestal. This, like many other phrases in the poets, may best be explained by referring it to the effects of an earthquake. Compare Electr. 608, ἐκ βάθρων γὰρ πᾶς ἀγῆρησαι φίλοις. We might have here expected τρέψασα rather than στρέψασα, but ἄνω κάτω implies rotation round a point. So Iph. T. 1165, βρέτας τὸ τῆς θεοῦ πάλιν ἔδρας ἀπεστράφη. ΘΟ. αὐτόματον, ἡ νιν σεισμὸς ἔστρεψε χθονός; Hence Aeschylus says, Eum. 620, πάντ' ἄνω τε καὶ κάτω στρέφων τίθησιν. So Troad. 1242, εἰ δὲ μὴ θεὸς ἔστρεψ' ἄνωθεν περιβαλὼν κάτω χθονός.

1308. τίς ἂν προσεύχοιτο; What is the use of trying to appease her by supplications?—γυναικὸς, Alcmena, mother of Hercules.

1313. It was a strange idea of Pflugk, that this verse should be transposed before v. 1340, and he accordingly there reads as follows:—

παραinéσαι μ' ἂν μᾶλλον ἢ πάσχειν
 κακῶς
 οἶμαι· πάρεργά τοι τὰδ' ἔστ' ἐμῶν
 κακῶν.

A very little sagacity might have suggested, that Theseus is resuming his former dissuasive arguments against suicide, in reference to Hercules' question just above, τί δῆτά με ζῆν δεῖ; What he ought to say is something to this effect, 'I cannot advise you to die by your own hand, from despondency, rather than to go on suffering ills' (this being the force of the

present πάσχειν). What he *did* say could hardly have been very different from this,

οὐκ ἔστ' ὅπως θανεῖν σε δυσθυμούμενον
 παραinéσαιμ' ἂν μᾶλλον ἢ πάσχειν
 κακῶς.

That something was lost before this verse was perceived by Scaliger. But none of the critics have noticed, first, that the distich preceding (1311—12) suits the chorus better than Theseus, to whom it has hitherto been assigned; secondly, that by supplying *one* line, as suggested above, the present ῥῆσις will contain, as it ought (see on v. 1255), *twenty-eight* verses, or precisely half the number of the preceding and following speeches of Hercules. As, however, there are good grounds for believing vv. 1338—9 to be spurious, it is reasonable to suggest, (supposing that 1311—12 should really be assigned to the chorus,) that more than one verse is wanting after 1312, by which the exact numerical equality was attained.

1314. ἀκήρατος, 'unharmd in his fortunes,' uninjured by calamity. The argument is, that as even the gods are not free from wrongs and injustice inflicted by others of their own order, Hercules ought to bear *his* lot patiently.—οὐ ψευδεῖς stands for ἀληθεῖς, and hence the οὐ is not affected by the εἶπερ. Elmsley proposed ἀψευδεῖς.

1316. οὐδεὶς νόμος. See Troad. 324. Regular marriage, as opposed to concubinage, is meant by this term: but perhaps the union of brothers with sisters, as Zeus with Hera, is here particularly alluded to.

συνήψαν; οὐ δεσμοῖσι διὰ τυραννίδας
πατέρας ἐκηλίδωσαν; ἀλλ' οἰκοῦσ' ὅμως
*Ολυμπον ἡνέσχοντό θ' ἡμαρτηκότες.
καίτοι τί φήσεις, εἰ σὺ μὲν θνητὸς γεγώς 1320
φέρεις ὑπέρφειν τὰς τύχας, θεοὶ δὲ μῆ;
Θήβας μὲν οὖν ἔκλειπε τοῦ νόμου χάριν,
ἔπου δ' ἅμ' ἡμῖν πρὸς πόλισμα Παλλάδος.
ἐκεῖ χέρας σὰς ἀγνίσας μιάσματος
δόμους τε δώσω χρημάτων τ' ἐμῶν μέρος. 1325
ἂ δ' ἐκ πολιτῶν δῶρ' ἔχω σώσας κόρους
δὺς ἐπὶ ταῦρον Κνώσσιον κατακτανῶν,
σοὶ ταῦτα δώσω· πανταχοῦ δέ μοι χθονὸς
τεμένη δέδασται. ταῦτ' ἐπωνομασμένα

1317. διὰ τυραννίδας, to gain sovereignties. Dobree proposed τυραννίδα, but the plural makes the expression more general and less pointedly applicable to any particular god, though the story of Zeus binding Cronos is alluded to. Compare v. 1271—2.

1318. κηλιδῶν is rather a singular form, derived from the genitive of the noun, which may be compared with στεμματοῦν Heracl. 529, στολιδῶν Phoen. 1754, δαματοῦν Aesch. Suppl. 935. The meaning is, 'to infect with a stain of disgrace,' ὑβρίζειν, αἰσχύνειν. The preceding τε implies that he should have added καὶ πατέρας ἐκηλίδωσαν. Lobeck conjectured λέκτρ' ἐν ἀλλήλοισιν.

Ibid. ἀλλ' ὅμως ἐν οὐρανῷ ναλοῦσι καὶ φεύγουσιν ἐκποδῶν θεούς. He means, that they have not been ashamed to show their faces in heaven after doing grievous wrong even to relations; why then should Hercules shun the sight of the Hellenes, (v. 1299,) because he has unwittingly murdered his wife and children?

1320. καίτοι. "Itaque, proinde. Quid igitur dices? quid arrogantiae te accusantibus respondebis?" Bothe. But καίτοι is invariably objective. The sense is, 'And yet, if the gods can bear misfortunes better than you, (whereas their lot and privilege is to be exempt, yours to endure,) what plea will be left you to justify your weakness in succumbing to your trouble, and committing suicide?'

1322. τοῦ νόμου χάριν. In compliance with the law which forbids mur-

derers to reside in their city; cf. v. 1281.

1325. δόμους, temples. The meaning is, that the various shrines and temples hitherto consecrated in Attica to Theseus, shall henceforth be called in common after Theseus and Hercules. Hence Theseus does not say χρήματα δώσω, but χρημάτων μέρος, a share or moiety. Pflugk very aptly quotes Plutarch, Vit. Thes. § 35, καὶ ὅσα ἐπήρχε τεμένη πρότερον αὐτῷ, τῆς πόλεως ἐξελοῦσης, ἅπαντα καθιέρωσεν Ἡρακλεῖ καὶ προσηγόρευσε ἀντὶ Θησεῖων Ἡράκλεια, πλὴν τεσσάρων, ὡς Φιλόχορος ἰστόρηκεν. Aristid. vol. i. p. 58, ὅσα Θήσεια κατὰ δήμους, ἅπαντα μετεσκεύασαν καὶ κατέστησαν Ἡράκλεια ἀντὶ Θησεῖων. But the principal allusion is to the *Theseum* at Athens, where the labours of Hercules and Theseus remain to this day sculptured, as Dr. Wordsworth attests, *Athens and Attica*, p. 148. He quaintly adds, that the *Hercules Furens* may be regarded as "a temple of Theseus in verse."

1327. Κνώσσιον. The Dindorfs give Κνώσιον, against the old copies. The ancients may have written Κνώσσιος as well as Περνησσιός, and other similar forms; and perhaps the matter could be decided by existing coins. The story is told in Apollodorus, iii. 15. 7, Μίνως δὲ ἐκέλευσεν αὐτοῖς κούρους ἐπὶ καὶ κόρας τὰς Ἰσας χωρὶς ὅπλων πέμπειν τῷ Μινωταύρῳ βορὰν, — but the liberation of the victims by Theseus was probably narrated in the part of his *Bibliotheca* which is lost. See Diodor. Sic. iv. 61.

1329. ἐπωνομασμένα σέθεν, called after

σέθεν τὸ λοιπὸν ἐκ βροτῶν κεκλήσεται 1330
ζῶντος· θανόντος δ', εὖτ' ἂν εἰς Ἀιδου μόλῃς,
θυσίαισι λαῖνοισί τ' ἐξογκώμασιν
τίμιον ἀνάξει πᾶσ' Ἀθηναίων πόλις.
καλὸς γὰρ ἀστοῖς στέφανος Ἑλλήνων ὕπο
ἄνδρ' ἐσθλὸν ὠφελούντας εὐκλείας τυχεῖν. 1335
κἀγὼ χάριν σοι τῆς ἐμῆς σωτηρίας
τήνδ' ἀντιδώσω· νῦν γὰρ εἰ χρεῖος φίλων.
[θεοὶ δ' ὅταν τιμῶσιν, οὐδὲν δεῖ φίλων.
ἄλις γὰρ ὁ θεὸς ὠφελῶν, ὅταν θέλῃ.]
HP. οἴμοι· πάρεργά *τοι τάδ' ἔστ' ἐμῶν κακῶν. 1340

you; as the Greeks commonly said ἐπὶ ζώνῳμος τινός. Cf. Soph. El. 284. Orest. 1008. During his life, he was to have temples, *Heraclea*, consecrated to him; but after death, altars for sacrifices to him as a hero. Pflugk explains λαῖνα ἐξογκώματα 'temples;' Bothe, 'sepulchres.' Perhaps the form of altar-tomb explained in the note on Hel. 546, called also πυρὰ, is specially meant.

1331. θανόντος, i. e. σοῦ. W. Dindorf and Kirchhoff adopt θανόντα after Dobree. There is no sufficient reason for the change. On the contrary, the two genitives present a much more marked antithesis. The apparent tautology, but real exegesis of either time or person, is compared by Pflugk with Heracl. 320, ἐγὼ δὲ καὶ ζῶν καὶ θανὼν, ὅταν θάναω. So also Aesch. Cho. 729—30, κλύων — ὅταν πύθῃται.

1335. εὐκλείας τυχεῖν, to be honoured both in life and in death. Translate, 'For 'tis an honourable prize to citizens, that by doing service to a brave hero they should obtain renown from the Hellenes.' The ὕπο is used as if he had said ὑπὸ Ἑλλήνων ἐπαινεθῆναι. Pflugk compares Phoen. 576, μήποτ' ᾧ τέκνον, κλέος τοῖόνδε σοι γένοιθ' ὑφ' Ἑλλήνων λαβεῖν.

1338—9. This distich appears to be spurious. For (1) the sense ends very appropriately at νῦν γὰρ εἰ χρεῖος φίλων, and the allusion to the favour of the gods is quite beside the purpose; (2) the δημοσιτέλευτον with φίλων is inelegant. (3) The pause is violated by οὐδὲν δεῖ φίλων, though we might easily read οὐδὲ for οὐδέν. (4) What is very remarkable, these two verses seem adapted from Orest. 667, ὅταν δ' ὁ δαίμων εὖ διδῶ, τί δεῖ φίλων;

ἀρκεῖ γὰρ αὐτὸς ὁ θεὸς ὠφελεῖν θέλων.

1340. Hercules still refuses to listen to the arguments of Theseus. He has no belief in the popular stories about the gods, and thinks that, if they really are divine and omnipotent, they are exempt from care. One motive however has influenced him; the fear of being thought a coward if he dares not face misfortune. Therefore he will not hasten his death, but will accompany Theseus to Athens. Much as he has endured, he never shed tears before now. His injunctions to his father are, to convey the corpses of his children to the tomb.—He concludes by a touching apostrophe to them and to his wife, to the arms which he has honourably borne, and to the Thebans, whom he implores to go with his children to the grave.

Ibid. πάρεργα, *incrementa*, Hermann. *Aliena sunt haec a meis malis*, Portus. Properly, πάρεργον is something done over and above, as in Hel. 925, πάρεργον τοῦτο δοῦσα τῆς τύχης, 'an extra piece of good fortune;' and as παρεργάτης λόγων is one who talks of matters beside the subject, Suppl. 426. The τοι appears to be wanting in the copies. Kirchhoff would read πάρεργα γάρ. Perhaps, πάρεργα ταῦτα τῶν ἐμῶν κακῶν. The argument seems to be this:—'You do not make my present condition better, either by comparing the troubles of the gods or by offering me honours if I consent to live. The troubles of the gods exist only in men's imagination; if I live and go with you to Athens, it will be from this sole motive, that my voluntary death may not be interpreted as a proof of my cowardice.'

ἐγὼ δὲ τοὺς θεοὺς οὔτε λέκτρ' ἂ μὴ θέμις
 στέργειν νομίζω, δεσμά τ' ἐξάπτειν χεροῖν
 οὔτ' ἡξίωσα πώποτ' οὔτε πείσομαι,
 οὐδ' ἄλλον ἄλλου δεσπότην πεφυκέναι.
 δεῖται γὰρ ὁ θεὸς, εἴπερ ἔστ' ὄντως θεός, 1345
 οὐδενός· αἰοιδῶν οἶδε δύστηνοι λόγοι.
 ἔσκεψάμην δὲ, καίπερ ἐν κακοῖσιν ὦν,
 μὴ δειλίαν ὄφλω τιν' ἐκλιπὼν φάος.
 τὰς συμφορὰς γὰρ ὅστις οὐκ ἐπίσταται
 θνητὸς πεφυκὼς ὃν τρόπον χρεὼν φέρειν,
 οὐδ' ἀνδρὸς ἂν δύναιθ' ὑποστῆναι βέλος. 1350
 ἐγκαρτερήσω θάνατον· εἶμι δ' ἐς πόλιν
 τὴν σὴν, χάριν τε μυρίων δώρων ἔχω.

1341—6. For these and the like sentiments, often fearlessly expressed, unthinking men in ancient as well as in modern times called Euripides an infidel. He was not sure of the true nature of God; but he was sure, that if such a Being existed at all, he must be very different from that which the fables of poets represented him to be.

1342. δεσμά ἐξάπτειν. The binding of Cronus by his own son Zeus is meant. See Aesch. Eum. 611. Plat. Symp. p. 195 C, τὰ δὲ παλαιὰ πράγματα περὶ θεοῦ, ἃ Ἡσίοδος καὶ Παρμενίδης λέγουσιν, Ἀνάγκη καὶ οὐκ ἔρωτι γεγονέναι, εἰ ἐκείνοι ἀληθῆ ἔλεγον· οὐ γὰρ ἂν ἐκτομαὶ οὐδὲ δεσμοὶ ἀλλήλων ἐγίνοντο, καὶ ἄλλα πολλὰ καὶ βλαία, εἰ ἔρωτος ἐν αὐτοῖς ἦν.

1343. ἡξίωσα, for ἄξιον πίστεως ἐνόμισα.

1346. δύστηνοι λόγοι, *misellae fabulae*, foolish or wretched inventions. So δύστηνος for μῶρος in Electr. 923. Plutarch, De Repug. Stoic. p. 1052 E, quotes this and the preceding verse, without the δὲ which Aldus and Flor. 2 add after αἰοιδῶν. The poet does not mean to call in question the existence of a supreme Being. By εἴπερ ἔστ' ὄντως θεός (where ἔστ' is for ἔστι, not for ἔστι), we must understand, 'if he is truly a god,' i. e. and not a mere human invention.

1347. ἔσκεψάμην. As aorists can seldom be construed as true perfects, and yet as the subjunctive follows instead of the optative, we must suppose μὴ ὄφλω κτλ. to be the very words in which his anxiety was at the time expressed: 'I considered the matter thus, though I was then

in trouble:—Shall I incur the charge of cowardice at leaving life?'

1349. This verse was recovered from Stobaeus, Flor. cviii. 12, as well as the correct reading of the preceding, for which Aldus gives ταῖς συμφοραῖς γὰρ ὅστις οὐχ ἐπίσταται, a reading evidently adapted from the following ὑποστῆναι, 'he who cannot withstand misfortunes, cannot withstand an enemy's weapon in battle.' Both the dative and the accusative are construed with ὑποστῆναι. Cf. Pers. 90, ὑποστὰς μεγάλῳ βέλματι φωτῶν. Rhés. 375, σὲ γὰρ οὕτως ὑποστὰς Ἀργεῖας ποτ' ἐν ἥρας δαπέδοις χορεύσει.

1351. ἐγκαρτερήσω θάνατον. He must mean, that he will not commit suicide, but wait for death at the natural time; and Pflugk appears rightly to render it, "fortiter expectabo, neque ultro arcesam." But in Androm. 262, ἐγκαρτερεῖς δὴ θάνατον is, 'do you brave death?' i. e. defy it. In Alcest. 1071, καρτερεῖν θεοῦ δόσιν means 'to take patiently whatever the god may send.'

1352. μυρίων δώρων, for your numerous gifts. See v. 1328. Kirchhoff and W. Dindorf needlessly give μυρίαν after Wakefield, albeit in Alcest. 544 we have καὶ σοι μυρίαν ἔξω χάριν. So in Phoen. 1471, αἶμα μυρίων νεκρῶν, there is a var. lect. μυρίων. At this verse we must assume a brief pause. Hercules covers his face and sheds tears of gratitude. This introduces the next clause:—'Well! I have gone through countless labours, and I have never yet refused one of them (through faintness of heart), nor ever shed

ἀτὰρ πόνων δὴ μυρίων ἐγευσάμην·
 ὦν οὐτ' ἀπείπον οὐδέν' οὐτ' ἀπ' ὀμμάτων
 ἔσταξα πηγὰς, οὐδ' ἂν ῥόμην ποτὲ 1355
 ἐς τοῦθ' ἰκέσθαι, δάκρυ' ἀπ' ὀμμάτων βαλεῖν.
 νῦν δ', ὡς ἔοικε, τῇ τύχῃ δουλευτέον.
 εἶεν· γεραῖε, τὰς ἐμὰς φυγὰς ὀρᾷς,
 ὀρᾷς δὲ παίδων ὄντα μ' αὐθέντην ἐμῶν.
 δὸς τοῦσδε τύμβῳ καὶ περιστείλον νεκροῦς 1360
 δακρυόισι τιμῶν, ἐμὲ γὰρ οὐκ ἔᾱ νόμος·
 * * * * *
 πρὸς στέρν' ἐρείσας μητρὶ δούς τ' εἰς ἀγκάλας,
 κοινωνίαν δύστηνον, ἣν ἐγὼ τάλας
 διώλεσ' ἄκων. γῆ δ' ἐπὴν κρύψῃς νεκροῦς,
 οἴκει πόλιν τήνδ', ἀθλίως μὲν, ἀλλ' ὁμως 1365
 ψυχὴν βιάζου τὰμὰ συμφέρειν κακά.

tears from my eyes.' On the combination ἀτὰρ δὴ see Elmsley's note on Bacch. 516. On ἀπείπειν τι, to disown or refuse a thing, see on Alcest. 437. Bothe and W. Dindorf seem right in giving οὐδέν' for οὐδέν. There is a very similar passage in the speech of Hercules, Soph. Trach. 1070:—

ἴθ', ᾧ τέκνον, τόλμησον, οἰκτειρόν τέ
 με
 πολλοῖσιν οἰκτρὸν, ὅστις ὥστε παρθένος
 βέβρυχα κλαίων· καὶ τόδ' οὐδ' ἂν εἰς
 ποτὲ
 τόνδ' ἄνδρα φαίη πρόσθ' ἰδεῖν δεδρα-
 κότα.

1355. It is hard to say whether ἂν belongs to ῥόμην or to ἰκέσθαι. Both may easily be defended, and the sense is not very different, 'I never thought I should come to this,' and 'I never could have thought to come to this.'

1358. εἶεν· γεραῖε. He here turns to Amphitryon; and this scene again, since the entrance of Theseus, requires three actors. See v. 275.

1361. Examples of τιμῶν τινά τινα are given on Aesch. Suppl. 108.—οὐκ ἔᾱ νόμος, because he was compelled to leave Thebes, v. 1322. After this verse, one appears to have been lost. We have had proof of such an accident just above, v. 1349; and not only is the syntax of the following participles abrupt after περιστείλον, with an intervening parenthesis

(a fault which Milton felt, in proposing δός τ' εἰς ἀγκάλας), but one verse is wanted in this βῆσις to make up the total of fifty-six, which, as already stated on v. 1255, appears to have been designedly given by the poet. Unquestionably, the passage would be greatly improved by some such supplement as the following,—

[καὶ πρὸς δόμους κόμιζε συγκρύνψας
 καλῶς]
 πρὸς στέρν' ἐρείσας μητρὶ δούς τ' εἰς
 ἀγκάλας, κτλ.

By μητρὶ Alcmena is perhaps meant, for Megara was now dead (v. 1000); though this act of affection might be done even to a corpse.

1363. κοινωνίαν. Porson on Phoen. 16 explains this *communes liberos*, and Hermann, by referring to his note without further remark, appears to approve it. But Bothe and Pfugk regard it as the accusative in apposition to the sentence, 'a mournful converse (of children with parents), which I have unwittingly brought to an end.' Cf. *ἄλλων κοινωνίαι*, v. 1377. It is the more difficult to decide, because *διολλύναι* is either to kill, or to destroy in a general sense.

1364. ἐπὴν Herm. for ἐπὶν.

1366. Amphitryon is advised to stay at Thebes, and to bear as well as he can the affliction in common with his absent son. Of this sense of *συμφέρειν* examples are given on Med. 13.

ὦ τέκν', ὁ φύσας χῶ τεκῶν ὑμᾶς πατὴρ
 ἀπώλεσ', οὐδ' ὤνασθε τῶν ἐμῶν καλῶν,
 ἄγῶ παρεσκεύαζον ἐκμοχθῶν βίου
 εὐκλειαν ὑμῖν, πατὴρ ἀπόλαυσιν καλήν. 1370
 σέ τ' οὐχ ὁμοίως, ὦ τάλαιν', ἀπώλεσα,
 ὥσπερ σὺ τὰμὰ λέκτρ' ἔσωζες ἀσφαλῶς,
 μακρὰς διαντλοῦς ἐν δόμοις οἰκουρίας.
 οἴμοι δάμαρτος καὶ τέκνων, οἴμοι δ' ἐμοῦ,
 ὥς ἀθλίως πέπραγα ἀποζεύγνυμαι 1375
 τέκνων γυναικός τ'. ὦ λυγραί φιλημάτων
 τέρψεις, λυγραί τε τῶνδ' ὅπλων κοινωνίαι.
 ἀμηχανῶ γὰρ πότερ' ἔχω τάδ' ἢ μεθῶ,
 ἃ πλευρὰ τὰμὰ προσπίτνοντ' ἐρεῖ τάδε·
 'Ἡμῖν τέκν' εἶλες καὶ δάμαρθ'. ἡμᾶς ἔχεις 1380
 παιδοκτόνους σοὺς. εἴτ' ἐγὼ τάδ' ὠλέναις
 οἶσω ; τί φάσκων ; ἀλλὰ γυμνωθεὶς ὅπλων,
 ζῆν οἷς τὰ κάλλιστ' ἐξέπραξ' ἐν Ἑλλάδι,

1367. ὁ φύσας χῶ τεκῶν. Pflugk compares Suppl. 1092, ὅστις φυτεύσας καὶ νεανίαν τεκῶν ἄριστον, where however φυτεύσας is used absolutely, 'having entered the marriage state,' 'having engendered offspring.' More appositely he cites Soph. frag. Acris. 62, Dind.,—

ῥῆσις βραχεῖα τοῖς φρονούσι σάφρονα
 πρὸς τοὺς τεκόντας καὶ φυτεύσαντας
 πρέπει,

though even here one might suspect the poet meant, 'mother and father.' Reiske's conjecture, ὁ φύσας οὐχ ἐκῶν κτλ., is ingenious. Cf. v. 1364.

1368. τῶν ἐμῶν καλῶν. He means, the glory and credit of their father's honours, rather than the substantial emoluments, as Bothe seems to understand it.—ἐκμοχθῶν Reiske for ἐκ μόχθων. We have not hesitated to restore βίου for βία, 'labouring to procure for you an honourable life, a fitting benefit to receive from a father,' i. e. from his exertions for his children. It is evident that βία would naturally have resulted from the error ἐκ μόχθων, the meaning being mistaken for ἃ ἐγὼ βία παρεσκεύαζον, τουτέστιν εὐκλειαν. (Kirchhoff gives βίω, observing that Dobree had proposed βίον.)

1370. ἀπόλαυσιν Canter for ἀπόλλυσιν.

The same word was restored by Reiske in Hel. 77, for a very similar error, ἀπώλυσ' ἔν' or ἀπώλεσ' ἔν' εἰκοῦς. The A was mistaken for Λ.

1371. The sense is, ἀπώλεσα σέ, οὐχ ὥς σὺ ἔσωζες τὰμα λέκτρα, i. e. πιστῇ ᾗσθα ἐμοί.

1377. λυγραί τε. Hermann gives λυγαὶ δέ, and so Kirchhoff and W. Dindorf.

1379. προσπίτνοντα. Aldus has προσπιτνόντα, and Hermann in an elaborate note maintains that προσπιτνόντα is the true present, προσπιτνόντα the aorist participle. Elmsley and others more truly regard πίτνω as the present, after the analogy of μίμνω. This is one of those questions on which critics will continue to differ. The meaning here is, that as often as his bow and club strike against his side, he will be reminded that these were the instruments with which he slew his children.

1380. ἡμῖν, for δι' ἡμῶν, a remarkable use of the dative of the agent, for which see Ion 455, Προμηθεὶ Τιτάνι λοχευθεῖσαν. For the use of εἴτα see Alcest. 701, 831.

1382. He here makes a movement as if to dash on the ground his bow and club; but he pauses, and considers the consequences of doing so.

ἐχθροῖς ἐμαντὸν ὑποβαλὼν αἰσχυρῶς θάνω ;
οὐ λειπτέον τάδ', ἀθλίως δὲ σωστέον. 1385

ἐν μοί τι, Θησεῦ, σύγκαμ' ἀθλίῳ· κυνὸς
κόμιστρ' ἐς Ἄργος συγκατάστησον μολῶν,
λύπη τι παίδων μὴ πάθω μονούμενος.
ὦ γαῖα Κάδμου πᾶς τε Θηβαῖος λεῶς,
κείρασθε, συμπενθήσατ', ἔλθετ' ἐς τάφον 1390

παίδων, ἅπαντες δ' ἐνὶ λόγῳ πενθήσατε
νεκρούς τε καμέ· πάντες ἐξολώλαμεν
Ἥρας μιᾷ πληγέντες ἀθλίῳ τύχῃ.

ΘΗ. ἀνίστασ', ὦ δύστηνε· δακρύων δ' ἄλῃς.

ΗΡ. οὐκ ἂν δυναίμην· ἄρθρα γὰρ πέπηγέ μου. 1395

ΘΗ. καὶ τοὺς σθένοντας γὰρ καθαιροῦσιν τύχαι.

ΗΡ. φεῦ.

αὐτοῦ γενοίμην πέτρος ἀμνήμων κακῶν.

ΘΗ. παῦσαι· δίδου δὲ χεῖρ' ὑπηρέτῃ φίλῳ.

ΗΡ. ἀλλ' αἶμα μὴ σοῖς ἐξομόρξωμαι πέπλοις.

ΘΗ. ἔκμασσε, φείδου μηδέν· οὐκ ἀναίνομαι. 1400

ΗΡ. παίδων στερηθεῖς παῖδ' ὅπως ἔχω σ' ἐμόν.

ΘΗ. δίδου δέρη σὴν χεῖρ', ὁδηγήσω δ' ἐγώ.

1384. ὑποβαλὼν, putting myself under the power of. On θάνω, the deliberative subjunctive, see v. 1287.

1386. ἀθλίῳ Pierson, who placed a colon after the word, for the vulg. ἀθλίου κυνός. The sense is, ἐπεὶ ἄθλιος ὢν οὐ δύναμαι μόνος ταῦτα διαπράξασθαι. Hercules appears (from v. 1394) here to kneel in supplication.—κόμιστρά, the price or reward of bringing Cerberus from Hades. The word is so used in Aesch. Ag. 938, ψυχῆς κόμιστρά τῇσδε μηχανωμένη. He begs Theseus first to accompany him to Argos, to help him to settle the reward proposed by Eurystheus, (perhaps his recal from exile, cf. v. 19, or the restoration of his patrimony,) lest, if he should go alone, and without his children, he should die of grief. Pflugk thinks the meaning rather is, 'help me to get the dog Cerberus conveyed to Argos,' and he compares the common use of τροφήα for τροφή. But συγκαθιστάναι is rather 'to assist in settling, or setting right,' as in Hipp. 293, κεί μὲν νοσεῖς τι

τῶν ἀπορρήτων κακῶν, γυναῖκες αἶδε συγκαθιστάναι νόσον. Although Hercules did not choose to return to Argos, it was very likely that he should wish to have the legal right of doing so.

1391. ἅπαντας Hermann for ἅπαντες. He thinks the accusative is required by the πάντες immediately following; and so Kirchhoff has edited. But Hercules is giving a general invitation to the citizens to put on mourning for the deceased. So Admetus commands πᾶσιν Θεσσαλοῖσιν and πάσῃ τετραρχίᾳ, Alc. 425, 1154, to share in the mourning for his deceased wife, κοῦρᾳ ξυρήκει κτλ., and so πάντες Καδμείοι celebrated the nuptials of Hercules and Megara, *sup.* v. 10.

1396. καθαιροῦσιν, pull down, overthrow. So in one of the fragments, τὸν μὲν καθείλεν ὑψόθεν, τὸν δ' ἦρ' ἔνω.

1398. παῦσαι, sc. ταῦτα λέγων, or δρᾶν.

1399. μῆ, i. e. δέδουκα μῆ.—ἔκμασσε, 'wipe it off upon me,' if you please. See on ποδῶν ἔκμακτρον, Electr. 535.

- HP. ζεύγος γε φίλιον ἄτερος δὲ δυστυχῆς.
 ὦ πρέσβυ, τοιόνδ' ἄνδρα χρὴ κτᾶσθαι φίλον.
- AM. ἡ γὰρ τεκοῦσα τόνδε πατρὶς εὐτεκνος. 1405
- HP. Θησεῦ, πάλιν με στρέψον, ὡς ἶδω τέκνα.
- ΘΗ. ὡς δὴ τί φίλτρον τοῦτ' ἔχων ῥάων ἔσει ;
- HP. ποθῶ, πατρός τε στέρνα προσθέσθαι θέλω.
- AM. ἰδουὶ τὰδ', ὦ παῦ· τὰμὰ γὰρ σπεύδεις φίλα.
- ΘΗ. οὕτως πόνων σῶν οὐκέτι μνήμην ἔχεις ; 1410
- HP. ἅπαντ' ἐλάσσω κείνα τῶνδ' ἔτλην κακά.
- ΘΗ. εἴ σ' ὄψεται τις θῆλυν ὄντ', οὐκ αἰνέσει.
- HP. ζῶ σοὶ ταπεινός ; ἀλλὰ πρόσθεν οὐ δοκῶ.
- ΘΗ. ἄγαν γ'· ὁ κλεινὸς Ἡρακλῆς ποῦ κείνος ὦν ;

1403. ζεύγος γε (for δὲ) Reiske. Yoked together in an affectionate embrace, the two heroes prepare to leave the stage.

1407. ὡς δὴ τί. Dobree proposes to place an interrogation here as well as at the end of the verse, as if the sense were ὡς δὴ τί γένηται; Both ὡς δὴ τί and ὡς τί δὴ (Ion 525, Iph. A. 1342) seem to be so used, and the ellipse of the verb is supplied in Aj. 77, τί μὴ γένηται; But in Alcest. 537, we have ὡς δὴ τί δράσων τόνδ' ὑπορράπτει λόγον; and perhaps here the sense is, ὡς δὴ τί (πεισόμενος) ῥάων ἔσει φίλτρον τοῦτ' ἔχων; Again with a participle it occurs in Iph. T. 557, ὡς τί δὴ θέλων; and the two forms of speaking are obviously only varieties of the same idiom.

1408. πατρός τε Musgrave for πατρός γε.—προσθέσθαι, scil. ἐμαυτῷ, for προσπιτύξαι, 'to clasp my father's breast.'

1409. ἰδουὶ τὰδ', i. e. στέρνα. Cf. Hec. 563, ἰδουὶ τόδ', εἰ μὲν στέρνον, ὦ νεανία, παῖνι προθυμῇ, παῖσον. As Hercules had wished for his father's embrace, the latter now offers it, adding, 'for that which you desire is dear also to me.'

1410. οὕτως κτλ. 'Is *this* the way in which you forget your toils and troubles?' i. e. by indulging in these effeminate acts.—'My former toils (or labours) were nothing compared with these,' which are therefore not so easily forgotten.

1412. The old reading was εἰσόφεται—κοῦκ ἂν αἰνέσῃ. The καὶ followed as a matter of course from the corruption of εἴ σ' ὄψεται, which was restored by Barnes. Musgrave emended οὐκ ἂν αἰνέσῃ, which

Barnes had left.

1413. This is a most difficult verse. The old reading προσθεῖναι δοκῶ gives no sense; and the correction of Hermann and Jacobs, πρόσθεν οὐ δοκῶ, is far from a certain one, though it gives a fair sense; 'Do I live (i. e. have I given up the idea of suicide) humbled in *your* eyes? *You* did not think me so before, at least.' The corruption perhaps is rather in ζῶ, though we might compare Oed. R. 410, οὐ γάρ τι σοὶ ζῶ δοῦλος, ἀλλὰ δοξία. We might suggest, ὡς σοὶ ταπεινὸς ἀλλὰ πρόσθ' εἶναι δοκῶ, 'it seems that before, at all events, I was degraded in your eyes' (i. e. when I was for committing suicide, if I am not degraded now, in giving way to grief). If ζῶ is genuine, he must mean to ask whether Theseus regards him as consenting to live on, while so humbled in his eyes as to make life discreditable on any terms.

1414. This verse is also obscure. For ὦν we should perhaps read εἷ. See on Phoen. 1688. As ποῦ is sometimes ironically used for οὐδαμοῦ, as Heracl. 369, ποῦ ταῦτα καλῶς ἂν εἴη; Hec. 1199, ποῦ ποτ' ἂν φίλον τὸ βάρβαρον γένοιτ' ἂν Ἑλληνισιν γένος; Ion 528, ποῦ δέ μου πατήρ σὺ; 'You are not my father,' &c.; so here the meaning perhaps is, ἄγαν γε ταπεινὸς ζῆς, οὐδαμοῦ ὦν ἐκείνος ὁ κλεινὸς Ἡρακλῆς, οἷος ἦσθα τὸ πρίν. Pflugk, at least, can hardly be right in explaining κείνος ὦν by οὕτω ταπεινὸς ὦν. He seems to understand, ποῦ ἐστὶν κλεινὸς Ἡρακλῆς, ἐπειδὴ οὕτω ταπεινὸς νῦν ἐστί; Bothe, who frequently sets at

- HP. σὺ ποῖος ἦσθα νέρθεν ἐν κακοῖσιν ὦν ; 1415
 ΘΗ. ὥς ἐς τὸ λήμα, παντὸς ἦν ἥσσω ἀνὴρ.
 HP. πῶς οὖν *ἐμ' εἶποις ὅτι συνέσταλμαι κακοῖς ;
 ΘΗ. πρόβαινε. HP. χαῖρ', ὦ πρέσβυ.
 AM. καὶ σὺ μοι, τέκνον.
 HP. θάφθ' ὥσπερ εἶπον παῖδας.
 AM. ἐμὲ δὲ τίς, τέκνον ; —
 HP. ἐγώ—AM. πότ' ἐλθών ; 1420
 HP. ἡνίκ' ἂν θάψῃς τέκνα—
 AM. πῶς ;
 HP. εἰς Ἀθήνας πέμψομαι Θηβῶν ἄπο.
 ἀλλ' εἰσκόμιζε τέκνα δυσκόμιστα γῇ.

nought the natural order of the words, would explain it ποῦ κείνος Ἡρακλῆς ἐστίν, ὃ ἔγαν κλεινὸς ὦν ;

1415. Hercules retorts, 'What sort of a hero were *you*, when in trouble below the earth,' and when I recovered you from Hades? The old reading ἦς ἂν was corrected by Hermann. Theseus replies ("miro responso," says W. Dindorf), 'As far as courage went, I was as much a coward as any one else.' Hercules thus rejoins, 'How then can you say of *me* that I am reduced to littleness by my misfortunes?' In other words, '*You* are not the person to accuse others of cowardice.' As however Theseus ought not, as a hero, and especially as an Athenian hero, to admit that he was afraid, we should probably restore κρείσσω for ἥσσω. These words are occasionally interchanged, as in Hel. 974, Andr. 707. The point of the reply would thus be, 'If you were yourself courageous in danger, you ought not to say of *me*, your deliverer, that I am less so.'

1417. The old reading, πῶς οὖν ἔτ' εἴπῃς, is retained by Hermann, Bothe, and Pflugk, without a remark, except that the last approves L. Dindorf's reading, πῶς οὖν ἂν εἶποις, while Kirchhoff gives πῶς οὖν ἔτ' εἶποις. But the emphatic ἐμὲ seems to be required by the context ; and there is sufficient authority for the omission of the ἂν. See on Bacch. 747. Phoen. 1201. Iph. A. 1210, οὐδεὶς πρὸς τὰδ' ἀντίποι βροτῶν. The less obvious use of the optative might easily have induced a false correction, εἴπῃς.—On

συστέλλεσθαι, 'to shrink into oneself,' see Troad. 108.

1420. ἡνίκ' ἂν θάψῃς τέκνα. "Haec quoque mira et prope absurda mihi videtur." W. Dindorf. The difficulty of the passage is best met by supposing the words of the speakers to be mutually interrupted. Amphitryon was going to ask, 'And who is to take care of *me*?' To which Hercules replies, 'I will have you brought to Athens, when you shall have buried my children.' Hence πῶς refers to the intended question κομίσῃς ἐμέ. For this use of πέμπεσθαι τινα cf. Hec. 977, τί χρῆμ' ἐπέμψω τὸν ἐμὸν ἐκ δόμων πόδα ; Oed. Col. 602, πῶς δῆτά σ' ἂν πεμψαίθ', ὥστ' οἰκεῖν δίχῃ ; Hercules means that he will send for his father to live with him at Athens ; and this is added because it was the object of the poet to aggrandize Athens, even at the expense of the tradition, mentioned by Pausanias, i. 41. 1, that Amphitryon was buried at Thebes. Pending the arrival of Theseus, he had already been told to live on at Thebes, v. 1365.

1422. For εἰσκόμιζε Kirchhoff proposes εἰ κόμιζε, which affords a good antithesis with δυσκόμιστα, 'Do you take up the bodies which it is hard (or painful) for the Theban land to take up' (*non nisi cum dolore inferenda*, Pflugk). On κομίζειν νεκρὸς see Suppl. 273. If εἰσκόμιζε be genuine, we must translate, 'take them into the house ;' the bodies of the children being now displayed to the spectators by the eecyclema. In either case they were δυσκόμιστοι γῇ, as having been

ἡμεῖς δ' ἀναλώσαντες αἰσχύναις δόμον
 Θησεῖ πανώλεις ἐψόμεσθ' ἐφολκίδες.
 ὅστις δὲ πλοῦτον ἦ σθένος μᾶλλον φίλων 1425
 ἀγαθῶν πεπᾶσθαι βούλεται, κακῶς φρονεῖ.

ΧΟ. στείχομεν οἰκτροὶ καὶ πολὺκλαντοι,
 τὰ μέγιστα φίλων ὀλέσαντες.

the rightful successors of the throne, and an unwelcome burden,—perhaps even a μῖασμα,—to the land on account of their unnatural death.

1424. ἐφολκίδες. See v. 631, and compare v. 445, ὑποσειραίους ποσὶν ἔλκουσαν

τέκνα.

1428. τὰ μέγιστα, for τοὺς μεγίστους, by a well-known idiom. The chorus speak of the departure of Hercules as of the loss of their greatest friend and benefactor.

ΕΥΡΗΠΙΔΟΥ ΦΟΙΝΙΣΣΑΙ.

Υ Π Ο Θ Ε Σ Ι Σ.

Ἐτεοκλῆς παραλαβὼν τὴν τῶν Θηβῶν βασιλείαν ἀποστερεῖ τοῦ μέρους τὸν ἀδελφὸν αὐτοῦ Πολυνείκην. φυγὰς δ' ἐκείνος εἰς Ἄργος παραγενόμενος ἔγρημε τὴν θυγατέρα τοῦ βασιλέως Ἀδράστου. κατελθεῖν δὲ εἰς τὴν πατρίδα φιλοτιμούμενος, καὶ πείσας τὸν πενθερόν, συνήθρυσεν ἀξιόχρεων στρατὸν ἐπὶ Θήβας κατὰ τοῦ ἀδελφοῦ. ἡ δὲ μήτηρ Ἰοκάστη ἔπεισεν αὐτὸν ὑπόσπονδον ἔλθειν εἰς τὴν πόλιν, καὶ διαλεχθῆναι πρότερον πρὸς τὸν ἀδελφὸν περὶ τῆς ἀρχῆς· δεινοπροσωπήσαντος δὲ ὑπὸ τῆς τυραννίδος τοῦ Ἐτεοκλέους, ἡ μὲν Ἰοκάστη τὰ τέκνα εἰς φιλίαν συναγαγεῖν οὐκ ἠδύνατο· Πολυνείκης δὲ ὡς πρὸς πολέμιον λοιπὸν παραταξάμενος ἀνεχώρησε τῆς πόλεως. ἔχρησε δὲ ὁ Τειρεσίας νίκην ἔσσεσθαι τοῖς Θηβαίοις, ἐὰν ὁ παῖς Κρέοντος Μειοικεὺς σφάγιον Ἄρει γένηται. ὁ μὲν οὖν Κρέων ἡρνήσατο ἐπιδοῦναι τῇ πόλει τὸν παῖδα· ὁ δὲ νεανίσκος ἐβούλετο, καὶ τοῦ πατρὸς αὐτοῦ φυγὴν μετὰ χρημάτων διδόντος, ἑαυτὸν ἀπέσφαξε. Θηβαῖοι δὲ τοὺς ἡγεμόνας τῶν Ἀργείων ἔσφαξαν. Ἐτεοκλῆς δὲ καὶ Πολυνείκης μονομαχήσαντες ἀνέϊλον ἀλλήλους. ἡ μὲν οὖν μήτηρ αὐτῶν εὐρύσθα νεκροὺς τοὺς υἱοὺς ἔσφαξεν ἑαυτήν· ὁ δὲ ταύτης ἀδελφὸς Κρέων παρέλαβε τὴν δυναστείαν. οἱ δὲ Ἀργεῖοι τῇ μάχῃ ἡττηθέντες ἀνεχώρησαν. Κρέων δὲ δυσχερῶς φέρων, τοὺς μὲν ὑπὸ τῇ Καδμείᾳ τῶν πολεμίων πεσόντας οὖν ἔδωκεν εἰς ταφὴν, Πολυνείκην δὲ ἀκήδευτον ἔρριψεν, Οἰδίπουν δὲ φυγάδα τῆς πατρίδος ἀπέπεμψεν, ἐφ' ᾧ μὲν *οὐ φυλάξας τὸν ἀνθρώπινον νόμον, ἐφ' ᾧ δὲ τὴν ὀργὴν λογοποιήσας¹, οὐδὲ παρὰ τὴν δυστυχίαν ἐλείψας.

ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ ΥΠΟΘΕΣΙΣ².

[Ἡ μὲν ὑπόθεσις τοῦ δράματος] ἐπιστρατεία τοῦ Πολυνείκου μετὰ τῶν Ἀργείων ἐπὶ Θήβας καὶ ἀπώλεια τῶν ἀδελφῶν Πολυνείκου καὶ Ἐτεοκλέους

¹ Translate; 'in the one case not observing the universal law of mankind (to bury the dead), and in the other, acting on anger rather than reason, in not pitying him even in his misfortune.'

² This is given according to Kirchhoff's recension. It was first published by him in 1853, from a MS. of Euripides at St. Mark's, Venice. The words in [] were subsequently supplied from two other MSS.

καὶ θάνατος Ἰοκάστης. ἡ μυθοποιία κεῖται παρ' Αἰσχύλῳ ἐν Ἑπτὰ ἐπὶ
Θήβας ἑπτακλίστης Ἰοκάστης. [ἐκιδάχθη] ἐπὶ Νανσικράτους ἄρχοντος
Ὀλυμπιάδ πρῶτος δευτέρως Εὐριπίδης, [τρίτος]
κατήκε διδασκαλίαν [.] περὶ τούτου· καὶ γὰρ ταῦτα [.] ὁ
Οἰνόμαος καὶ Χρύσιππος καὶ [Φοίνισσαι καὶ σατυρ . . . οὐ] σώζεται.
ὁ χορὸς συνέστηκεν ἐκ Φοίνισσῶν γυναικῶν· προλογίζει δὲ Ἰοκάστη.

Περιπαθεῖς ἄγαν αἱ Φοίνισσαι τῇ τραγῳδίᾳ. ἀπώλετο γὰρ ὁ Κρέοντος
υἱὸς ἀπὸ τοῦ τείχους ὑπὲρ τῆς πατρίδος ἀποθανών. ἀπέθανον δὲ καὶ οἱ δύο
ἄδελφοὶ ὑπ' ἀλλήλων καὶ Ἰοκάστη ἡ μήτηρ ἀνείλεν ἑαυτὴν ἐπὶ τοῖς παισὶ
καὶ οἱ ἐπὶ Θήβας στρατευσάμενοι Ἀργεῖοι ἀπώλοντο καὶ ἄταφος Πολυ-
νείκης πρόκειται καὶ ὁ Οἰδίπους τῆς πατρίδος ἐκβάλλεται καὶ σὺν αὐτῷ ἡ
θυγάτηρ Ἀντιγόνη. ἔστι δὲ τὸ δράμα καὶ πολυπρόσωπον καὶ γνωμῶν
πολλῶν μεστόν τε καὶ καλῶν.

Τὸ δράμᾶ ἔστι μὲν ταῖς σκηνικαῖς ὄψεσι κάλλιστον, ἐπεὶ καὶ παραπλη-
ρωματικόν. ἡ τε ἀπὸ τῶν τειχέων Ἀντιγόνη θεωροῦσα μέρος οὐκ ἔστι
δράματος καὶ ὑπόσπονδος Πολυνείκης οὐδενὸς ἔνεκα παραγίνεται ὁ τε ἐπὶ
πᾶσι μετ' ᾧδῃς ἀδολέσχον φυγαδεύμενος ὁ Οἰδίπους προσέρριπται³ δια-
κενῆς.

ΧΡΗΣΜΟΣ.

Λαίε Λαβδακίδη, παίδων γένος ὄλβιον αἰτεῖς.
τέξεις μὲν φίλον υἱόν, ἀτὰρ τόδε σοὶ μόρος ἔσται,
παιδὸς ἐοῦ χεῖρεσσι λιπεῖν βίον· ὥς γὰρ ἔνευσε
Ζεὺς Κρονίδης, Πέλοπος στυγεραῖς ἀραῖσι πιθήσας,
οὗ φίλον ἦρπασας υἱόν, ἀτὰρ τόδε σοὶ μόρος ἔσται.

ΤΟ ΤΗΣ ΣΦΙΓΓΟΣ ΑΙΝΙΓΜΑ.

Ἔστι δίπουν ἐπὶ γῆς καὶ τετράπον, οὗ μία φωνή,
καὶ τρίπον· ἀλλάσσει δὲ φυὴν μόνον, ὅσ' ἐπὶ γαῖαν
ἔρπετὰ γίνονται ἀνά τ' αἰθέρα καὶ κατὰ πόντον.
ἀλλ' ὅποταν πλεόνεσιν ἐρειδόμενον ποσὶ βαίῃ,
ἔνθα μένος γυίοισιν ἀφαιρότερον πέλει αὐτοῦ.

³ Read προσέρραπται.

PHOENISSAE.

ON the subject treated of in the Cyclic Thebaid, and standing next in celebrity to the heroic legends of the house of the Atridae, each of the three great tragic writers composed dramas; and it is fortunate that of these some from the hand of each are still extant. The present play has the same argument with the *Seven against Thebes* of Aeschylus; indeed, it was evidently written to compete with it, since there are one or two disparaging allusions to the too epic treatment which the elder poet had preferred. A sequel to the *Phoenissae* is the *Supplices*, besides which no other of the remaining plays of Euripides bears upon the same topic. Here we read of the invasion of Thebes by the Argive army, invited by the injured Polynices; there, of the νεκρῶν ἀναίρεσις, or burial of the Argive dead after their defeat. Sophocles has three of his seven plays bearing upon this subject; the two containing the history of Oedipus, and his great master-piece the *Antigone*, which is intermediate in the events described between the *Phoenissae* and the *Suppliants*.

There can be no doubt that the present drama was one of those which, though hardly of the highest intrinsic excellence, and by no means universally commended by critics and grammarians, nevertheless gained a considerable share of popularity in the post-Attic ages. Its great length,—not far from double that of the *Seven against Thebes*, and exceeding that of all the other extant plays except the *Oedipus at Colonus*, was in itself likely to induce a sense of satiety and monotony; but this has been remedied by the device of introducing two double narratives of messengers¹, and by a succession of scenes alternately suggesting suspense, pathos, and surprise. That there are faults in the plot, if some superfluities and one or two not absolutely necessary characters be so considered, may fairly perhaps

¹ Each of the messenger's speeches has a secondary narrative, or appendix, describing a distinct event; a feature unique in this play. But it will be shown in the course of the notes that one of these is of doubtful authenticity, as well as the speech of Oedipus towards the conclusion. Deducting these, we shall have about the average standard of length for the present play.

be conceded; but that it contains much elegant versification and beautiful imagery cannot be denied. Hermann, who begins his preface by saying "*Nulla est Euripidis tragoedia, quam tractanti tam molestus tamque plenus taedii labor exantlandus sit, quam Phoenissae,*" after severely criticising and rarely praising the composition of the play, sums up his judgment of the whole in these words²: "*Sic haec tragoedia, in qua satis erat duos mori, duas insuper habet non necessarias mortes, de hominibus autem, qui agentes introducti sunt, duos bonos et justos, Polynicen et Jocastam, unum aequae stolidum ac malum, Eteoclem, de non necessariis autem Creontem virtute nulla insignem, nisi quod prudentior Eteocle est, cetera inconstantem et mutabilem, Teiresiam corpore debilem, moribus gravem, Menoeceum generosum quidem, sed qui, quod ejus partes brevissimae sunt, non possit retinere animos spectantium, eademque conditione Antigone, initio fabulae timidam, postea importune verecundam, postremo audacem et fortem, Oedipum senio et infortunio miserabilem, chorum denique raro recte fungentem officio suo, aliquando etiam frigidissime aliquid interloquentem, multa autem inani verborum tumore aliena cantantem: quae tamen culpa minuitur eo, quod illo tempore, quo Phoenissae scriptae sunt, modi musici potiores, quam poesis, locum tenuisse in chori canticis videntur.*"

K. O. Müller (*Hist. Gr. Lit.* p. 378) gives a not very favourable critique on the play, in these words: "Notwithstanding all the beauties of the details and all the abundance of the materials, (for the piece contains, in addition to the fall of the hostile brother, also the expulsion of Oedipus, and Antigone's two heroic resolves to perform the funeral rites for her brother and to accompany her banished father,) we miss in this play, too, that real unity and harmony of action which can result only from an idea springing from the depths of the heart and ripened by the genial warmth of the feelings." A. W. Von Schlegel assents to the opinion given in one of the minor Greek arguments, that "the play is beautiful as a theatrical spectacle, because, in fact, it is full of filling-up matter foreign to the purpose. Antigone, gazing down from the walls, has nothing to do with the action; and Polynices enters the city under warranty of a truce, without any thing coming of it. After all the rest, the banished Oedipus and a wordy ode are tacked on to no purpose."

So much for the opinion of the critics, ancient and modern. On the other hand, it is pretty clear that this play was much read in the schools,—for it is elaborately supplied with Greek scholia and *ὑπο*-

² In reply to which Klotz remarks, (*Praef.* p. vi.) "*Cujus disputationem quum legimus, videtur vix digna fabula esse, quae denuo edatur hodie, nedum ut a juventute sedulo legenda et cognoscenda esse videatur. Quod longe secus est.*"

θέαις by various commentators,—and it is very often quoted by writers of the declining ages. It is no part of the present edition to enter into discussion as to the fairness or unfairness of criticisms; but generally, we have protested against the sweeping condemnation which is too commonly dealt against Euripides; and we now gladly adopt the sensible remark of Klotz, in the preface to his edition of this play (1842): “*Re experti intelleximus imperitos puerorum animos iudicio nondum aliqua librorum lectione confirmato facile in deteriorem partem trahi, et, quum leviora quaedam ac tenuiora jure vituperare didicissent, etiam ea, quae egregie facta essent, ocius contemnere et negligere. Qui autem jam magis confirmati animo, etiam aetate provectiores sunt, ii, quemadmodum optime cognoscunt quod pulcrum ac venustum est in veterum auctorum scriptis, sic sine annotatione nostra ipso prudenti magistro duce etiam illa facile judicabunt, quae minus probari posse videantur.*”

The plot of the play is thus. Of the two sons of Oedipus by his incestuous marriage with Jocasta, Eteocles and Polynices, the elder, Eteocles, having agreed to hold the sovereignty of Thebes year by year alternately with his brother, had proved false to his promise, and had driven the younger, when a just claimant for his year of office, into banishment. Having formed an alliance with Adrastus, king of Argos, whose daughter he had married, and with other chieftains, making seven in all, including himself, he had appeared before the walls of Thebes with a powerful army to enforce his claims. Jocasta, anxious to avert the imminent peril of her country, persuades the brothers to have an interview under a truce. They accordingly meet and argue the matter; but not being able to arrange it, they retire with mutual threats of hostilities. The opening of the play, after the prologue, is taken up with an episode which, if not strictly essential to the plot, is naturally and artistically devised. This is, the ascent of Antigone, sister of the two rival chiefs, accompanied by an aged slave, to an upper part of the house, from which she commands a view of the hostile army, and learns the names and devices of the leaders. The chorus, which the poet has made to consist of Phœnician maidens, (lest, Hermann thinks, he should appear too closely to imitate Aeschylus, whose chorus is of Theban women,) has not much to do with the real action of the piece, and therefore the burden of the choral odes need not here be singly specified; the action itself proceeds with an interview between Creon and Eteocles, in which the advice of the former, as the uncle, is sought; and the conclusion is, to send for Teiresias, the aged seer, in case he should be able to communicate something essential to their common interests. Teiresias arrives, but shows himself reluctant to

speak in presence of Creon; being however urged to declare the truth, he affirms that the sole hope of the safety of Thebes lies in the sacrifice of Creon's only son, Menoeceus, over the dragon's den, in order to appease the wrath of Ares at the death of that monster, which had been slain by Cadmus. Menoeceus, evading his father's affection by a stratagem, devotes himself to a voluntary death; and thus the victory of the Thebans is secured, and is forthwith reported by a messenger to Jocasta. In this narrative the poet has used his utmost effort to sustain the epic tone and sentiment of the rival play, the Seven against Thebes; and he has certainly succeeded in producing a most brilliant and exciting description of the contest. There follows an account by the same messenger, which informs Jocasta that her sons are about to fight single-handed. Hearing this, she sets forth, accompanied by Antigone, to the camp. But she arrives just too late. Another messenger then describes the mortal combat, in which both the brothers have fallen, and the suicide of the afflicted mother over the bodies. The play ends with an evident imitation of the Aeschylean drama, the bringing of the corpses upon the stage, and the threnos of Antigone. The poet has also introduced, with considerable stage-effect, the aged Oedipus, who had been the cause of all the woe by intemperately cursing his sons, and who has survived to witness the calamity, and to hear his sentence of banishment pronounced by Creon. With the prohibition on the part of the latter to give burial rites to Polynices, and the avowed resolution of Antigone to disobey the unnatural and impious injunction, the play concludes.

Even before the date of the play was known to be the Archonship of Nausicrates, critics were pretty well agreed that it must be referred to Ol. xcii. 2 or 3. The Schol. on Ar. Av. 347, and Ran. 53, make statements which Valckenaer, W. Dindorf, and others reasonably interpret as inferentially giving this date, which is confirmed, as Hermann thinks³, by the probable opinion of Zirndorf, that the triumphant return of Alcibiades⁴ from exile in that very year (B.C. 411) is alluded to in the dialogue between Polynices and Jocasta. And certainly, there is a considerable resemblance between the complaints of Polynices respecting the hardships of exile, and the language of Alcibiades before the Samian assembly, where he τὴν ἰδίαν ξυμφορὰν τῆς φυγῆς ἐπηγιάσατο καὶ ἀνωλοφύρατο. Be this as it may, there can be no mistake about the general style both of diction and metres, which are those of the latest period of the poet's life.

The *Phoenissae*, while it has been much disparaged, has at the

³ Praef. p. xv.

⁴ See Thucyd. viii. 61 and 97.

same time been much commented on and frequently edited by modern scholars, Valckenaer, Hermann, Porson, Bothe, Klotz, and many others. For the text, very much more is due to Kirchhoff than to Porson, who had not the best MSS. at his command, and did not sufficiently discriminate between the relative merits of those which he had.—That a good many interpolations exist in this play is the opinion of many. In the present edition rather more verses have been called in question, than preceding editors had noted. This is a matter that scholars are not likely ever to agree upon. It requires an extremely fine and subtle sense of an author's style and diction to detect interpolations generally. Those who are not sufficiently matured scholars to have acquired that sense, will probably be disposed to cavil at what they will call a habit of unreasoning suspicion⁵.

⁵ No prudent critic will deny the soundness of Hermann's remark, (Praef. p. vi.) "*Qui laudis illius adipiscendae gratia de industria suspiciones venatur, in eo ista obelis ostentandae perspicaciae cupiditas postremo in morbum vertit, ipsi quidem qui eo morbo tenetur gratum, aliis autem molestissimum et pene intolerabilem.*"

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΙΟΚΑΣΤΗ.

ΠΑΙΔΑΓΩΓΟΣ.

ΑΝΤΙΓΟΝΗ.

ΧΟΡΟΣ ΦΟΙΝΙΣΣΩΝ ΓΥΝΑΙΚΩΝ.

ΠΟΛΥΝΕΙΚΗΣ.

ΕΤΕΟΚΛΗΣ.

ΚΡΕΩΝ.

ΤΕΙΡΕΣΙΑΣ.

ΜΕΝΟΙΚΕΥΣ.

ΑΓΓΕΛΟΣ.

ΕΤΕΡΟΣ ΑΓΓΕΛΟΣ.

ΟΙΔΙΠΟΥΣ.

ΕΥΡΙΠΙΔΟΥ ΦΟΙΝΙΣΣΑΙ.

ΙΟΚΑΣΤΗ.

ὦ τὴν ἐν ἄστροις οὐρανοῦ τέμνων ὁδὸν
καὶ χρυσοκολλήτοισιν ἐμβεβῶς δίφροισι
Ἥλιε, θοαῖς ἵπποισιν εἰλίσσων φλόγα,
ὥς δυστυχῇ Θήβαισι τῇ τόθ' ἡμέρᾳ
ἄκτ' ἐφῆκας, Κάδμος ἡνίκ' ἦλθε γῆν
τὴνδ', ἐκλιπὼν Φοίνισσαν ἐναλίαν χθόνα.

5

1. Jocasta, the daughter of Menoeceus, and formerly widow of Laius, king of Thebes, explains in the prologue all the circumstances under which the action of the play will be brought about.—Laius, having long been childless, had asked the oracle for a son; and the answer was, 'If you beget a son you will die by his hand.' Regardless of the warning, he disobeyed the god, and Oedipus was born. The infant, being exposed by his parents to die, was rescued, brought up in the family of Polybus, king of Corinth, and eventually slew Laius without knowing who he was. After this event Oedipus had solved the riddle of the sphinx, and had received as a reward the hand of his own mother Jocasta in marriage, again unconscious of the relationship; by which alliance he had become king of the country. Finding out his terrible mistake, but not till two sons and two daughters had been born, he had put out his own eyes, and is still living, confined within the house. In a fit of anger he had imprecated on his sons, Eteocles and Polynices, that they might share the kingdom by the sword. They, fearing the accomplishment of the curse, had agreed to rule by turns for a year; but the elder having refused to cede the

throne, the younger had invaded his native city with the aid of an Argive army. She, the mother, has endeavoured to bring the brothers to an agreement under a truce, before commencing hostilities.

1-6. Unlucky was the day when Cadmus came to Thebes from the sea-coast of Tyre; for he was the progenitor of the family on whom troubles have now come.—τὴν ἐν ἄστροις, scil. οἶσαν, the course through the signs of the zodiac, which is, as it were, laid down for the sun to pass over with his gold-studded car. Rhes. 305, πέλτη δ' ἐπ' ὤμων χρυσοκολλήτοις τύποις ἔλαμπε.—θοαῖσιν ἵπποις, Iph. T. 2. Schol. ἔθος δὲ τοῖς ποιηταῖς θηλυκῶς λέγειν τὰς ἵππους.—εἰλίσσειν, as Porson remarks, was used by the tragic writers equally with ἐλίσσειν. Cf. Iph. T. 7.

5. ἐφῆκας. The expression is taken from arrows or darts, which a person was said ἐφίεναι τινὸς or τινὶ, to discharge at, towards, or against another. Hence Θήβαισι depends alike on δυστυχῇ and on ἐφῆκας.

6. ἐναλίαν, because the position of ancient Tyre was insular, though the original settlement had been on the mainland.

ὅς παῖδα γήμας Κύπριδος Ἀρμονίαν ποτὲ
Πολύδωρον ἐξέφυσε, τοῦ δὲ Λάβδακον
φῦναι λέγουσιν, ἐκ δὲ τοῦδε Λαΐον.

ἐγὼ δὲ παῖς μὲν κλήζομαι Μενουκίως,
[Κρέων τ' ἀδελφὸς μητρὸς ἐκ μιᾶς ἔφυ.]

καλοῦσι δ' Ἰοκάστην με, τοῦτο γὰρ πατὴρ
ἔθετο, γαμεῖ δὲ Λαΐός μ'. ἐπεὶ δ' ἄπαις
ἦν χρόνια λέκτρα τὰμ' ἔχων ἐν δώμασιν,
ἐλθὼν ἐρωτᾷ Φοῖβον, ἐξαιτεῖ θ' ἄμα

παίδων ἐς οἴκους ἀρσένων κοινωνίαν.

ὁ δ' εἶπεν, ὦ Θήβαισιν εὐίπποις ἄναξ,

μὴ σπεῖρε τέκνων ἄλοκα δαιμόνων βία.

εἰ γὰρ τεκνώσεις παῖδ', ἀποκτενεῖ σ' ὁ φύς,

καὶ πᾶς σὸς οἶκος βήσεται δι' αἵματος.

ὁ δ' ἡδονῇ δοὺς ἔς τε βακχεῖον πεσὼν

ἔσπειρεν ἡμῖν παῖδα, καὶ σπείρας βρέφος,

γνοὺς τὰμπλάκημα τοῦ θεοῦ τε τὴν φάτιν,

7. Ἀρμονίαν. See on Bacch. 1333. As Κάδμος (if from a Greek root, κάζομαι,) probably meant ὁ κοσμών καὶ διατάσων, so *Harmonia* may have implied, in the mythology of these persons, the adapting and fitting together of the colonists by laws and institutions.

11. This verse can hardly be regarded as genuine. It interrupts the narrative; the relationship is stated at v. 47, Κρέων ἀδελφὸς τὰμὰ κηρύσσει λέχη, and there are two various readings, μιᾶς ἐκ ματρὸς (Flor. 2) and ἐκ μιᾶς γαστρὸς (Flor. 33, and Harl.). Kirchhoff suggests μητρὸς ὅς μιᾶς ἔφυ. By omitting this verse, the μὲν is answered by δέ. If we retain it, it is either answered by τε, (as in v. 57,) in which case a fuller stop must be placed at ἔφυ, or the verse itself is a mere parenthesis, much like v. 56.

12. Ἰοκάστην. Homer, as the Schol. observes, gives the name Ἐπικάστη, Od. xi. 271.—τοῦτο, sc. ὄνομα, which is simply and easily implied from καλοῦσι.

15. ἐξαιτεῖ is rather stronger than αἰτεῖ, 'not merely 'asks,' but 'demands from him.' This seems implied by the ἄμα, which involves something further than ἐρωτᾷ.—κοινωνίαν παίδων, i. e. κοινούς παῖδας. Bacch. 1277, παῖς ἐγένετο—ἐμῇ

τε καὶ πατρὸς κοινωνίᾳ.

18. τέκνων ἄλοκα, i. e. ἄλοκα, ἐν ᾗ τέκνα φύεται. The metaphor as in Antig. 569, ἀρώσιμοι γὰρ εἰσι χιτῆρων γύαι. There is a variant παίδων for τέκνων in some of the writers who quote this verse (Origen c. Cels. ii. p. 73. Schol. Pind. Ol. ii. 65), and so the Schol. on the present passage.

21. ἡδονῇ δοὺς, sc. ἑαυτόν. So Pers. 337, ψυχὴν διδόντες ἡδονῇ καθ' ἡμέραν.—βακχεῖον, here used as a substantive, for 'drunkenness,' or (as wine and love were inseparable) we may accept from the Schol. ἔρωτα and ἐρωτομανίαν. Klotz compares the begetting of Ion by Xuthus βακχείου πρὸς ἡδοναίς, Ion 553.

22. ἡμῖν. As a woman was said τεκεῖν ἀνδρὶ (Ion 4), so a man σπεῖρει τέκνον γυναικί. For the repetition in καὶ σπείρας see Hec. 26. The addition of βρέφος is justified by Porson from Ion 16, τεκοῦσ' ἐν οἴκοις παῖδ' ἀπῆνεγκεν βρέφος. But it is here the more harsh on account of βρέφος below, v. 25. The Greeks, it should be observed, say σπεῖρειν τέκνον, σπεῖρειν λέχος (Ion 64), or σπεῖρειν μητέρα, (above, v. 18,) the female parent being compared to the ἀγρός, the male to the husbandman.

10

15

20

λειμῶν' ἐς Ἥρας καὶ Κιθαιρῶνος λέπας
 δίδωσι βουκόλοισιν ἐκθῆναι βρέφος, 25
 [σφυρῶν σιδηρᾷ κέντρα διαπείρας μέσον,
 ὅθεν νιν Ἑλλάς ὠνόμαζεν Οἰδίπουν.]
 Πολύβου δέ νιν λαβόντες ἵπποβουκόλοι
 φέρουσ' ἐς οἴκους ἔς τε δεσποίνης χέρας 30
 ἔθηκαν. ἥ δὲ τὸν ἐμὸν ὠδίνων πόνον
 μαστοῖς ὑφείτο καὶ πόσιν πείθει τεκῆιν.
 ἦδη δὲ πυρσαῖς γένυσιν ἐξανδρούμενος
 παῖς οὔμους ἢ γνούς ἢ τινος μαθὼν πάρα
 ἔστειχε τοὺς φύσαντας ἐκμαθεῖν θέλων
 πρὸς δῶμα Φοῖβου, Λαῖός θ' οὔμους πόσις 35
 τὸν ἐκτεθέντα παῖδα μαστεύων μαθεῖν,

24. λειμῶνα. The Schol. says there was a temple of Hera (doubtless in her attribute of Ἀκραία, goddess of the heights) on the ridge of Cithaeron.

27. W. Dindorf omits this verse, with Valckenaer. Porson defends it, because Euripides was fond of etymologies; and Hermann, Klotz, Kirchhoff, throw no suspicion on it. The truth is, either both verses are spurious, or neither. The two cannot reasonably be separated. But there are grave objections to v. 26, where all the good copies give μέσον (the last syllable however in Kirchhoff's best MS. being illegible), while μέσων, which Hermann considers necessary to the construction, is only found in the MS. Harl. But διαπείρειν, 'to make to pass through,' is a word without any precedent in Attic Greek, and has only Il. xvi. 404 alleged in its defence, ὁ δ' ἔγχεϊ νύξε παραστὰς γναθμὸν δεξιτερὸν, διὰ δ' αὐτοῦ πείρειν ὀδόντων. Though both the Scholiast and Eustathius, p. 650 (compared with the Schol. on Il. ii. 45, who confounded the κέντρα of the feet with the περόναι which blinded the eyes of Oedipus) recognize v. 26; it is likely to have been an early addition for the purpose of including Oedipus in the list of names given in the prologue. That however was done by the poet himself in v. 50, with the adjunct ὠμὸς παῖς Οἰδίπους.—On the imperfect ὠνόμαζεν see Cycl. 692. Heracl. 87. Iph. A. 416.

28. With the compound ἵπποβουκόλος compare οἰοβουκόλος in Aesch. Suppl. 299. Porson observes that ἵπποι βουκο-

λέοντο occurs in Il. xx. 221.

30—1. Those who find difficulty in these two verses, with the scholiast, might use the remark made on Orest. v. 1641, in impugning their genuineness. Certain it is they are not necessary to the narrative. It was enough to say that the child was brought by the shepherds into the hands of their mistress. However, the conjecture of Nagel, τρέφειν for τεκῆιν, cannot be called necessary. The sense is, 'She persuaded her husband that she had brought it forth,' i. e. the infant Oedipus; which implies that a child of her own had been still-born, or had just before died. The Greeks were in the habit of bringing up supposititious children. See Alcest. 639.—Hesych. ὑφείτο, ὑπεβάλλετο.

32. πυρσαῖς. This epithet was applied to the colour of the beard in early manhood. See on Aesch. Pers. 318, πυρσὴν ζαπληθῇ δάσκιον γενειάδα ἔτεγγε. Hesych. and Photius; πυρσαῖς γένυσσι ταῖς ξανθαῖς θριξί. It was probably a physical feature peculiar to the race.

33. γνούς, finding out, or coming to the conclusion, by his own sagacity, that he was not really the son of Polybus.—The next four verses are quoted by Strabo, p. 762, with the variant τεκόντας for φύσαντας.

35. Λαῖός τ'. And at the very same time Laius happened to be going to the same place on a similar mission, &c. For μαθεῖν there is a var. lect. ἰδεῖν, the suggestion perhaps of some one who had noticed μαθὼν and ἐκμαθεῖν just before.

εἰ μηκέτ' εἴη. καὶ ξυνάπτετον πόδα
ἐς ταὐτὸν ἄμφω Φωκίδος σχιστῆς ὁδοῦ.

καὶ νιν κελεύει Λαῖου τροχηλάτης,

ᾧ ξένε, τυράννοις ἐκποδὼν μεθίστασο.

40

ὁ δ' εἶρπ' ἀναυδος μέγα φρονῶν. πῶλοι δέ νιν
χηλαῖς τένοντας ἐξεφοίνισσον ποδῶν.

ὅθεν, τί τὰκτὸς τῶν κακῶν με δεῖ λέγειν ;

παῖς πατέρα καίνει, καὶ λαβὼν ὀχήματα

Πολύβω τροφεῖ δίδωσιν. ὥς δ' ἐπεξάρει

45

38. ἐς ταὐτὸν — ὁδοῦ, to the same point of the road which led (i. e. where it led) in two directions, from Corinth and from Thebes, to Delphi. By *σχιστὴ ὁδός*, here as in Iph. A. 144, the *compita*, or meeting of the roads, is meant. Schol. οὕτως καλεῖται ἐν Φωκίᾳ [Φωκεῦσιν?], ἐπεὶ διασχίζει τὴν ἐπὶ Βοιωτῶν καὶ Θήβας, καὶ Ἀττικὴν καὶ Κόρινθον ὁδόν. Cf. Oed. R. 733, Φωκὶς μὲν ἡ γῆ κληῖται, *σχιστὴ δ' ὁδός ἐς ταὐτὸ Δελφῶν κατὰ Δαυλίας ἔγει*.

41. μέγα φρονῶν. Not knowing who Laius was, he thought himself as good a man, and proceeded straight on without deigning a reply, and declined to give him the road; whereupon the horses of Laius trod upon the lame foot of Oedipus and injured it. The Greeks were rather sore on this point of precedence. Hence Ion says, v. 635, οὐδέ μ' ἐξέπληξ' ὁδοῦ *πονηρὸς οὐδέ τις*· κείνο δ' οὐκ ἀνασχετὸν, εἴκειν ὁδοῦ χαλῶντα τοῖς κακίοισιν.

43. On the formula τί δεῖ λέγειν; see Aesch. Eum. 790. Herc. F. 1270. Andr. 920. The meaning is, 'I need not relate the unseemly contest, the words and blows that followed, between father and son; but I will merely say, the affair ended in the death of Laius:—τί δεῖ με λέγειν τὰ κακὰ ὅσα ἐκτὸς ἐστί τοῦ λόγου;

44. λαβὼν ὀχήματα, viz. the chariot together with the horses. "Narratur hoc, ut appareat Oedipum nunc quidem ad Apollinis oraculum non perrexisse iter, neque vero praedandi causa Laium occidisse." Klotz. The Schol. suggests, that he was hardly likely to have presented himself to the god, defiled with recent homicide.

45. ἐπεξάρει. Schol. ἐπέκειτο, ἐπεβάρει. This is said to be an Arcadian, i. e. Pelasgic word; it occurs also Rhcs. 441, πόντον ὀρθίον φυσήματα κρυσταλ-

λόπηκτα Παϊονός τ' ἐπεξάρει. Porson compares ζέρεθρον for βάραθρον, ζέλλω for βάλλω (whence, perhaps, ζάλη), and ζέβυται for βέβυσται. See on the Arcadian word Ἀζάν, Orest. 1647. The word Σφιγξ has some curious etymological considerations. Derived from σφίγγειν, 'to squeeze,' from the grasping of the claws, and thus connected with *finger*, 'to manipulate clay or wax,' (compare σφάλλειν and *fallere*,) we find in Hesiod, who was likely to preserve the local name accurately, the initial σ omitted, ἡ δ' ἔρα Φῖν' ὀλοὴν τέκε, Καδμείοισιν ὕλεθρον. Here one of the good MSS. gives Φίγξ. Nor can we doubt that *figo*, *fictus*, and *figo*, *fixus*, are closely connected in their origin.

—How far the Egyptian forms of Sphinx, the Lycian Harpies, (found on the famous "Harpy tomb," discovered by Sir Charles Fellows at Xanthus,) and this Theban monster, are different or identical, it is hard to say. They all point to extremely ancient and widely diffused superstitions; and perhaps all were intended to embody the idea of sudden destruction, as death or pestilence, coming unforeseen upon mankind. There were several kinds of Egyptian Sphinxes, one of which was bird-like (hawk-headed with wings, Wilkinson, vol. i. p. 226). The extensive prevalence of the symbol at least, in the ancient world, is unquestionable. The *Nisroch* of the Assyrian sculptures is only another form of it, not to mention the real sphinxes found at Nineveh, winged lions with human heads. The ancient Italians had their own national harpies in the form of *striges*. Ovid, Fast. vi. 131,

"Sunt avidae volucres, non quae Phineia mensis

Guttura fraudabant, sed genus inde trahunt;

Σφίγξ ἄρπαγαῖσι πόλιν, ἐμός τ' οὐκ ἦν πόσις,
 Κρέων ἀδελφὸς τὰμὰ κηρύσσει λέχη,
 ὅστις σοφῆς αἰνιγμα παρθένον μάθοι,
 τούτῳ ξυνάψειν λέκτρα. τυγχάνει δέ πως
 αἰνιγμ' ἐμὸς παῖς Οἰδίπους Σφιγγὸς μαθὼν, 50
 ὅθεν τύραννος τῆσδε γῆς καθίσταται,
 καὶ σκῆπτρ' ἔπαθλα τῆσδε λαμβάνει χθονός.
 γαμῆ δὲ τὴν τεκοῦσαν οὐκ εἰδὼς τάλας,
 οὐδ' ἡ τεκοῦσα παιδὶ συγκοιμωμένη.
 τίκτω δὲ παῖδας παιδὶ δύο μὲν ἄρσενας, 55
 Ἑτεοκλέα κλεινὴν τε Πολυνείκους βίαν,
 κόρας τε δισσάς· τὴν μὲν Ἰσμήνην πατὴρ
 ὠνόμασε, τὴν δὲ πρόσθεν Ἀντιγόνην ἐγώ.
 μαθὼν δὲ τὰμὰ λέκτρα μητρῶων γάμων
 ὁ πάντ' ἀνατλὰς Οἰδίπους παθήματα 60

Grande caput, stantis oculi, rostra apta
 rapinae;
 Canities pennis, unguibus hamus
 inest.
 Nocte volant, puerosque petunt nutricis
 egentes,
 Et vitiant cunis corpora rapta suis."

47. Κρέων ἀδελφὸς is the apodosis, and therefore Κρέων δ', the reading of the oldest MSS., has been rejected by the best critics. See however on Orest. 500.

48. ὅστις μάθοι, for τῷ μαθεῖν δυναμένῳ. Cf. Electr. 32, ὅς μὲν γῆς ἀπηλλάχθη φυγὰς Ἀγαμέμνονος παῖς, χρυσὸν εἶφ' ὅς ἂν κτάνη, where ὅστις κτάνοι is suggested by the present passage. See however on v. 70 *inf.*

49. ξυνάψειν. Flor. 2 gives συνάπτειν.

50. For αἰνιγμα a singular variant μόσας is recorded in the Scholia, and it has been admitted by Hermann and Bothe. Probably however (and this is an answer to Hermann's question, 'Whence could μόσας have come, unless it were genuine?') the occurrence of αἰνιγμα just above induced the grammarians to devise some synonym for it here, as in v. 36 ἰδεῖν was given for μαθεῖν for the very same reason. Klotz observes, that μόσας here may have been suggested by vv. 807 and 1028 *inf.*

51. Porson wholly omits this verse, after Valckenaer and Brunck. W. Dindorf incloses v. 52 within brackets, as "inepta tautologia." The scholiast remarked that ἔπαθλα was used only by Euripides, and that some altered the reading to καὶ σκῆπτρα χώρας τῆσδ' ὡς ἄθλα λαμβάνει. W. Dindorf supposes they wrote δσ' ἄθλα, but at best it was evidently an arbitrary alteration. Apart from the unusual noun ἔπαθλον, there is nothing in either of these verses to cause just suspicion. The ὅθεν may be defended by Iph. T. 35, as well as by v. 43 *sup.*

55. ἄρσενας. The best MSS. give ἄρρενας, which Kirchhoff retains.

57. κόρας τε. W. Dindorf gives κόρας δὲ with Wakefield. But cf. Orest. 22, φῖ παρθένοι μὲν τρεῖς ἐφύμεν—ἄρσεν τ' Ὀρέστης. Hel. 9, Θεοκλόμενον μὲν ἄρσεν—εὐγενὴ τε παρθένον Εἰδῶ.

60. This verse also is omitted by Porson after Valckenaer. It is not indeed much wanted, and the α made long in ἀνατλὰς is not very usual. But the meaning, against which objections have been raised, is defensible, if we suppose Jocasta to be speaking of Oedipus as he is, not as he was at the time of blinding himself. One might have expected ὁ πολλὰ δὴ τλὰς, as Herc. F. 1250, ὁ πολλὰ δὴ τλὰς Ἑρακλῆς λέγει τὰδε;—The periphrasis in the pre-

εἰς ὄμμαθ' αὐτοῦ δεινὸν ἐμβάλλει φόνον
 χρυσηλάτοις πόρπαισιν αἱμάξας κόρας.
 ἐπεὶ δὲ τέκνων γένυς ἐμῶν σκιάζεται,
 κλήθροισι ἔκρυψαν πατέρ', ἵν' ἀμνήμων τύχη
 γένοιτο πολλῶν δεομένη σοφισμάτων. 65
 ζῶν δ' ἔστ' ἐν οἴκοις, πρὸς δὲ τῆς τύχης νοσῶν
 ἀρὰς ἀρᾶται παισὶν ἀνοσιωτάτας,
 θηκτῷ σιδήρῳ δῶμα διαλαχεῖν τόδε.
 τὼ δ' ἐς φόβον πεσόντε μὴ τελεσφόρους
 εὐχὰς θεοὶ κραίνωσιν οἰκούντων ὁμοῦ, 70
 ξυμβάντ' ἔταξαν τὸν νεώτερον πάρος
 φεύγειν ἐκόντα τήνδε Πολυνείκη χθόνα,
 Ἑτεοκλέα δὲ σκῆπτρ' ἔχειν μένοντα γῆς
 ἐνιαυτὸν ἀλλάσσοντ'. ἐπεὶ δ' ἐπὶ ζυγοῖς
 καθέζετ' ἀρχῆς, οὐ μεθίσταται θρόνων, 75
 φυγάδα δ' ἀπωθεῖ τήσδε Πολυνείκη χθονός.
 ὁ δ' Ἄργος ἐλθὼν, κῆδος Ἀδράστου λαβὼν,
 πολλὴν ἀθροίσας ἀσπίδ' Ἀργείων ἄγει.
 ἐπ' αὐτὰ δ' ἐλθὼν ἐπτάπυλα τείχη τάδε
 πατρῷ ἀπαιτεῖ σκῆπτρα καὶ μέρη χθονός. 80
 ἐγὼ δ' ἔριν λύουσ' ὑπόσπονδον μολεῖν

ceding verse, for ὅτι ἐμὲ γαμῶν τὴν μητέρα ἔγημε, or μαθὼν γάμον ἐμοῦ τῆς μητρὸς ὄντα, will hardly escape the reader's notice.

61. Aldus and the best MSS. give εἰς ὄμματ' αὐτοῦ, which is not indefensible.

63. γένυς σκιάζεται. See on Iph. T. 1151.

64. ἵν' ἀμνήμων κτλ. Here for ἀμνημόνευτος. Schol. ἵν' ἡ τύχη λήθῃ παραδοθῇ. But in Herc. F. 1397, it has its proper active sense, αὐτοῦ γενομένην πέτρος ἀμνήμων κακῶν. The sense is, 'that his fate might become unremembered, requiring as it did many devices (for its concealment).'

66. πρὸς τῆς τύχης. While other writers, following the account in the Cyclic poems, made Oedipus curse his sons because he had been badly fed by them (ἐπικότος τροφᾶς, Aesch. Theb. 783), Euripides has here preferred to describe him simply as 'maddened by his fortune,'

or by the circumstances of his position.—ἀρᾶται is, of course, the *praesens historicum*, since the effect of the curse was now feared.

70. κραίνωσιν. "Hic dictum quia nondum evenit, quum loquitur Jocasta, quod filiis imprecatus erat Oedipus," Hermann. Brunck, after Dawes' well-known canon, had given κραίνωσιν. Aldus and one or two inferior MSS. have ἀρὰς for εὐχὰς.

74. ἀλλάσσοντα, alternating a year of exile with a year of sovereignty. Properly, 'giving (to his brother) in exchange (for exile) a year (of sovereignty).'

81. W. Dindorf gives λύουσ' on Valckenaer's conjecture. We suspect this to be bad Greek. The Attic writers do not use future participles in all respects as the Romans used the participle in —*rus*.

ἔπεισα παιδὶ παῖδα, πρὶν ψαῦσαι δορός.
 ἦξεν δ' ὁ πεμφθείς φησιν αὐτὸν ἄγγελος.
 ἀλλ' ὦ φαεννὰς οὐρανοῦ ναίων πτυχὰς
 Ζεῦ, σῶσον ἡμᾶς, δὸς δὲ σύμβασιν τέκνοις. 85
 χρὴ δ', εἰ σοφὸς πέφυκας, οὐκ ἔαν βροτὸν
 τὸν αὐτὸν αἰεὶ δυστυχῇ καθεστάναι.

ΠΑΙΔΑΓΩΓΟΣ.

ὦ κλεινὸν οἴκοις Ἀντιγόνη θάλος πατρὶ,
 ἐπεὶ σε μήτηρ παρθενῶνας ἐκλιπεῖν
 μεθήκε μελάθρων ἐς διῆρες ἔσχατον, 90
 στράτευμ' ἰδεῖν Ἀργεῖον, ἱκεσίαισι σαῖς,
 ἐπίσches, ὡς ἂν προὔξερυνήσω στίβον,
 μή τις πολιτῶν ἐν τρίβῳ φαντάζεται,
 καμοὶ μὲν ἔλθῃ φαῦλος, ὡς δούλω, ψόγος,
 σοὶ δ' ὡς ἀνάσση· πάντα δ' ἐξειδὼς φράσω, 95
 ἃ τ' εἶδον εἰσήκουσά τ' Ἀργείων πάρα,

86. For the idiom *χρὴ οὐκ ἔαν* see Ion 1314. Andr. 100. 214. Hipp. 507. Donaldson, Gr. Gr. § 594, *Obs.* Here perhaps *οὐκ ἔαν* stands for *κωλύειν*. Porson gives *βροτῶν*, with Valckenaer, against all the MSS. He is followed by W. Dindorf; but the change is quite arbitrary.—Jocasta leaves the stage, and is succeeded first by an aged attendant, soon afterwards by Antigone, whose part is borne by the same actor who had just impersonated Jocasta. The words of the old man would be more easily intelligible if we may suppose him to appear, not on the stage, but on an upper part of the house, (not an unfrequent position; see on Orest. 1567,) from which he calls to Antigone, still below in the *παρθενῶν*, to ascend the stair, and holds out his hand to help her. She is thus enabled to obtain a view of the Argive host encamped on the plains below. The Schol. thinks this scene was borrowed from that in the Iliad, where Helen ascends the walls of Troy for a similar purpose.

88. For the pleonasm *οἴκοις*—*πατρὶ* compare *φυγῇ*—*ποδὶ* Orest. 1468. Schol. *ἐνδοξον τῷ πατρὶ βλάστημα ἐν τοῖς οἴκοις*.

90. *διῆρες*, the same as *ὑπερῶν*, the upper room of a house, so called either as being *divided* by a flooring or ceiling from

the ground-court and its side rooms, or because it was *δίστεγον*, covered by a sloping roof on each side. See on the similar compound, *ἀμφήρης*, Ion v. 1128. Only slaves were lodged in these *attics*, as we call them, from *anticus*, 'front-room.'

93. *μὴ*—*φαντάζεται*, whether any one is in sight. See on Orest. 208. Ion 1523. Donaldson, Gr. Gr. § 538. In the next verse *ἔλθῃ* is in the subjunctive, because there *fear lest*, not merely *circumspection as to whether*, is implied. Porson says, "diversos modos jungit Euripides, quoniam ad tempora diversa spectant." It is not merely the *time*, but the degree of uncertainty in the two events, that regulates the moods.

94. *φαῦλος ψόγος*. The explanation of one of the Scholiasts is accepted by Klotz, and we think rightly; 'to me indeed, as a slave, but a small amount of blame, but to you, as a princess, (great blame).' Others take *φαῦλος* for *κακός*. Photius has a careful gloss on this word, which he explains to mean *ἄπλοῦν*, *ράδιον*, 'ordinary,' 'common-place,' 'trifling;' but adds, *ἔστι δ' ὅτε τίθεται καὶ ἐπὶ κακοῦ καὶ τοῦ τυχόντος*. The passages he adduces from Plato only prove that it meant 'inferior.'

σπονδὰς ὅτ' ἦλθον σὺ κασιγνήτῳ φέρων
 ἐνθὲνδ' ἐκείσε δεῦρό τ' αὖ κείνου πάρα.
 ἀλλ' οὐτις ἀστῶν τοῖσδε χρίμπτεται δόμοις,
 κέδρον παλαιὰν κλίμακ' ἐκπέρα ποδὶ· 100
 σκόπει δὲ πεδία καὶ παρ' Ἰσμηνοῦ ροὰς
 Δίρκης τε νᾶμα, πολεμίων στράτευμ' ὅσον.

ΑΝΤΙΓΟΝΗ.

ὄρεγέ νυν ὄρεγε γεραιὰν νέα χεῖρ' ἀπὸ κλιμάκων,
 ποδὸς ἵχνος ἐπαντέλλων.

ΠΑ. ἰδού, ξύναψον, παρθέν· ἐς καιρὸν δ' ἔβης· 105
 κινούμενον γὰρ τυγχάνει Πελασγικὸν
 στράτευμα, χωρίζουσι δ' ἀλλήλων λόχους.

ΑΝ. ἰὼ πότνια παῖ Λατοῦς
 Ἑκάτα, κατάχαλκον ἅπαν
 πεδίων ἀστράπτει. 110

ΠΑ. οὐ γάρ τι φαύλως ἦλθε Πολυνείκης χθόνα,
 πολλοῖς μὲν ἵπποις, μυρίοις δ' ὅπλοις βρέμων.

ΑΝ. ἄρα πύλαι κλήθροισι χαλκόδετά τ' ἔμβολα

97. By the device of making the old slave the very messenger who had carried the terms of the truce, ὁ πεμφθεὶς ἄγγελος, v. 83, a plausible reason is given for his knowledge of the adverse host, and so for communicating to the spectators, as Aeschylus had done by the messenger in the *Seven against Thebes*, an account of the devices and prowess of the chiefs respectively.

103. "Conspicitur, dum haec loquitur Antígona, capite tantum et pectore." *Herm.*—The verses are dochmiac, the first trimeter, the second monometer with a dissyllabic anacrusis. Hesychius, ἐπαντέλλων. ἀναφέρων, ἀνατέλλων.

106. *τυγχάνει*. The Argive army is just now moving or stirring, in order to form the seven λόχοι to attack the gates. As usual, *τυγχάνειν* with a participle expresses coincidence of time. *Rhes*. 138, τάχ' ἂν στρατὸς κινούτο, 'the army may be on the move.'

109. Ἑκάτα. As the flashing of the armour was a terrible sight to her, she invokes the goddess who was thought to send sudden alarms both by night and by day, *Ion* v. 1048. Hence Theocritus calls her Ἑκάτα δασπλήτι, *Id.* ii. 14. Klotz,

partly following the Scholiast, thinks there is an allusion to the name of *archer* implied in Ἑκάτη. He might have defended his position by Aesch. *Theb.* 134, σύ τ', ὦ Λατογένεια, κούρα, τόξον εὐτυκάζου. Compare *inf.* v. 151, ἀλλὰ νιν — Ἄρτεμις τόξοις ὀλέσειεν.—κατάχαλκος, *Iph.* T. 1246.

111. οὐ τι φαύλως, in no contemptible or insignificant way. Cf. *Rhes.* 598, ἄνδρα δ' οὐ πέπυσθε σύμμαχον Τροίᾳ μολόντα ῥῆσον οὐ φαύλῳ τρόπῳ;

113. There is something wrong in the reading of this passage. Seidler, followed by Hermann, Klotz, and W. Dindorf, gives χαλκόδετ' ἔμβολά τε, by which a very inelegant dochmiac is gained. The Schol. explains, ἄρα αἱ πύλαι καλῶς τοῖς κλείθροισι ἡρμοσμέναι εἰσὶ, καὶ τὰ χαλκόδετα ἔμβολα ἡρμοῦνται τοῖς λαϊνέοις Ἀμφίονος ὀργάνοις, ὅ ἐστι, τῷ λαϊνέῳ τείχει. ὀργάνοις δὲ τοῖς ἔργοις, ἐκ τοῦ ποιοῦντος τὸ ποιοῦμενον. καὶ Σοφοκλῆς, Ξουθοῦ μελίσσης κηροπλάστων ὄργανον. By ἔμβολα there can be no doubt that the bars (μοχλοὶ) are meant, which fastened the gates inside. The true reading probably is, ἄρα πύλαις κλήθρων χαλκόδετ' ἔμβολα κτλ., 'Are the fastenings of the bolts

λαϊνέουσιν Ἀμφίωνος ὀργάνοις τείχεος ἤρμοσται; 115

ΠΑ. θάρσει τά γ' ἔνδον ἀσφαλῶς ἔχει πόλις.
ἀλλ' εἰσόρα τὸν πρῶτον, εἰ βούλει μαθεῖν.

ΑΝ. τίς οὗτος ὁ λευκολόφος,
πρόπαρ ὃς ἀγείται στρατοῦ 120
πάγχαλκον ἀσπίδ' ἀμφὶ βραχίονα κουφίζων;

ΠΑ. λοχαγός, ὦ δέσποινα,—

ΑΝ. τίς, πόθεν γεγώς,
αὐδασον, ὦ γεραιέ, τίς ὀνομάζεται;

ΠΑ. οὗτος Μυκηναῖος μὲν αὐδᾶται γένος, 125
Λερναῖα δ' οἰκεῖ νάμαθ', Ἴππομέδων ἄναξ.

ΑΝ. ἐέ, ὡς γαῦρος, ὡς φοβερὸς εἰσιδεῖν,
γίγαντι γηγενέτα προσόμοιος,
ἀστρωπὸς ἐν γραφαῖσιν, οὐχὶ πρόσφορος
ἀμερίφ' γέννα. 130

ΠΑ. τὸν δ' ἐξαμείβοντ' οὐχ ὀρᾶς Δίρκης ὕδωρ
*λοχαγόν;

ΑΝ. ἄλλος ἄλλος ὃδε τευχέων τρόπος.

fixed in the wall?' Where κλήθρων ἔμβολα is a periphrasis for κλήθρα, though the 'fastenings,' i. e. the lock or bolt, are commonly distinguished from the 'bar,' μοχλός. Cf. Orest. 1571, μοχλοῖς δ' ἄρα κλήθρα. *Ibid.* 1551, κλήθρα συμπεραίνοντες μοχλοῖς. The best copies in this passage agree in the form κλείθροις.—λαϊνέουσιν Seidler for λαϊνέοις.

117. τὸν πρῶτον. Hermann, thinking this "nimis exile justoque brevis," and particularly offended at the reply λοχαγός, 'he is a captain,' here transposes v. 122, reading, λοχαγόν, ὦ δέσποινα, τίς πόθεν γεγώς; He thus assigns three senarii to the old man, who generally throughout the dialogue speaks in distichs. There is nothing to object to in τὸν πρῶτον, 'the first in order,' in respect to the position from which he was seen (*inf.* 120). It seems that the old man was going to say λοχαγός οὗτος μὲν Μυκηναῖος γένος, but was interrupted by Antigone, who completes for him the iambic distich he should have pronounced. See on v. 132.

120. Either πρόπαρ or ἡγεῖσθαι (or rather, both combined) governs στρατοῦ, after an epic idiom for the more Attic

στρατῶ. Schol. ὅστις ἔμπροσθεν προοδοποιεῖ τοῦ στρατοῦ. Hence, perhaps, rather than from superiority of rank, he is called ὁ πρῶτος above.

127. ἐέ is here to be pronounced as a monosyllable.—γίγαντι. Cf. Theb. 483, Ἴππομέδοντος σχῆμα καὶ μέγας τύπος.

129. ἀστρωπὸς W. Dindorf for ἀστερωπὸς, which does not suit the metre.—ἐν γραφαῖσιν, scil. τῆς ἀσπίδος, as one Schol. rightly explains it, another giving τὴν ἐσθῆτα γραπτός. The device on his shield was a star or stars, perhaps with the full moon. Aesch. Theb. 383, ἔχει δ' ὑπέρφρον σῆμ' ἐπ' ἀσπίδος τόδε, φλέγονθ' ὑπ' ἄστροις οὐρανὸν τετυγμένον.

132. Here again, as at v. 123, Antigone takes up and completes the iambic distich for the old man. Cf. also v. 171. This seems a probable view of a passage which Kirchhoff exhibits differently from the other editors. As λοχαγόν is wanting in all the good MSS., he omits it, and assigns v. 131 to Antigone in continuation, after Hamaker. To this it may be perhaps objected that Antigone is made to speak rather more at length than she does at first in this dialogue; but, on the other hand, the old man always replies in ex-

τίς δ' ἐστὶν οὗτος ;

ΠΑ.

παῖς μὲν Οἰνέως ἔφνυ

Τυδεὺς, ἥ Ἀρη δ' Αἰτωλὸν ἐν στέροισι ἔχει.

ΑΝ.

οὗτος ὁ τὰς Πολυνείκεος, ὦ γέρον,
αὐτοκασιγνήτας νύμφας ὁμόγαμος κυρεῖ ;
ὥς ἀλλόχρως ὅπλοισι, μιξοβάρβαρος.

135

ΠΑ.

σακεσφόροι γὰρ πάντες Αἰτωλοὶ, τέκνον,
λόγχαις τ' ἀκοντιστῆρες εὐστοχώτατοι.

140

ΑΝ.

σὺ δ', ὦ γέρον, πῶς αἰσθάνει σαφῶς τάδε ;

ΠΑ.

σημεῖ' ἰδὼν τότ' ἀσπίδων ἐγνώρισα,
[σπονδὰς ὅτ' ἦλθον σῶ κασιγνήτῳ φέρων]
ἃ προσδεορκῶς οἶδα τοὺς ὀπλισμένους.

ΑΝ.

τίς δ' οὗτος ἀμφὶ μνήμα τὸ Ζήθου περᾶ
καταβόστρυχος ὄμμασι γοργὸς εἰσιδεῖν νεανίας

145

planation to her questions, but does not call her attention to this or that chief. Hermann supposes *λοχαγὸν* was omitted by the transcribers on the belief that it was a gloss; but it must be confessed that they were much more in the habit of inserting words to complete what they took for catalectic iambic or anapaestic verses. — For *τόνδ'*, the reading of the MSS., Porson and most of the other editors give *τὸν δ'*. The omission of the copula is rather harsh; otherwise *τόνδε* might mean 'the chief yonder,' &c., for *δε* does not always indicate an object quite close at hand.

134. ἥ Ἀρη. Most of the good copies give ἥ Ἀρην. The best of all (Ven. a.) has ἥρ, the transcriber being perhaps in doubt, between two of the *ἀντίγραφα* before him, as to the proper termination. In the older dialect at least, ἥ Ἀρη seems to have been preferred, though Porson thought otherwise, misled by the common reading in Aesch. Theb. 45, ἥ Ἀρην, Ἐννῶ, καὶ φιλαίματον Φόβον, where the Med. gives ἥ Ἀρη τ'. — Αἰτωλὸν. Schol. ὡς ἔχοντος αὐτοῦ [ἐπὶ] τῆς ἀσπίδος τὸν περὶ τοῦ σὸς πόλεμον. Καλλίμαχος, Εἰμὶ τέρας Καλυδῶνος, ἄγω δ' Αἰτωλὸν ἥ Ἀρη. τινὲς δὲ ἥ Ἀρη τὴν τῶν ὅπλων σκευήν. Compare v. 162. The meaning, however, clearly is, 'he has within his breast the warlike spirit of his countrymen of Aetolia.' This people were proverbially ferocious, as Klotz shows by several ancient testimonies. Homer called them Αἰτωλοὶ

μενεχάρμαι.

135. οὗτος κτλ. 'Is it he who at the same time married a bride who was own-sister of Polynices' wife?' Tydeus had married Deipyle, Polynices Argeia, two sisters, and on the same occasion, *inf.* v. 424—6.

138. μιξοβάρβαρος. Schol. ἐν τέλει γὰρ τῆς Εὐρώπης οἰκοῦντες Αἰτωλοὶ Ἑλληνικῶν τε καὶ βαρβαρικῶν ἄπτονται φρονημάτων. It is clear that outward appearance must be meant. She compared the forms of armour with those familiar to herself; and it is clear also from the reply, that the shields and javelins attracted her attention both from their form and their colour, in which respects the Aetolians differed from Hellenic peoples, καταστίκτους ἔχοντες τὰς ὀπλίσεις, the Schol. remarks, referring probably to the decoration of the shields.

143. This verse occurred before at 97, and it seems to have been repeated in explanation of τότε, which however may of itself mean 'on the former occasion spoken of above.' Besides, the old man nowhere speaks in three verses except at the opening of the dialogue, v. 105.

146. By reading ὁ καταβοστρύχος a trimeter dochmiac may be obtained with a very slight change. The metre however is like that in v. 109. 119. Herc. F. 1190. Ion 1480. 1494. The description suits the girl-faced Parthenopaeus, who was βλάστημα καλλίπρωρον, Aesch. Theb. 528. So Juvenal says of a fair

λοχαγός ; ὡς ὄχλος νιν ὑστέρω ποδὶ
πάνοπλος ἀμφέπει.

ΠΑ. ὄδ' ἐστὶ Παρθενοπαῖος, Ἀταλάντης γόνος. 150

ΑΝ. ἀλλὰ νιν ἅ κατ' ὄρη μετὰ ματέρος
Ἄρτεμις ἱεμένα τόξοις δαμάσασ' ὀλέσειεν
ὅς ἐπ' ἐμὰν πόλιν ἔβα πέρσων.

ΠΑ. εἶη τάδ', ὦ παῦ· σὺν δίκῃ δ' ἤκουσι γῆν·
ὃ καὶ δέδοικα μὴ σκοπῶσ' ὀρθῶς θεοί. 155

ΑΝ. ποῦ δ' ὅς ἐμοὶ μιᾶς ἐγένετ' ἐκ ματρὸς πολυπόνῃ
μοίρᾳ ;

ὦ φίλτατ', εἶπέ, ποῦ 'στι Πολυνείκης, γέρον.

ΠΑ. ἐκείνος ἐπτά παρθένων τάφου πέλας
Νιόβης Ἀδράστῃ πλησίον παραστατεῖ.
ὀρᾶς ; 160

ΑΝ. ὀρώ δῆτ' οὐ σαφῶς, ὀρώ δέ πως
μορφῆς τύπωμα στέρνα τ' ἐξῆκασμένα.

boy, that 'ora puellares faciunt incerta capilli.' The form of the compound may be compared with *κατάχαλκος*, v. 110.

148. Klotz defends the old reading here, ΠΑ. *λοχαγός*. ΑΝ. *ὡς ὄχλος νιν κτλ.*, on the ground that the old man was bound, as before, to inform Antigone that this person also was one of the *λοχαγοί*, as above, v. 122. The correction of Markland however seems probable, and has been adopted by Kirchhoff, Hermann, and W. Dindorf.—*ὡς ὄχλος κτλ.*, *ut turba eum sequitur!* Porson. This however is not the meaning, if *λοχαγός* be given to Antigone; 'a captain (as I infer), since a crowd of armed men attend him behind,' i. e. his position at the head of his company indicates his rank.

151. *μετὰ ματέρος*. 'Then may Artemis, who attends the hunt over the mountains with his mother Atalanta, subdue and destroy him with her darts!' The Schol. remarks, *εἰκότως δὲ τὴν Ἄρτεμιν κατ' αὐτοῦ ἐπικαλεῖται, ὡς θυμουμένην κατὰ τῆς Ἀταλάντης: ἐπεὶ πρότερον τὴν παρθενίαν ἡγάπα, ὕστερον δὲ τῷ Μειλάνωνι γαμηθεῖσα καταφρόνησε τῆς Ἀρτέμιδος*. But it is enough to understand this verse as above, v. 109, in allusion to the power attributed to Artemis of using her bow against her enemies as well as in the capacity of huntress.

154. *εἶη τάδ'*. 'I heartily join in your

prayer,' replies the old man; 'but the invaders have justice on their side, for which reason I even fear lest the gods should view the matter in the right light,' and so favour the enemy's cause. For *ὃ καὶ* see *inf.* 263. 1419.

160. *Ἀδράστῃ πλησίον*. "Adrasti quasi praeteriens mentionem fecit. Ei non dedit locum in septem ducibus Aeschylus, sed pro eo nominavit Eteoclum." Hermann. In the four distinct lists of the Seven Chieftains preserved in these two plays, in the *Suppliants* of Euripides, and in the *Oedipus at Colonus*, Eteoclus is always mentioned, this passage alone excepted. Adrastus seems to stand in the place of general mover of the expedition, rather than as one of the seven *λοχαγοί*.

162. Kirchhoff's best MS. gives *ἐξῆκασμένα*, as Valckenaer had corrected the vulg. *ἐξείκασμένα*. The sense is, 'I see the faint outline of his form, as in a picture.' See on Aesch. Agam. 1215, where it is shown that this word was regularly contrasted with *τὰ σαφῆ* or *τὰ ἀληθῆ*, realities.

163—4. The metre as in v. 146. The next two are dochmiac. For the *ι* in *βόλοιμι* made long before *χρ.*, see Ion 890, and compare *πολύχρυσω*, Androm. 2. Bacch. 13. Hermann, certainly the first authority on metrical matters, calls this

- ἀνεμώκεος εἶθε δρόμον νεφέλας
 ποσὶν ἐξανύσαιμι δι' αἰθέρος 165
 πρὸς ἐμὸν ὁμογενέτορα, πέρι δ' ὠλένας
 δέρα φιλτάτα βάλοιμι χρόνῳ φυγάδα μέλεον. ὥς
 ὅπλοισι χρυσεόισιν ἐκπρεπῆς, γέρον,
 ἐώοις ὅμοια φλεγέθων βολαῖς ἀλίου.
- ΠΑ. ἥξει δόμους τούσδ', ὥστε σ' ἐμπλήσαι χαρᾶς, 170
 ἔνσπονδος.
- ΑΝ. οὔτος δ', ὦ γεραιῆ, τίς κυρεῖ,
 ὃς ἄρμα λευκὸν ἡνιοστροφεῖ βεβώς ;
- ΠΑ. ὁ μάντις Ἀμφιάραος, ὦ δέσποιν', ὅδε
 σφάγια δ' ἅμ' αὐτῷ, γῆς φιλαίματοι ροαί.
- ΑΝ. ὦ λιπαροζώνου †θύγατερ Ἀλίου 175
 Σελαναία, χρυσεόκυκλον φέγγος,
 ὥς ἀτρεμαῖα κέντρα καὶ σώφρονα

"productio non ferenda," and gives βάλοιμ' ἐν χρόνῳ. The use of ὁμογενέτωρ for ἀδελφός is deserving of notice. Similarly ὁμογενὲς αἶμα, transitively, said of a parent who begets several children.—φυγάδα μέλεον is added, as if ἀσπασαίμην had preceded.

169. ἡλίου Flor. 2. The rest give ἀελίου. Cf. v. 175.

171. The good MSS. have τίς πόθεν κυρεῖ;—ἄρμα λευκὸν, either in allusion to his white horses (Schol.), or because Amphiarus modestly abstained from vaunting devices, *inf.* v. 1111, οὐ σημειῖ' ἔχων ὑβρισμέν', ἀλλὰ σωφρόνως ἄσημ' ὕπλα. So also Aeschylus, Theb. 587, σῆμα δ' οὐκ ἐπὶ κύνεσσιν.—βεβώς, for ἐμβεβώς.

174. σφάγια. See on Orest. 1603. *Inf.* v. 1110.—φιλαίματοι, the reading of all the good MSS. except Flor. 2, which has φιλαμάτου, is retained by Hermann, Klotz, and Kirchhoff. Cf. φιλοθύτων ὀργάνων Aesch. Theb. 168, φιλοσπόνδου λιβὸς Cho. 284. W. Dindorf reads γῆς φιλαμάτου ροαί, after Musgrave. Perhaps γῆ φιλαμάτῳ ροαί. Hermann explains the nominative as equivalent to αἵματος πολλοῦ ροαί, and Klotz assents; but this is somewhat far-fetched. The Scholiast says that some wrote γῆς φιλαίματου.

175. Ἀλίου Hermann for ἀελίου. Cf. v. 169. As however the moon was not the daughter of the sun (at least accord-

ing to the common mythology, though the Scholiast says Aeschylus so represented her, as deriving light from that luminary), Dr. Badham, in a long comment on this passage, Praef. ad Helen. p. 16, would read Λατοῦς, Nauck ἁ Λατοῦς. The epithet λιπαροζώνου, as Brunck and Dr. Badham remarked, is not applicable to ἥλιος, but solely to some female divinity. The correction is very plausible; for ΑΛΑΤΟΤ differs but slightly from ΑΕΛΙΟΤ, and the final C would be absorbed by the C in the following word. The next verse is, or should be, dochmiac. Hermann suspects σελαναία or σελάναια, should here be restored; and he might have compared the short α in Γαλήνεια, the goddess of calm, Iph. A. 547. Kirchhoff thinks one or two verses have been lost after this; but we may compare the invocation of Hecate in v. 108.

178. The καὶ is omitted by Hermann, on metrical grounds, as he says; though by retaining καὶ a dochmiac verse is gained better than Hermann's, which ends with σώφρονα πάλοισι. May not καὶ σώφρονα be a mere gloss on ἀτρεμαῖα? If μεταφέρων be right, for which Eustathius on Il. v. p. 557, appears to have read μεταφρενον, it seems to be rightly explained by the Schol. ἐνθεν κἀκεῖσε φέρων, though this sense is elsewhere expressed by διαφέρων, e. g., in Suppl. 715. Hermann concludes from this gloss that ἐνθεν ἐκείσε

πῶλοις † μεταφέρων ἰθύνει.

ποῦ δ' ὅς τὰ δεινὰ τῇδ' ἐφνυβρίζει πόλει

180

Καπανεύς ;

ΠΑ.

ἐκεῖνος προσβάσεις τεκμαίρεται

πύργων, ἄνω τε καὶ κάτω τείχη μετρῶν.

ΑΝ. ἰὼ,

Νέμεσι καὶ Διὸς βαρύβρομοι βρονταὶ,

κεραύνιον τε φῶς αἰθαλόεν, σύ τοι

μεγαλαγορίαν ὑπεράνορα κοιμίζεις·

185

ὅδ' ἔστιν, αἰχμαλωτίδας

ὅς δορὶ Θηβαίας Μυκηνησίω

has dropped out before μεταφέρων. It is quite as likely that δρόμον has been lost after ἰθύνει, and that μεταφέρων is corrupted from an old gloss μετάφρενον. Kirchhoff conjectures πῶλοιςιν μεταφρένων ἰθύνει, but this hardly satisfies the metre. Perhaps ὡς ἀτρεμαῖα κέντρα πῶλοις φέρον ἰθύνει δρόμον.—The character of Amphiarus for σωφροσύνη (Aesch. Theb. 606) is here described by the gentle manner in which he goaded his horses.

180. On τὰ δεινὰ see Iph. T. 320.—ἐκεῖνος κτλ., 'there he is, engaged in examining the accessible parts of the fortifications,' i. e. counting the courses of brick or stone, as the Plataeans did in Thucyd. iii. 20, and for the very same purpose, to ascertain the necessary length of the scaling-ladders; τὴν μὲν οὖν ξυμμέτρῃσιν τῶν κλιμάκων οὕτως ἔλαβον, ἐκ τοῦ πάχους τῆς πλίνθου εἰκάσαντες τὸ μέτρον.—After ἐκεῖνος the gloss ἐπτα has crept into the MSS. One omits Καπανεύς, evidently to restore the senarius.

184. φῶς. So the good MSS. The inferior copies give πῦρ, and so Porson and W. Dindorf have edited. This is an interesting example of the termination *ios* being necessarily pronounced as a monosyllable. See on Ion 285 and 602. Herc. F. 1304. Hermann and Nauck would read κεραυνῶ, and Kirchhoff approves. How improbably critics get over the same metrical difficulty in Pers. 975, Μάρδων ἀνδρῶν μυριόνταρχον, is pointed out on the note there.—μεγαληγορία occurs, but in the plural, Heracl. 356. The metre is as v. 164.—κοιμίζεις, the reading of the best MSS., is rightly retained by Kirchhoff for the vulg. κοιμίζοις. We agree with Klotz, that the optative with σύ τοι is "vix Graecum." The sense

is, 'Tis thou who quellest the haughty boastings of man,' where σὺ is emphatic, as in Alcest. 980, καὶ τὸν ἐν Χαλύβοις δαμάξεις σὺ βία σίδαρον. The Schol. rightly explains, σὺ κοιμίζεις καὶ ταπεινοῖς τὴν κενοδοξίαν τὴν ὑπεράνορα καὶ ὑψηλὴν. The imprecation is, of course, implied; 'thou quellest men's pride; may'st thou quell his!'

186—9. 'Is this he who boasts that he will give the Theban women, captured by his spear, to (serve) the women of Mycenae, and to the Lernaean trident, (i. e. to live at Lerna,) and the waters of Amy-mone (Argos), sacred to Poseidon, having thrown around them the yoke of slavery?' This is a difficult passage, passed over by Porson without a remark, and very inadequately represented in the editions previous to Kirchhoff's, who first restored Μυκηνησίω from his best MS. for Μυκήναισι, the next best MS. giving Μυκήνησι. The Μυκηνηίδες are the Argive ladies, to whom Capaneus has promised to bring Theban captives for their ἀμφίπολοι. Some verb is wanting to govern δώσειν, for which Porson, after Canter, gives δώσει,—an easy, but by no means satisfactory critical expedient. Hermann and W. Dindorf follow Matthiae in supplying εὔχεται after Μυκήναισιν, but this, improbable in itself, does not suit the metre. Valckenaer and Klotz think ὅς δώσειν will stand for ὅς λέγει or ἀπειλεῖ δώσειν. The present editor, guided not less by the metre than by the sense, has added λέγει after περιβαλῶν. The Schol. has, ὅς ἐπαγγέλλεται πολέμῳ δουλείαν περιβάλλων, αἰχμαλωτίδας γυναῖκας δώσειν Μυκηναῖσιν, Λερναίᾳ τε τριαίνᾳ. Kirchhoff had remarked that a word of two syllables was lost after this participle; and λέγει suits all require-

Δερναία τε δώσειν τριαίνα,
 Ποσειδωνίους *τ' Ἀμυμωνίους
 ὕδασι, δουλείαν περιβαλὼν, *λέγει;
 μήποτε μήποτε τάνδ', ὦ πότνια,
 †χρυσεοβόστρυχον ὦ Διὸς ἔρνος Ἄρτεμι,
 δουλοσύναν τλαίην.

ΠΑ. ὦ τέκνον, εἴσβα δῶμα, καὶ κατὰ στέγας
 ἐν παρθενῶσι μίμνε σοῖς, ἐπεὶ πόθου
 ἐς τέρψην ἦλθες ὦν ἔχρηζες εἰσιδεῖν.
 ὄχλος γάρ, ὡς ταραγμὸς εἰσῆλθεν πόλιν,
 χωρεῖ γυναικῶν πρὸς δόμους τυραννικούς.
 φιλόσογον δὲ χρῆμα θηλειῶν ἔφυ,
 σμικράς τ' ἀφορμὰς ἦν λάβωσι τῶν λόγων,

ments of sense and metre, as well as the comment of the Scholiast.

Ibid. Kirchhoff thinks τριαίνα corrupt. It is however a mere periphrasis for Δέρνα, which here means Argos. The symbol of the trident has been explained on Aesch. Suppl. 214.—After Ποσειδωνίους the τ' has been added, because it seems less likely that these datives would be used as a mere exegesis of τριαίνα, as the Schol. supposes. The well or spring was said to have been sent up by Neptune, who struck his trident in the dry soil of the πολυδίψιον Ἄργος, when enamoured of Amymone, one of the Danaids.—After περιβαλὼν we must supply αὐταῖς, sc. ταῖς Θεβαίαις. Scholefield's note is altogether wrong; he did not even understand the common metaphor of a hunting-net in περιβαλὼν:—"Constructio est, δουλείαν περιβαλὼν ὕδασι, *servitutem servens circum undas*, Thebanas ut servas habitare faciens."

191. The MSS. vary between χρυσεοβόστρυχον and —χε, but the latter has rather more authority. These verses might be scanned as anapaestic, followed by a dochmiac monometer, if Ἄρτεμι be omitted as a gloss. We incline however to think that these concluding verses are dochmiacs, consisting uniformly of spondee with either arsis or thesis resolved into short syllables; and that the passage is to be arranged thus;—μήποτε μήποτε τάνδ', ὦ πότνια χρυσεο- | βόστρυχε Διὸς Ἄρτεμι, δουλοσύναν τλαίην. The unusual phrase ὦ Διὸς Ἄρτεμι, for which compare *Iph. A.* 1570, ὦ Διὸς Ἄρτεμις θηροκτόνε, led to the insertion of ἔρνος, and so to

χρυσεοβόστρυχον.

193. The old man, seeing the chorus advance into the orchestra, warns Antigone that she had better retire into the house, because women are apt to talk scandal against their own sex, and so they may perchance object to her appearance in public. Antigone accordingly enters the woman's apartment at v. 201. Nothing is here said of descending from the upper room; but we must assume this action to have been visible to the audience.—εἴσβα, for εἴσβηθι, seems the imperative from the obsolete form βάω.

196. ὡς, sc. ἐπεὶ ταραγμὸς κτλ. The women, as strangers who have lately arrived from their mother country, being alarmed at the invasion of the Argives, were coming to the palace as if for protection. From the use of the word χωρεῖ, it might be presumed that the following ode is the true parade, sung during the entrance of the chorus upon the orchestra. There can be no doubt however, from its antistrophic character, that it was not recited till the chorus had taken their places at the thymele.

198—21. Quoted by Stobaeus, Fl. lxxiii. 36, who in the first verse gives δὲ with two good MSS. of Euripides, the rest having γάρ. On ψόγος, used of women, see *Orest.* 249. *El.* 904, δυσάρεστος ἡμῶν καὶ φιλόσογος πόλις.—For λόγων ἀφορμαί, a subject to talk about, see *Bacch.* 267. *Hec.* 1239. *Herc. F.* 236.—Stobaeus has σμικρὰς δ', and ψόγων for λόγων. The best copies have σμικράς τ'. One gives σμικρὰς only, and so Hermann.

πλείους ἐπεισφέρουσιν· ἡδονὴ δέ τις 200
γυναιξὶ μηδὲν ὕγιες ἀλλήλας λέγειν.

ΧΟΡΟΣ.

Τύριον οἶδμα λιποῦσ' ἔβαν στρ. α'.
ἀκροθίνια Λοξία
Φοινίσσας ἀπὸ νάσου
Φοίβω δούλα μελάθρων, 205
ἔν' ὑπὸ δειράσι νιφοβόλοις
Παρνασοῦ κατενάσθη,
Ἴόνιον κατὰ πόντον ἐλά-

201. ἀλλήλας Stobaeus and most of the MSS. for ἀλλήλαις, the sense being, 'to speak ill of each other.' For οὐδὲν ὕγιες, 'no good,' see Bacch. 262.

202. The first stasimon. The chorus, young maidens who have been brought from Tyre to serve in the temple of the Delphian Apollo (probably as attendants on the Pythia, like the chorus who are the servants of Iphigenia, in Iph. Taur.), but who have been detained at Thebes by the outbreak of the war (v. 239), in a very elegant glyconeian and trochaic ode, describe their destination, their hopes and their fears. Brought across the sea as a chosen offering to the Delphian god, and as the first-fruits in thanksgiving for some victory (*inf.* v. 282), they sailed over the Ionian sea by Sicily, and so reached Thebes, a city of kindred race. They have yet to visit the sacred temple, where they have heard of the Castalian fount, the double peak of Parnassus, sacred to Apollo and Dionysus, the cave of the dragon; and where they yet hope to join securely in the sacred dance. But now war rages around the walls of the city, and if aught shall befall it, the woe will be shared in common by Phoenicia. Their fear is, that Argos, having the right on her side, may prevail through the aid of the gods.—It is to be observed, that the chorus do not speak of a forced captivity, as if they had been exiled from home at the will of some proud conqueror, but of their being sent as a γέρας ἐξάιρετον from Tyre to Delphi, and apparently (from v. 214—15) as having been chosen for their beauty. Hence they anticipate with joy their advent to Delphi, and sympathize with the beleaguered citizens as their friends. What ground Euripides had for supposing

Tyre would send such a gift to the god who resided close to its colony, we know not, and need not inquire. To a Greek audience the celebrity of the Delphian shrine would appear to justify any such supposition. The Scholiast remarks, that, if the chorus had consisted of Theban women, their duty would have been to console Jocasta; but that the poet preferred foreigners, in order that they might speak without restraint against the unjust usurpation of Eteocles, which they could not do, if they were his subjects. It is more probable, as Hermann suggests, that he purposely made this difference between his own play and the Seven against Thebes.

204. Φοινίσσας νάσου, Tyre. See v. 6.

207. κατενάσθη is the simple and certain emendation of Hermann for κατενάσθην, which was vainly rendered *ut habitarem*, and *ubi habitare jussa sum*. The sense is, '(to the place) where he (Phoebus) has his abode under the snow-stricken ridge of Parnassus,' viz. at Delphi, halfway up that mountain.

208. Ἴόνιον κατὰ πόντον is explained to mean the Aegean sea, or the sea of the Levant, because, according to one account, Io crossed from Asia Minor to Cyprus and Egypt (Aesch. Suppl. 540—9). Aeschylus however in Prom. v. 859, limits that term to the Adriatic, while it more commonly meant the sea off the west coast of the Peloponnesus, though it was extended to include the Sicilian and Cretan seas.—Through this, then, (viz. through the Aegean, including perhaps that lying eastward towards Tyre,) the maidens had been rowed in a Tyrian ship, because the west wind, blowing from

τὰ πλεύσασα περιρρύτων
 ὑπὲρ ἀκαρπίστων πεδίων 210
 Σικελίας Ζεφύρου πνοαῖς.
 ἱππεύσαντος, ἐν οὐρανῷ
 κάλλιστον κελάδημα,
 πόλεος ἐκπροκριθεῖς ἑμᾶς ἀντ. α΄.
 καλλιστεύματα Λοξία 215
 Καδμείων δ' ἔμολον γᾶν,
 κλεινῶν Ἀγηνוריδᾶν
 ὁμογενεῖς ἐπὶ Λαΐου
 πεμφθεῖς ἐνθάδε πύργους.
 ἴσα δ' ἀγάλμασι χρυσοτεύ- 220
 κτοῖς Φοίβῳ λάτρει γενόμαν.
 ἔτι δὲ Κασταλίας ὕδωρ
 ἐπιμένει με κόμας ἑμᾶς

beyond Sicily, was adverse to their sailing.

210—13. "Vis Zephyri adversa pulcherrime exprimitur per Ζεφύρου πνοαῖς ἱππεύσαντος ὑπὲρ ἀκαρπίστων πεδίων περιρρύτων Σικελίας, per steriles campos, h. e. per mare quod Siciliam circumfluit. Mentio igitur Siciliae nihil aliud vult, quam flantem Zephyrum in insula occidentali propria quadam vi dominari." *Scholefield*. We suspect the geography of Euripides was really at fault. For in Troad. 221, he speaks of Phoenicia as *opposite* (ἀντήρης) to Sicily; though he may possibly mean the Phoenician colony of Carthage by Φοινίκη.

213. κελάδημα, which others make the accusative in apposition to the sentence, Hermann connects with ἱππεύειν, 'making a noise in riding over the sea.' The former seems better, in which case a comma must be placed, with W. Dindorf, after the participle.

214. The syntax of the strophe continued into the antistrophe is unusual, and, indeed, faulty. See Rhes. 351. Hipp. 131. Electr. 157.

217. Porson and W. Dindorf place a comma at Ἀγηνוריδᾶν, thus making it an *epexegetis* of Καδμείων. Klotz, with the Scholiast, construes ἐπὶ Λαΐου πύργους, ὁμογενεῖς Ἀγηνוריδᾶν. Thus κλεινῶν gains more emphasis in the mouth of a person who is speaking of her own ci-

tizens, not of a mere colony from them.

220. ἴσα. Porson gives ἴσα from inferior copies. The I in Ἴόνιον may be regarded as short by position, in v. 208. Hermann, offended at the sense, 'I was dedicated to the service of Phoebus equally with (i. e. with the same solemn form of consecration as) his offerings of wrought gold,' gives ἴνα τ', 'where I was appointed to the service of Phoebus at Thebes, pending my arrival at Delphi.' Klotz illustrates the adverbial ἴσα by Orest. 882, τὸν δ' ὥστ' ἀδελφὸν ἴσα φίλῳ λυπούμενον. Kirchhoff prefers χρυσοτεύκτοῖς (χρῦ), and Hermann reads χρυσεοτύποις, but χρυσοτεύκτοῖς has the authority of some good MSS., and the resolved syllable at the end of v. 208. does not demand any change here.

221. γενόμαν Hermann, Klotz, W. Dindorf, though all the good MSS. give ἐγενόμαν, except one, which has γενοίμαν. The glyconean verse admits of either; but γενόμαν gives a pure verse of the form called polyschematistic, answering to the ordinary one with the choriambus in the middle, (v. 209,) on which licence see Ion 209. Iph. T. 421. 1096.

223. The two best MSS. give ἑμᾶς, and so Porson (after Brunck) and Kirchhoff, who also prefers περιμένει, from three or four of the best, including Ven. a. And so perhaps the Schol., ἔτι δέ μοι τὰτα περιλιπᾶνεται ἀτελῇ, τὸ λού-

δεῦσαι παρθένιον χλιδὰν
 Φοιβείαισι λατρείαις. 225
 ἰὼ λάμπουσα πέτρα πυρὸς
 μεσῳδός.
 δικορύφων σέλας ὑπὲρ ἄκρων
 Βακχεῖαν Διονύσου,
 οἶνα θ' ἂ καθαμέριον
 230
 στάξεις τὸν πολύκαρπον
 οἰνάνθας ἰεῖσα βότρυν,
 ζάθεά τ' ἄντρα δράκοντος, οὐ-
 ρεῖαι τε σκοπιαὶ θεῶν,
 νιφόβολόν τ' ὄρος ἱρὸν, εἰ-
 λίσσων ἄθανάτας θεοῦ 235
 χορὸς γενοίμαν ἄφοβος
 παρὰ μεσόμφαλα γύαλα Φοί-

σασθαι ἐν τῇ Κασταλίᾳ. Commonly ἐπι-
 μένει κόμας ἐμὰς, in which case χλιδὰν is
 the accusative in apposition to the sen-
 tence. Schol. παρθένιον δὲ χλιδὴν αὐτὴν
 τὴν Κασταλίαν φησὶ, — ἢ τὰς κόμας, αἱ
 κάλλος καὶ τρυφή ἐστι τῶν παρθένων.
 Apollo himself, as Klotz reminds us from
 Horace, was poetically said 'to bathe his
 loosened locks in the pure dew of Cas-
 taly.'

226. λάμπειν, being properly active,
 (Ion 83. Iph. T. 1156. Hel. 1131,) governs
 σέλας, 'Thou rock that lightest up a
 gleam of fire above the two-peaked Bacchic
 heights (of Parnassus) sacred to Dionysus.'
 Here ἰὼ, for which the inferior copies only
 give ῶ, is a monosyllable, γο, as else-
 where. Cf. Ion 714, as emended by Dr.
 Badham, ἰὼ δειράδες Παρνασοῦ πέτρας.—
 δικορύφων Kirchhoff for δικόρυφον. It
 would be a very harsh hypallage to call
 the fire 'two-peaked,' when the epithet
 could as easily agree with ἄκρων. The
 Schol. explains it thus: only one peak
 really emitted a supernatural light, but
 on both fires were lighted for sacrifice;
 hence the people below thought the fire
 was δικόρυφον, on both peaks. In the
 next verse Βακχεῖαν has now been edited
 for Βακχεῖων of the two best MSS. or
 Βακχεῖων of the rest. The Aeolic form
 of the genitive plural feminine is very
 commonly corrupted, but is occasionally,
 as here, indicated by the preservation
 of the accent.—On the double peak of
 Parnassus, and its mysterious light, see
 Bacch. 307. Ion 1125.

229. οἶνη is the vine (*vitis*), οἰνάνθη
 properly the bud or flower (*gemma*)
 which appears only on the shoot (*palmes*)
 of the year's growth; though οἰνάνθη
 sometimes means *palmes*. In the temple
 of Bacchus on Parnassus a vine was shown,
 which was alleged to produce one cluster
 of ripe fruit every day, to supply the
 libation for the god; and so it was said
 καθαμέριον στάζειν, sc. οἶνον. It seems
 better to take the construction thus than
 to join καθαμέριον τὸν πολύκαρπον βότρυν,
 as a tertiary predicate.

232. ἄντρα δράκοντος. Schol. τοῦ Δέλ-
 φινος, ὃν ἀνείλεν ὁ Ἀπόλλων.—οὐρεῖαι
 σκοπιαὶ, Schol. ἐν Παρνασσῷ κατοπτεύσας
 ὁ Ἀπόλλων, τὸν Δέλφιν κατετόξενεν
 (i. e. the serpent called Πύθων. See Iph.
 T. 1245–53).

235. Who is meant by ἀθανάτας θεοῦ is
 uncertain. The Schol. says Artemis, whose
 worship was associated with that of her
 brother Apollo; Hermann thinks Παλλὰς
 Πρόνοια (or Προναία, Aesch. Eum. 21) is
 alluded to. Kirchhoff doubts if the words
 are not corrupt. Porson, adopting the
 easiest, if not the most probable way of
 getting over the difficulty, reads ἀθανάτων.
 The MS. Flor. 2 has ἀθανάτους. In Ion
 1093, Κύπριδος ἀθεμίτους ἀνοσίους, the
 common reading is ἀθεμίτας, but the
 metre shows that the true one is ἀθεμίτων.
 Here we might read εἰλίσσουσ' ἀθανάτους
 θεοῦ χορούς. For how can a single per-
 son be said χορὸς γενέσθαι?

236. ἄφοβος. This is said in reference
 to the present alarm.

βου Δίρκαν προλιπούσα.

νῦν δέ μοι πρὸ τειχέων

στρ. β'.

θούριος μολὼν Ἄρης

240

αἶμα δάϊον φλέγει

τᾷδ', ὃ μὴ τύχοι, πόλει·

κοινὰ γὰρ φίλων ἄχῃ·

κοινὰ δ', εἴ τι πείσεται

ἐπτάπυργος ἄδε γὰ,

245

Φοινίσσα χάρα. φεῦ φεῦ.

κοινὸν αἶμα, κοινὰ τέκεα

τᾷς κερασφόρου πέφυκεν Ἰοῦς·

ὦν μέτεστί μοι πόνων.

ἄμφι δὲ πτόλιν νέφος

ἀντ. β'. 250

ἄσπιδων πυκνὸν φλέγει

σχήμα φοινίου μάχης,

ἂν Ἄρης τάχ' εἴσεται,

παισὶν Οἰδίπου φέρων

πημονὰν Ἐρινύων.

255

Ἄργος ὦ Πελασγικόν,

δειμαίνω τὰν σὰν ἀλκὰν

καὶ τὸ θεόθεν· οὐ γὰρ ἄδικον

εἰς ἀγῶνα τόνδ' ἔνοπλος ὀρμᾷ,

239. The concluding part of the ode changes to trochaic dimeter brachycatalectic, v. 246 being spondaic, and v. 248 a trochaic dipodia + ithyphallic.

241. As the frequent occurrence of λάμπειν indicates the transitive sense of λάμπεω, so φλέγεσθαι, *incendi*, in Oed. Col. 1695, points to φλέγειν τι, as well as the epic φλέξει, 'to set in a blaze.' Instead of φόνον she uses αἶμα. The Schol. has πόλεμον ἀκμαῖον διαγείρει τῇδε τῇ πόλει, which would almost seem to be a gloss on some other reading. We might have expected δάϊον στρατενμ' ἄγει. Hermann suspects vv. 240 and 241 should be transposed, so that φλέγει would terminate the same verse in strophe and antistrophe.

248. Ἰοῦς. Both Cadmus and Agenor, the founders of Thebes and of Tyre, were descended from Belus, Epaphus, and Io, the Semitic and Indian cow-goddess.—

ὦν πόνων, of whose troubles I also bear a part.

250. πτόλιν, the correction of Heath for πόλιν, is said to be found in the best MS., Ven. a.

252. σχῆμα. The Scholiast, explaining it σημεῖον, must have read σῆμα, which gives a better sense.—On the formula τάχ' εἴσεται, implying a threat, 'the end of which fight he shall soon learn to his cost,' see Iph. A. 970. There is a variant οἴσεται, which originated in an ignorance of the idiom.

255. πημονὰν Ἐρινύων means, the fulfilment of Oedipus' curse, which is often called Ἐρινὺς in the *Seven against Thebes*, e. g. 720, πατρὸς εὐκταίαν Ἐρινύν.

259. After ὀρμᾷ the MSS. add παῖς. Good copies have ἔνοπλον for ἔνοπλος, and there is something to be said for Hermann's ingenious reading, εἰς ἀγῶνα τάνδ' ἔνοπλον ὀρμὰν παῖς μετέρχεται δό-

ὃς μετέρχεται δόμους.

260

ΠΟΛΥΝΕΙΚΗΣ.

τὰ μὲν πυλωρῶν κληῖθρά μ' εἰσεδέξατο

δι' εὐπετείας τειχέων ἔσω μολεῖν.

ὃ καὶ δέδοικα μή με δικτύων ἔσω

λαβόντες οὐκ ἐκφρῶσ' ἀναίμακτον χροά.

ὦν οὐνεκ' ὄμμα πανταχῇ διοιστέον,

265

κάκεισε καὶ τὸ δεῦρο, μή δόλος τις ᾗ.

ὥπλισμένος δὲ χεῖρα τῷδε φασγάνῳ

τὰ πίστ' ἐμαυτῷ τοῦ θράσους παρέξομαι.

ὡὴ τίς οὗτος ; ἡ κτύπον φοβούμεθα ;

ἅπαντα γὰρ τολμῶσι δεινὰ φαίνεται,

270

ὅταν δι' ἐχθρᾶς ποὺς ἀμείβηται χθονός.

πέποιθα μέντοι μητρὶ κοῦ πέποιθ' ἄμα,

μους, 'the contest is not unjust into which the youth (Polynices) is entering to recover his house by this armed expedition.' In this case *ὁρᾶν* is a cognate accusative, like *τόνδ' ἐπὶ ῥύπτει στόλον* Aesch. Suppl. 183, *τὴνδ' ἐπεμπίπτει βάσιν* Ajac. 42. As, however, two or three of the inferior MSS. give *ὁρᾶται*, it is not unlikely that *ὁρᾶ πᾶσι* is but a corruption of it. Klotz compares Orest. 1289, *τάχα τις Ἀργείων ἔνοπλος ὁρμήσας*.

261. Polynices, who had been invited by his mother to a conference with his brother within the city, appears on the stage. He is half suspicious of the facility with which he has been allowed to pass the gates, and with drawn sword in his hand he looks warily round lest some ambushade should surprise him. Reassured by seeing an altar of refuge close at hand, he sheaths his sword and addresses himself to the chorus, who forthwith summon Jocasta to the conference. Hermann (Praef. p. xiv) passes a severe judgment on this scene, which nevertheless, if we mistake not, must have produced a fine stage effect:—"Pene ridiculus est ille cum gladio suo, a quo quid auxilii est adversus cunctos Thebanos, si portis clausis deditus intercipiatur? Quam stultum autem, in aris deorum spem ponere salutis, ad quas si confugeret, nihilo minus in potestate esset Eteoclis!" On this principle it is evident that no poetical conception is safe from reprehension.

263. *ὃ καὶ δέδοικα*. See v. 155. 'In regard to which circumstance (the facility of admission) I do fear, lest having got me within the net they should not let me out unwounded in my body.'

264. *οὐκ ἐκφρῶσ'* has been restored by recent critics from the Scholiast, who distinctly states that the common reading, *οὐ μεθῶσ'*, was due to the actors, who objected to *ἐκφρῶσ'*, διὰ τὸ δυσέκφορον, through the difficulty of pronouncing it (viz. differently from *ἐκφέρωσ'*). To this passage Photius probably alludes; *οὐκ ἐκφρῶσιν οὐκ ἐξαφῶσι Σοφοκλῆς*. The circumstance, critically important as it is, escaped the notice of Porson. The scholium indeed is imperfectly given in Barnes' edition; but Porson too often omits to record the variants found in the scholia.

265. *διοιστέον, διαφέρειν δεῖ*.—For *τὸ δεῦρο* Klotz well compares Soph. Trach. 929, *κὰν ᾗ τὸ κείσε δεῦρὸ τ' ἐξορμάμεθα*.

269. *ὡὴ, κτλ.* He is seen to start, but suddenly recovers his self-possession. Compare Soph. Frag. Acris. 58, *βοᾷ τις ᾧ ἀκούει*; ἡ μάτην λάκω; ἅπαντα γάρ τοι τῷ φοβουμένῳ ψοφεῖ. One may reasonably feel surprise that Porson should adopt *καὶ τολμῶσι* on Valckenaer's conjecture. The sense is not, 'even to the brave,' but 'to persons engaged in a daring adventure.' Schol. *τολμηρὰ πράσσουσι*.

- ἥτις μ' ἔπεισε δεῦρ' ὑπόσπονδον μολεῖν.
 ἀλλ' ἐγγὺς ἀλκή· βώμιοι γὰρ ἐσχάrai
 πέλας πάρεισι κοῦκ ἔρημὰ δώματα. 275
- φέρ' ἐς σκοτεινὰς περιβολὰς μεθῶ ξίφος,
 καὶ τάσδ' ἔρωμαι, τίνες ἐφειστᾶσιν δόμοις.
 ξένοι γυναιῖκες, εἶπατ' ἐκ ποίας πάτρας
 Ἑλληνικοῖσι δώμασιν πελάζετε.
- ΧΟ. Φοίνισσα μὲν γῇ πατρίς ἡ θρέψασά με, 280
 Ἀγήνορος δὲ παῖδες ἐκ παίδων δορὸς
 Φοῖβω μ' ἔπεμψαν ἐνθάδ' ἀκροθίνιον.
 μέλλων δὲ πέμπειν μ' Οἰδίου κλεινὸς γόνος
 μαντεῖα σεμνὰ Λοξίου τ' ἐπ' ἐσχάρας,
 ἐν τῷδ' ἐπεστράτευσαν Ἀργεῖοι πόλιν. 285
 σὺ δ' ἀντάμειψαί μ', ὅστις ὦν ἐλήλυθας
 ἐπτάστομον πύργωμα Θηβαίας χθονός.
- ΠΟ. πατὴρ μὲν ἡμῖν Οἰδίου ὁ Λαῖον,
 ἔτικτε δ' Ἰοκάστη με, παῖς Μενοικέως·
 καλεῖ δὲ Πολυνείκη με Θηβαῖος λεώς. 290
- ΧΟ. ᾧ συγγένεια τῶν Ἀγήνορος τέκνων,
 ἐμῶν τυράννων, ᾧν ἀπεστάλην ὕπο,
 γουνυτεῖς ἔδρας προσπίτνω σ',
 ἀναξ, τὸν οἴκοθεν νόμον σέβουσα.

273. ἥτις. It would be a great mistake to regard this as the same as ἡ, the meaning being, 'I trust her, because she has persuaded me to come,' &c. Not, "quae mihi persuasit," as Portus' version has it, but *persuaserit*.

277. Flor. 2 has τὰς ἐφειστάσας δόμους (for ἐφειστάσας or ἐπιστάσας). But in the last verse the same MS. gives δώμασι προσπελάζετε.

281. δορὸς ἀκροθίνιον. Cf. v. 203. They were therefore sent, not as captives, but as an offering to Phoebus for some victory that had been gained.—The reply here, and at v. 291, is obviously that of the coryphaeus.

283. μέλλων, the *nominativus pendens*, for μέλλοντος, as the Scholiast says; or rather, because the speaker intended to say ἐν τῷδε κατέλαβε τοὺς Ἀργεῖους ἐπιστρατεύοντας. On the delay in reaching Delphi see v. 220. Eteocles, as the king,

had undertaken the duty of receiving and forwarding under an escort to Delphi these young maidens, sent as a γέρας from the mother city.

291. The choral address here following, and the monody of Jocasta, is called by Hermann "carmen corruptissimum," and he thinks v. 304 seqq. is the strophe to v. 310 seqq., in which he is followed by W. Dindorf, though not by Kirchhoff or Klotz. The metres for the most part are dochmiac intermixed with iambic, a very favourite combination with Euripides. But they are rather variously arranged by the editors. As they now stand, v. 293 is dochmius + cretic, the next antispastic, or catalectic senarius, the third iamb. dipod. + cretic + troch. dipod.

294. τὸν οἴκοθεν νόμον. Cf. Aesch. Suppl. 384, δεῖ τοί σε φεύγειν κατὰ νόμους τοὺς οἴκοθεν. Heracl. 141, νόμοισι τοῖς ἐκείθεν. Euripides conceived that

ἔβας, ἔβας ὦ χρόνῳ γὰν πατρώαν. 295
 ἰὼ ἰώ.

πότνια, μόλε πρόδρομος, ἀναπέτασον πύλας.
 κλύεις, ὦ τεκούσα τόνδε μᾶτερ ; 298

τί μέλλεις ὑπώροφα μέλαθρα περᾶν,
 θιγεῖν τ' ὠλέναις τέκνον ; 300

IO. Φοίνισσαν βοᾶν προῳδ.

κλύουσ', ὦ νεάνιδες, γηραιῷ
 ποδὶ τρομερὰν ἔλκω παιδὶ ποδὸς βάσιν.
 *ἰὼ ἰὼ τέκνον *τέκνον, 300

στρ.
 χρόνῳ σὸν ὄμμα μυρίαῖς ἐν ἀμέραις 305
 προσεῖδον ἀμφίβαλλε μα-

the custom of prostration in saluting a superior was universal throughout the east; see Orest. 1507.

295. Several of the good MSS. give ἔβας but once. Cf. v. 1019. Hermann, adding ἰὼ after πατρώαν (ῶ), makes this a dimeter dochmiac preceded by an iambus. It is better to place ἰὼ ἰὼ (ἰὼ Flor. 2) *extra metrum*, by which the next verse also becomes a dimeter dochmiac.—For πρόδρομος there is a variant πρόδρομος, on which there is the gloss ἐμπροσθεν τῶν δόμων.—ἀμπετασον Kirchhoff and others, with only one of the good MSS.

298. ἰὼ Hermann for ὦ, against the MSS. This verse is antispast + ithyphallic.

299. ὑπόροφα, the reading of the MSS., occurs also Herc. F. 147, and it gives a good dochmiac verse. Hermann edits ὑπόροφα, as in Orest. 147.—περᾶν, to come forth from the palace.

300. Hermann gives ὠλέναισι, W. Dindorf ὠλέναισι σαῖσιν, both on conjecture, the latter that of Seidler. It was an opinion of Elmsley's (see on Rhes. 674) that μέλλειν 'to delay' would not admit of an aorist infinitive, and he would here read θιγγάνειν. We might thus gain a cretic verse, (as also perhaps v. 309,) θιγγάνειν τ' ὠλέναισι τέκνον. The metre seems defective; a dochmiac should probably in some way or other be restored. Compare however v. 334.

301—3. There is great uncertainty as to the true reading here. The best MS. (Ven. a.) gives as in the text above, with the exception of παιδὶ, (this being supplied from two good MSS. which give γήραι τῷ παιδὶ for γηραιῷ ποδὶ,) and γηραιῷ for γηρεῷ, a reading resulting from the fre-

quent use of αἶ in γηραιὸς, δειλαῖος, &c. The verses are thus dochmiac; and we may be content with this, though ἔλκειν ποδὸς βάσιν γηραιῷ ποδὶ is undoubtedly a harsh tautology. Two or three of the best copies give the passage thus:—Φοίνισσαν, ὦ νεάνιδες, βοᾶν ἔσω | δόμων κλύουσα τῶνδε γηραιῷ ποδὶ τρομερὰν κτλ., while the Aldine has γήρᾳ τρομερὰν, which is adopted by Porson, Hermann, Klotz, and W. Dindorf, except that Hermann inserts ποδὶ, W. Dindorf παιδὶ, before ποδὸς. The omission of δόμων ἔσω in Ven. a. is remarkable. The words were probably inserted to make up a senarius, according to that very common custom of grammarians. Kirchhoff rightly follows the best MS., which is supported by the scholia as to the order of the first words; but he suspects ποδὸς to be an interpolation.

304. ἰὼ and τέκνον were doubled by Hermann on account of the antistrophic metre.

306. ἀμφίβαλλε ὠλέναις μαστὸν ματέρος, 'embrace thy mother's breast with (or by throwing round her) your arms,' may be compared with Hec. 432, κόμιζ', Ὀδυσσεῦ, μ' ἀμφιθεῖς κἀρα πέπλοις.

307. The sense is, ἀμφίβαλλε βοστρύχων χαίτας πλόκαμον, 'fling over me the dark locks of your curls;' a most singular periphrasis, and one which must be referred to such idioms as λέκτρων εὖναι, if the text be correct. Hermann gives χαίταισι, (Barnes having edited χαίταις,) but this is little better in itself, and indifferently suits the antistrophic verse, even presuming the ellipse of a monosyllabic imperative before ἐμάν. Kirchhoff gives δέραν ἄμην with his best MS., and sug-

στον ὠλέναισι ματέρος,
παρηίδων τ' ὄρεγμα βο-
στρύχων τε κυανόχρωτα χαί-
τας πλόκαμον, †σκιάζων δέραν ἑμάν.

ἰὼ ἰὼ, μόλις φανεῖς

ἀντ. 310

ἄελπτα κἀδόκητα ματρὸς ὠλέναις.

τί φῶ σε ; πῶς ἀπανταχοῦ
καὶ χερσὶ καὶ λόγοισι πολυ-
έλικτον ἄδονάν ἐκεί-

σε καὶ τὸ δεῦρο περιχορεύ-

315

ουσα τέρψιν παλαιᾶν λάβω χαρμονᾶν ;

ἰὼ τέκος,

ἔρμηον πατρῶν ἔλιπες δόμον

φυγὰς ἀποσταλεῖς ὁμαίμου λῶβα.

ἦ ποθινὸς φίλοις,

320

ἦ ποθινὸς †Θήβαις.

ὅθεν ἑμάν τε λευκόχροα κείρομαι

δακρυόεσσ' ἀνείσα πένθει κόμαν,

gests that we should transpose the words to ἑμάν δέραν, by which a dochmiac would be gained. We suspect however that this verse should be cretic, like the antistrophe, which seems to be uncorrupted; χαίτας πλόκον, συσκιάζων δέραν τὰν ἑμάν. For συσκιάζειν in this sense see on Iph. T. 1150.

312. ἀπανταχοῦ the present editor for ἄπαντα. Both sense and metre seem imperatively to require this slight change. For the syntax, as explained by Scholefield, περιχορεύουσα (σε) ἄπαντα, is very doubtful Greek; and Hermann's reading is too violent to be probable, though it is partly adopted by W. Dindorf; τί φῶ, τί φῶ σε; πῶς ἄπαντα χερσὶ καὶ κόραις λόγοις | τε πολυέλικτον ἄδονάν κτλ. Translate, 'how, dancing round in all directions, hither and thither with a delight in intricate movements, both by hands and by words (i. e. embraces and tender addresses), shall I take the delight of long-lost joys?' It is better to regard ἄδονάν as an irregular accusative after περιχορεύουσα, than, with Scholefield, to construe λάβω ἄδονάν, τέρψιν χαρμονᾶν. It may be observed, that τέρψιν or ἡδονὴν λαβεῖν is a not unfrequent tragic phrase; e. g. Hel. 635, ἡδονὰν ὡς λάβω, ὦ πόσις.

317. All the best copies give ἰὼ τέκος, and so Porson and Kirchhoff. Matthiae and the other editors have ἰὼ τέκος ἑμὲν τέκος from one Florence MS., by no means of very high authority.

318. ἔρμηον. Not that his father's house was empty, but that it was deprived of his share in it, as the Schol. remarks.

321. Θήβαις is doubtless a gloss on πόλει, by which a cretic verse is made, like 315. Hermann's reading has little probability, ἦ ποθινὸς φίλοις, ἦ ποθινὸς Θήβαις.

323. ἀνείσα πένθει is Hermann's admirable emendation for ἰείσα πενθήρη. One of the Scholiasts explains, κόμην ἐκεκράμην εἰς τὰ σὰ πένθη, another ἐπὶ τῷ σῷ πάθει, while some thought ἀπενθῇ κόμην meant πολυπενθῇ. Hence it is certain that they found δακρυόεσσαν εἰς σ' ἀπενθῇ, or εἰς σὰ πένθη, which only requires to be rightly divided into ἀνείσα πένθει. The τε is answered by δὲ in v. 327, as Scholefield perceived, rather than by δὲ in v. 326, because what she does is naturally coupled, and at the same time contrasted, with what the aged and blind Oedipus does. Porson thought the passage corrupt, not indeed on account of the metre, (of which little was known in his

ἄπεπλος φαρέων λευκῶν, *ὦ τέκνον, 325
 δυσόρφναια δ' ἀμφὶ τρύχη τάδε σκότι' ἀμείβομαι
 ὃ δ' ἐν δόμοισι πρέσβυς ὀμματοστερῆς
 ἀπήνας ὀμοπτέρου τᾶς ἀποζυγείσας δόμων
 πόθον ἀμφιδάκρυτον αἰεὶ κατέχων 330
 ἀνῆξε μὲν ξίφους
 ἐπ' αὐτόχειρά τε σφαγὰν
 ὑπὲρ τέρεμνά τ' ἀγχόνας
 στενάζων ἄρας τέκνοις,
 σὺν ἀλαλαῖσι δ' αἰὲν αἰαγμάτων 335
 σκότια κρύπτεται.
 σὲ δ', ὦ τέκνον, [καὶ] γάμοισι δὴ
 κλύω ζυγέντα παιδοποιὸν ἄδοναν
 ξένοισιν ἐν δόμοις ἔχειν,

time,) but on account of the sense. There is not the slightest difficulty in τε—δὲ, or in connecting λευκὸχροα κόμων. Jocasta is said first to undo, or let loose, her hair, and then to clip it in grief.

325. ὦ was added by W. Dindorf, and is also suggested by Hermann and Kirchhoff. Thus φαρέων is a dissyllable with the α short, which is not unfrequent in Euripides. Hermann however prefers to transpose the words, λευκῶν φαρέων ἄπεπλος, τέκνον, by which the α becomes long, as in Ἰδαία φάρη, Electr. 317. For the expression compare Eum. 332, παλλεύκων πέπλων δ' ἄμοιρος ἄκλῆρος ἐτύχθην.

326. The best MS. has ἀμφιτρύχη, and Hesychius ἀμφιτρύχῃ κατεργαγῶτα. Hence Hermann, Klotz, and Kirchhoff read ἀμφιτρύχῃ. The other good MSS. give ἀμφὶ τρύχη, which seems better, ἀμφὶ having the force of ἀμφιβαλλομένη. Euripides used τρύχος in Electr. 501, and perhaps often enough in other plays to excite the ridicule of Aristophanes, Ach. 418.

329. ἀπήνας ὀμοπτέρου πόθον, regret for the pair of brothers, his sons, who have been separated from his house, like mules unyoked from a car. Here ὀμόπτερος, a favourite tragic word, has the sense of συγγενής, with the notion of equality in stature and age.

330. The metre of this verse is the same as v. 163. It may be scanned either as anapaestic, or as dactylic with the double anacrusis.

333. ὑπὲρ τέρεμνά τ', i. e. καὶ ἐπ' ἀγχόνας ὑπὲρ τέρεμνα κρεμαστάς.—ἄρας τέκνοις, sc. ὡς ἡράσατο. The metre resembles v. 300. Hermann supplies ἄρας before τέκνοις, thus making a dimeter dochmiac, and comparing Aesch. Theb. 782, τέκνοις δ' ἄρας ἐφήκεν—ἄρας. There however τέκνοισιν δ' ἄρας seems the true reading.

335. ἀλαλή, like ὀλολυγμός, is properly a cry of joy, but here is used for a note of wailing, as the latter word is a cry of horror and distress in Soph. El. 750.

337. Hermann omits the καὶ, which may have been added to make up the formula καὶ δὴ κλύω, and written in the wrong place. It seems alike noxious to both metre and sense, which is this:—‘I hear then that you are united to the daughter of Adrastus, and have contracted a foreign alliance, a matter injurious to yourself and grievous to your parents.’ Most of the good MSS. give ἐπακτὰν or ἐπακτὴν, but Porson restored the usual form, ἐπακτὸν, which all the editors except Klotz rightly adopt. Schol. ἄτην γάμων αὐθαίρετον, but another scholium better explains it, βλάβην γάμων ἐπεισάκτων, τουτέστι ξένων, καὶ ἀπὸ ἀλλοτρίου γένους. We may trace, under this objection, the Athenian dislike of ξενία. Even the old Laius, she says, though now in Hades, will view with resentment a marriage derogatory to the family.

ξένον τε κῆδος ἀμφέπειν, 340
 ἄλαστα ματρὶ τᾷδε Λα-
 ῖῳ τε τῷ παλαιγενεῖ,
 γάμων ἐπακτὸν ἄταν.
 ἐγὼ δ' οὔτε σοι πυρὸς ἀνῆψα φῶς
 νόμιμον ἐν γάμοις, 345
 ὥς πρέπει ματέρι μακαρία·
 ἀνυμέναια †δ' Ἴσμηνὸς ἐκηδεύθη
 λουτροφόρου χλιδᾶς· ἀνὰ δὲ Θηβαίαν
 πόλιν ἐσιγάθη σᾶς ἔσοδοι νύμφας.
 ὅλοιτο τὰδ', εἴτε σίδαρος 350
 εἴτ' ἕρις εἴτε πατὴρ ὁ σὸς αἴτιος,
 εἴτε τὸ δαιμόνιον κατεκώμασε
 δώμασιν Οἰδιπόδα·
 πρὸς ἐμὲ γὰρ κακῶν ἔμολε τῶνδ' ἄχῃ.

344. πυρὸς φῶς. See Med. 1027, γαμηλίου εὐνὰς ἀγῆλαι λαμπάδας τ' ἀνασχεθεῖν. Iph. A. 732, τίς δ' ἀνασχῆσει φλόγα;

347. This passage is of doubtful integrity, though it is quoted as we now have it by Plutarch, De exil. p. 606. Not only is it very strange and harsh to talk of a river being affianced, but it is equally harsh to construe ἀνυμέναια χλιδᾶς, when the genitive has no direct resemblance to the compound adjective, as it has in all such phrases as ἄπεπλος φαρέων, *sup.* v. 325. The Schol. explains ἐπεγάμβρευσεν δὲ τῷ Ἀργεῖ ὁ Ἴσμηνός, μὴ μεταλαβὼν τῶν ὑμεναίων τῆς λουτροφόρου χλιδᾶς, ὅ ἐστι, μήτε ὑμεναίων ἀκούσας, μήτε λουτρὰ σοι ἐκπέμψας. Another has, ὁ Ἴσμηνός οὐ συνήσθη ἐπὶ τῇ πρὸς τὸν Ἀδραστὸν ἐπιγαμία, οὐ γὰρ ἐδέξατο τὰ παρ' αὐτοῦ λουτρὰ. Dr. Badham (Preface to Helena, p. 17) has proposed a very ingenious conjecture, ἀνυμέναί· ἀνίσμηνος ἐκηδεύθη | λουτροφόρου χλιδᾶς, where ἀνίσμηνος λουτρῶν would mean, 'without the marriage-bath from the Ismenus.' He well compares the forms ἀνῆφαιστος Orest. 621, ἀνελείθνια Ion 453. The sentence however will hardly stand without the connecting δέ. Perhaps, ἀνυμέναια δ' Ἴσμηνοῦ ἐκηδεύθη.

349. ἔσοδοι Kirchhoff, the best MS. giving εἰσοδοί, the next best εἰσοδον, and so also one other of the good copies. The

idiom is illustrated on Ion 1146, ἐνῆν δ' ὕφανται γράμμασιν τοιαῖδ' ὕφαί. Seidler had before given ἔσοδος on account of the dochmiac verse. Porson, to whom that metre was scarcely known, reads ἀνὰ δὲ Θηβαίαν πόλιν | ἐσιγάθη σᾶς εἰσοδος νύμφας, as in the Aldine. The restoration of the plural ἔσοδοι is a happy one. We can thus explain the scholium, ἐσιγάθη, ἐσιωπήθησαν· γράφεται καὶ ἐσιγάθησαν, ἀντὶ τοῦ οὐκ ἀνυμνήθησαν. This implies beyond a doubt that he found εἰσοδοί, and thought that the *schema Pindaricum* with the singular verb was a solecism, as Kirchhoff well observes.

350. ὅλοιτο τὰδ'. Porson and W. Dindorf retain this, the old punctuation, the sense being, ὁ τᾷδε δράσας, which is broken off by the construction taking a different turn. This is certainly better than to put the comma after ὅλοιτο, and make τὰδε depend both on αἴτιος and on κατεκώμασε, with Hermann and Klotz.

352. κατεκώμασε, revelled against (or in) the house of Oedipus. The metaphor is from the κῶμος of drunken youths, so finely and so aptly applied to the Erinyes in Agam. 1160. Schol. σφοδρῶς ἐπῆλθεν, τῶν κακῶν κώμων τὰ ἄχῃ εἰς ἐμὲ ἔσκηψαν, where the latter clause is evidently a gloss on v. 354. One might have expected δάματος, governed by the κατὰ in composition.

- ΧΟ. δεινὸν γυναιξὶν αἱ δι' ὠδίνων γοναί,
καὶ φιλότεκνόν πως πᾶν γυναικείον γένος. 355
- ΠΟ. μήτερ, φρονῶν εὖ κοῦ φρονῶν ἀφικόμην
ἐχθροὺς ἐς ἄνδρας· ἀλλ' ἀναγκαίως ἔχει
πατρίδος ἐρᾶν ἅπαντας· ὃς δ' ἄλλως λέγει
λόγοισι χαίρει, τὸν δὲ νοῦν ἐκείσ' ἔχει. 360
- οὕτω δὲ τάρβους ἐς φόβον τ' ἀφικόμην
μή τις δόλος με πρὸς κασιγνήτου κτάνη,
ὥστε ξιφήρη χεῖρ' ἔχων δι' ἄστεως
κυκλῶν πρόσωπον ἦλθον. ἐν δέ μ' ὠφελεῖ,
σπονδαί τε καὶ σὴ πίστις, ἣ μ' εἰσήγαγε 365
- τείχη πατρῶα· πολύδακρυς δ' ἀφικόμην,
χρόνιος ἰδὼν μέλαθρα καὶ βωμοὺς θεῶν
γυμνάσιά θ', οἷσιν ἐνετράφην, Δίρκης θ' ὕδωρ·
ὧν οὐ δικαίως ἀπελαθεῖς ξένην πόλιν
ναίω, δι' ὅσσω νᾶμ' ἔχων δακρυρροοῦν. 370
- ἀλλ' ἐκ γὰρ ἄλγους ἄλγος αὖ σέ δέρκομαι
[κᾶρα ξύρηκες καὶ πέπλους μελαγχίμους]
ἔχουσιν, οἷμοι τῶν ἐμῶν ἐγὼ κακῶν.
ὥς δεινὸν ἔχθρα, μήτερ, οἰκείων φίλων

357—60. These four verses are quoted by Stobaeus, Fl. xxxix. 22. On the favourite oxymoron of Euripides, *φρονῶν εὖ κοῦ φρονῶν*, see Electr. 1230. Hec. 566. Iph. T. 512.—Polynices, on coming before his mother, apologizes first for having arms in his hands even in her presence, secondly, for the ill-omened meeting with tears (see on Ion 404, *ἀφίκου δ' ἐς μέριμναν*, and Orest. 384), and thirdly, for appearing as an enemy in his native city. Seeing his mother dressed in mourning, he feels a pang of remorse, and begins to think of his aged father and his sisters.

360. *ἐκείσε*, in some other direction.

361. *οὕτω τάρβους*. So the MSS. Porson proposed *οὕτω δ' ἐτάρβουν*, Hermann edits *οὕτω δ' ἐτάρβησ'*, W. Dindorf *οὕτω δὲ τάρβος*, as Grotius had corrected. We believe the Schol. rightly explains *εἰς τοσοῦτον τοῦ τάρβους*. Compare *πῶς ἄγῶνος ἤκομεν*: Electr. 751. Hel. 313, *πῶς εὐμενείας ἔχεις*; and the similar phrase *ὅπως ποδῶν*, Aesch. Suppl. 816.

365. *εἰσήγαγε* Porson, a good reading

in itself, (though *ἦτις* would thus be more correct: cf. v. 273,) but supported only by one MS. (Flor. A.)

370. *νᾶμ'* Musgrave for *ὄμμ'*, and so Porson and W. Dindorf. This correction derives considerable support from the reading of Flor. 2, *αἰμ' ἔχων*. Cf. Herc. F. 625, *καὶ νάματ' ὅσσων μηκέτ' ἐξανίετε*. Eustathius however (p. 432) quotes the common reading, observing that the difference between *ὄμματα* and *ὄσσοι* is not clear. Dr. Badham, on Iph. T. 372, thinks *δι' ὅσσων* corrupt. Qu. *ναίω μετοικῶν*?

372. This verse is considered by Kirchhoff to be spurious, adapted from Alcest. 427, *κουρᾷ ξυρήκει καὶ μελαμπέπλω στολῇ*. By omitting it, *ἄλγος* depends directly on *ἔχουσιν*. Otherwise, it would be the accusative in apposition to the sentence, *ὃ ἐμοὶ ἄλγος ἐξ ἄλγους ἐστί*.

373. Klotz defends *οἷμοι* — *ἐγὼ*, for which Porson conjectured *τλήμων*, by Soph. Trach. 971, *οἷμοι ἐγὼ σοῦ, πάτερ, ὦ μέλεος*.

- καὶ δυσλύτους ἔχουσα τὰς διαλλαγάς. 375
 τί γὰρ πατήρ μοι πρέσβυς ἐν δόμοισι δρᾶ
 σκότον δεδορκώς ; τί δὲ κασίγνηται δύο ;
 ἡ που στένουσι τλήμονας φυγὰς ἐμάς.
- ΙΟ. κακῶς θεῶν τις Οἰδίπου φθείρει γένος. 380
 οὐτῶ γὰρ ἤρξατ', ἄνομα μὲν τεκεῖν ἐμέ,
 κακῶς δὲ γῆμαι πατέρα σὸν φῦναί τε σέ.
 ἀτὰρ τί ταῦτα ; δεῖ φέρειν τὰ τῶν θεῶν.
 ὅπως δ' ἔρωμαι, μή τι σὴν δάκω φρένα,
 δέδοιχ', ἃ χρῆζω. διὰ πόθου δ' ἐλήλυθα.
- ΠΟ. ἀλλ' ἐξερῶτα, μηδὲν ἐνδεὲς λίπης. 385
 ἃ γὰρ σὺ βούλει, ταῦτ' ἐμοὶ, μήτερ, φίλα.
- ΙΟ. καὶ δὴ σ' ἐρωτῶ πρῶτον ὦν χρῆζω τυχεῖν.
 τί τὸ στέρεσθαι πατρίδος ; ἡ κακὸν μέγα ;
- ΠΟ. μέγιστον· ἔργῳ δ' ἐστὶ μείζον ἢ λόγῳ.
- ΙΟ. τίς ὁ τρόπος αὐτοῦ ; τί φυγᾶσιν τὸ δυσχερές ; 390
- ΠΟ. ἐν μὲν μέγιστον, οὐκ ἔχει παρρησίαν.
- ΙΟ. δούλου τόδ' εἶπας, μὴ λέγειν ἃ τις φρονεῖ.
- ΠΟ. τὰς τῶν κρατούντων ἀμαθίας φέρειν χρεών.
- ΙΟ. καὶ τοῦτο λυπρὸν, συνασσοφεῖν τοῖς μὴ σοφοῖς.

375. Schol. ὁ στίχος οὗτος ἐν τισὶν οὐ φέρεται.

378. *τλήμονες* MSS. *τλήμονας* Porson and W. Dindorf, after Brunck; and this is supported by Hipp. 1177, ἐκ σοῦ *τλήμονας* *φυγὰς* ἔχων. Electr. 233, and Bacch. 1350, αἰᾶ, δέδοκται, πρέσβυ, *τλήμονες* *φυγαί*. Hermann reads *τλήμονος*, with two or three inferior MSS. One of the best has *τλήμονες* *φυγὰς* *ἐμάς*, which is a good reading.

381. *φῦναι*. Hermann conjectures *φῦσαι*.

383. For the syntax *δέδοικα ὅπως ἔρωμαι* compare Hipp. 518, *δέδοιχ' ὅπως μοι μὴ λίαν φανῆς σοφῆ*. There is a curious confusion in the words here; she should have said, *δέδοικα μὴ δάκω σὴν φρένα ἐρωτῶσα ἃ χρῆζω*. "Haec dicit Jocasta, quia hoc colloquio non consolatura est filium, sed eo deductura, ut fateatur malum esse patria carere. Quare non refutat, quae ille dicit, sed confirmat." Hermann.

386. *ταῦτ'* Kirchhoff after Nauck for *ταῦτ'*.

388-91. Stobaeus has these four verses, Fl. xxxix. 17, and, with the addition of the next two, Plutarch, De exil. p. 605.

390. *τίς δ'* Stobaeus, and *δυστυχῆς* Plutarch.

391. *ἔχειν* Porson, with Plutarch. But this should be *τὸ μὴ ἔχειν*.

393. One might suggest either *τ'* or *δ'* after *κρατούντων*, because this verse does not seem to explain the foregoing, but rather to mention another and a different evil of exile, the having to bear in silence the follies of rulers; and this is confirmed by *καὶ τοῦτο* in the next verse, 'this also.' However, Plutarch, who gives *τῶν κρατούντων ἀμαθίαν*, agrees with all the MSS. in omitting the copula; and it is obvious that one privilege of *παρρησία* is to declaim against the follies of those in power. The Schol. records a variant *πολιτῶν* for *κρατούντων*.

394. *συνασσοφεῖν*. One of those words which Euripides allowed himself to employ against the strict analogies of the language. See on Ion 877. If this dia-

- ΠΟ. ἀλλ' ἐς τὸ κέρδος παρὰ φύσιν δουλευτέον. 395
 ΙΟ. αἱ δ' ἐλπίδες βόσκουσι φυγάδας, ὡς λόγος.
 ΠΟ. καλοῖς βλέπουσαί γ' ὄμμασιν, μέλλουσι δέ.
 ΙΟ. οὐδ' ὁ χρόνος αὐτὰς διεσάφησ' οὔσας κενάς ;
 ΠΟ. ἔχουσιν Ἀφροδίτην τιν' ἡδεῖαν κακῶν.
 ΙΟ. πόθεν δ' ἐβόσκου, πρὶν γάμοις εὐρεῖν βίον ; 400
 ΠΟ. ποτὲ μὲν ἐπ' ἡμαρ εἶχον, εἴτ' οὐκ εἶχον ἄν.
 ΙΟ. φίλοι δὲ πατρὸς καὶ ξένοι σ' οὐκ ὠφέλουν ;
 ΠΟ. εὖ πρᾶσσε· τὰ φίλων δ' οὐδὲν, ἦν τις δυστυχήῃ.
 ΙΟ. οὐδ' ἡγένειά σ' ἦρεν εἰς ὕψος μέγα ;
 ΠΟ. κακὸν τὸ μὴ 'χειν· τὸ γένος οὐκ ἔβοσκέ με. 405
 ΙΟ. ἡ πατρίς, ὡς ἔοικε, φίλτατον βροτοῖς.
 ΠΟ. οὐδ' ὀνομάσαι δύναί' ἂν ὡς ἐστὶν φίλον.
 ΙΟ. πῶς δ' ἦλθες Ἀργος ; τίν' ἐπίνοιαν ἔσχεθες ;

logue refers (see the introductory note) to the return of Alcibiades to Athens after his exile, there is the same allusion here to the *κακοῦργοι προστάται* of the state, as in *Orest.* 770.

395. ἐς τὸ κέρδος, with a view to one's own interest. An expediency-doctrine, no doubt, but yet one on which men are generally found to act. The Schol. well remarks on this, οὐκ ἀξιοχρεως ἥρωος ὁ λόγος. See preface to vol. i. p. xliii.

396. βόσκουσι. Aesch. Ag. 1646, οἷδ' ἐγὼ φεύγοντας ἄνδρας ἐλπίδας σιτουμένους. Bacch. 617, ἐλπίσιν δ' ἐβόσκετο.

397. Kirchhoff, in restoring βλέπουσαι for βλέπουσι from the scholia, does not seem to have noticed that Hermann had independently suggested the same. The Schol. has καλὰ πρὸ ὀφθαλμῶν τιθέμεναι, βραδύνουσι δέ. If βλέπουσι had been the dative plural, we should have expected καλῶς.

399. Ἀφροδίτην, for πόθον. Iph. A. 1264, μέμνηε δ' Ἀφροδίτη τις Ἑλλήνων στρατῷ. The meaning is, 'It (hope) brings a certain charm to misfortunes.' Aldus has θεὸν for κακῶν.

401. ποτὲ μὲν. On the enclitic word beginning a sentence see *Orest.* 44. It is not necessary to assume the final ἂν with the first εἶχον. 'Sometimes I had subsistence for the day ; and then it may be that I had it not.' The Schol. on v. 71 objects that this statement is inconsistent with what is there said of the two brothers entering into an agreement to rule

by turns ; for, says he, if this had been the case, the elder brother would have provided for the other during his year of exile. But, in fact, he failed to fulfil his promise.

403. εὖ πρᾶσσε. The sense is, ἐὰν εὖ πράσσης, ὠφελήσουσί σε φίλοι κτλ. See Donaldson, Gr. Gr. § 520. For the sentiment compare Herc. F. 559, φίλοι γὰρ εἰσιν ἀνδρὶ δυστυχεῖ τίνες ; Plutarch quotes this passage (v. 402—5) De exilio, p. 606.

406—7. Quoted by Stobaeus, Flor. xxxix. 3, who gives δύναμι' ἂν with the MSS. of Euripides. The correction was made by Markland.

408. As one of the good MSS. gives ἔχων, Hermann here ventures on the bold and improbable alteration, τίνα ποτ' ἐπινοῖαν ἔχων ; (where the final *αν* is properly short, though in *ἀνοῖα* it is once or twice made long.)—After this verse, on the suggestion of Jacobs, which however is rejected by Hermann and Klotz, Kirchhoff transposes the distich which formerly followed after καὶ σοὶ τί θηρῶν κτλ. Retaining the old order, the argument proceeds thus ; 'How and why came you to Argos ?'—'Because an oracle had been given to Adrastus.'—'What oracle ?'—'To marry his daughters to a boar and a lion.'—'How could *you* be called either a boar or a lion ?'—'I know not : the god called me to the fortune.'—'How was the marriage brought about ?'—'It was night, and I came to Adrastus' house.' It is evident

- ΠΟ. οὐκ οἶδ'· ὁ δαίμων μ' ἐκάλεσεν πρὸς τὴν τύχην. 413
 ΙΟ. σοφὸς γὰρ ὁ θεός· τίνι τρόπῳ δ' ἔσχες λέχος; 414
 ΠΟ. ἔχρησ' Ἀδράστῳ Λοξίας χρησμόν τινα.
 ΙΟ. ποῖον; τί τοῦτ' ἔλεξας; οὐκ ἔχω μαθεῖν. 410
 ΠΟ. κάπρῳ λέοντί θ' ἀρμόσαι παίδων γάμους.
 ΙΟ. καὶ σοὶ τί θηρῶν ὀνόματος μετῆν, τέκνον;
 ΠΟ. νύξ ἦν, Ἀδράστου δ' ἦλθον ἐς παραστάδας. 415
 ΙΟ. κοίτας ματεύων, ἧ φυγὰς πλανώμενος;
 ΠΟ. ἦν ταῦτα· κᾶτά γ' ἦλθεν ἄλλος αὖ φυγὰς.
 ΙΟ. τίς οὗτος; ὡς ἄρ' ἄθλιος κάκεῖνος ἦν.
 ΠΟ. Τυδεὺς, ὃν Οἰνέως φασὶν ἐκφῦναι πατρός.
 ΙΟ. τί θηρσί δ' ὑμᾶς δῆτ' Ἀδραστος ἦκασεν; 420
 ΠΟ. στρωμνῆς ἐς ἀλκὴν οὐνεκ' ἦλθομεν πέρι.

that this is defensible; but on the other hand, the logical sequence is greatly improved by the transposition. 'How came you to Argos?'—'The god brought me thither, to the fortune which awaited me.'—'How did it happen?'—'Adrastus had an oracle.'—'To what effect?'—'To marry his daughters,' &c. The defect in the old arrangement consists mainly in this; that Polyuices is made to reply to Jocasta's question, 'What had you in common with a lion' &c., 'I do not know.' But he *did* know, for he proceeds to show that he fell to fighting with Tydeus about his bed. Besides, an oracle given to Adrastus would hardly be the *direct* cause of Polynices coming to Argos.

410. Porson edits ποῖον τι τοῦτ' ἔλεξας; against the copies.

415. παραστάδας, the front of the house, *vestibulum*; properly, the pilasters flanking the entrance. See Androm. 1121. For the story of Polynices' and Tydeus' arrival, as told by Adrastus himself, see Suppl. 135 seqq.

416. Hermann and Klotz rightly give ἦ with the best MSS. Porson and the other editors read ᾗ with Aldus. It is doubtful indeed if this could mean what it professes to do, ὡς φυγὰς, *utpote exul*. If the poet had meant this, he certainly would have preferred ὡς. The alteration was evidently made on account of the reply ἦν ταῦτα, which does not seem explicit when two alternatives have been presented. He means, however, 'The latter was the case.' This is clear from the

mention of ἄλλος φυγὰς next below. A man might come to a stranger's house because he was benighted on his journey; or he might come to claim both protection and hospitality under the sacred name of *ικέτης*. Here therefore ταῦτα is like the Latin *haec*. Elsewhere ταῦτα is opposed to ἐκεῖνα, as *illa* with *haec*; see Aesch. Agam. 1301.

417. κᾶτά γ'. So the best MSS. Others have κᾶτα δ'. The true reading is probably κᾶτ' ἐπῆλθεν.

418. ἄθλιος. "Satis mira est haec Jocastae miseratio nominis ignoti." Hermann. We may perhaps admit that the remark was made rather to complete the verse than from any especial propriety. Jocasta however was full of the subject on which she had just been informed, the wretchedness of an exile's lot. Elmsley remarked on ὡς ἄρα as an unusual formula of exclamation; but Klotz rightly observes, that ὡς is for ἐπεὶ, and the ἄρα belongs to the ἦν, in the sense explained on Iph. T. 351.

420. θηρσί δ' Kirchhoff and Hermann with the best MSS. The common reading is θηρσί. Schol. κατὰ τί δὲ ὑμᾶς ὁ Ἀδραστος ὁμοίωσε τοῖς θηρσί;

421. στρωμνῆς ἐς ἀλκὴν. Schol. διότι ἦλθομεν εἰς μάχην ἕνεκα στρωμνῆς. Other accounts made the resemblance to consist in the devices on their respective shields, or because they contended for a lion's and a boar's skin to lie upon, or lastly, which is the most natural, because the one had a lion's skin over his shoulders, the other a boar's.

- ΙΟ. ἐνταῦθα Ταλαοῦ παῖς ξυνήκε θέσφατα ;
 ΠΟ. κᾶδωκεν ἡμῖν δύο δυοῖν νεάνιδας.
 ΙΟ. ἄρ' εὐτυχεῖς οὖν σοῖς γάμοις, ἢ δυστυχεῖς ;
 ΠΟ. οὐ μεμπτὸς ἡμῖν ὁ γάμος ἐς τόδ' ἡμέρας. 425
 ΙΟ. πῶς δ' ἐξέπεισας δεῦρό σοι σπέσθαι στρατόν ;
 ΠΟ. διισοῖς Ἄδραστος ὤμοσεν γαμβροῖς τόδε,
 Τυδεῖ τε κᾶμοί· σύγγαμος γάρ ἐστ' ἐμός·
 ἄμφω κατάξειν ἐς πάτραν, πρόσθεν δ' ἐμέ.
 πολλοὶ δὲ Δαναῶν καὶ Μυκηναίων ἄκροι 430
 πάρεισι λυπρὰν χάριν, ἀναγκαίαν δ', ἐμοὶ
 διδόντες· ἐπὶ γὰρ τὴν ἐμὴν στρατεύομαι
 πόλιν. θεοὺς δ' ἐπώμοσ' ὡς ἀκουσίως
 τοῖς φιλτάτοις τοκεῦσιν ἡράμην δόρυ.
 ἄλλ' ἐς σὲ τείνει τῶνδε διάλυσις κακῶν, 435
 μῆτερ, διαλλάξασαν ὁμογενεῖς φίλους
 παῦσαι πόνων με καὶ σὲ καὶ πᾶσαν πόλιν.
 πάλαι μὲν οὖν ὑμνηθὲν, ἀλλ' ὁμως ἐρῶ·
 τὰ χρήματ' ἀνθρώποισι τιμιώτατα,
 δύναμίν τε πλείστην τῶν ἐν ἀνθρώποις ἔχει. 440
 ἄγῳ μεθήκω δεῦρο μυρίαν ἄγων
 λόγχην· πένης γὰρ οὐδὲν εὐγενὴς ἀνήρ.
 ΧΟ. καὶ μὴν Ἑτεοκλῆς ἐς διαλλαγὰς ὅδε
 χωρεῖ· σὸν ἔργον, μῆτερ Ἰοκάστη, λέγειν
 τοιούσδε μύθους οἷς διαλλάξεις τέκνα. 445

422. ἐνταῦθα, thereupon, viz. on the contest taking place.

423. κᾶδωκέ γ' Kirchhoff, on his own conjecture.

427. τᾶδε W. Dindorf and Hermann, against the best MSS. The next verse is omitted by Porson, after Jortin, as "inaptus et spurius." Most of the subsequent critics retain it, as at least possibly genuine, though it is certainly unnecessary, and σύγγαμος ἐμός (ἐμοί Hermann) is an unusual phrase for 'a brother-in-law.' Compare however δμόγαμος in v. 136.

429. πρόσθεν δ' ἐμέ. As Polynices had arrived first (v. 417), he had married the elder daughter, and hence his was a prior

claim.

430—2. Quoted by Plutarch, De exil. p. 606.

437. σέ. For σεαυτήν. See on Androm. 256. There is a similar verse in Aesch. Theb. 243, αὐτὴ σὺ δουλοῖς καὶ σὲ καὶ πᾶσαν πόλιν (al. καὶ με καὶ σὲ καὶ πόλιν).

438—40. Quoted by Stobaeus, Fl. xci. 3, and Kirchhoff adds that the two latter are given also by Strabo, p. 415, and Plutarch, p. 497, the last-named author having the variant ἀνθρώποισιν εὐρίσκει φίλους.

442. The evils of πενία combined with εὐγένεια are commented on in Electr. 375.

ΕΤΕΟΚΛΗΣ.

μη̃τερ, πάρειμι· τὴν χάριν δὲ σοὶ διδοὺς
 ῥήθον. τί χρὴ δρᾶν; ἀρχέτω δέ τις λόγου·
 ὥς ἀμφὶ τείχη καὶ ξυνωρίδας λόχων
 τάσσω·ν ἐπέσχον ἑπόλιν, ὅπως κλύοιμί σου
 κοινὰς βραβείας, αἷς ὑπόσπονδον μολεῖν 450
 τόνδ' εἰσεδέξω τειχέων πείσασά με.

- ΙΟ. ἐπίσχε· οὗτοι τὸ ταχὺ τὴν δίκην ἔχει
 βραδεῖς δὲ μῦθοι πλείστον ἀνύουσιν σοφόν.
 σχάσον δὲ δεινὸν ὄμμα καὶ θυμοῦ πνοάς·
 οὐ γὰρ τὸ λαιμότητον εἰσορᾶς κᾶρα 455
 Γοργόνος, ἀδελφὸν δ' εἰσορᾶς ἤκοντα σόν.
 σύ τ' αὖ πρόσωπον πρὸς κασίγνητον στρέφε,
 Πολύνεικες· ἐς γὰρ ταῦτόν ὄμμασι βλέπων
 λέξεις τ' ἄμεινον τοῦδέ τ' ἐνδέξει λόγους.
 παραινέσαι δὲ σφῶν τι βούλομαι σοφόν· 460
 ὅταν φίλος τις ἀνδρὶ θυμωθεὶς φίλῳ
 εἰς ἐν συνελθὼν ὄμματ' ὄμμασιν διδῶ,

446. τὴν χάριν. 'Though it is to you (and not to my brother) that I am granting the favour.' The Schol. here observes, κάλλιστα πεποῖηται τῷ τραγικῷ τὸ πρόσωπον οἷον δεῖ εἶναι ἀδικον ἄνδρα. γινώσκων γὰρ ὥς οὐδὲν δίκαιον ἔχει λέγειν, ἐπείγει τὴν κρίσιν, τὸν ἐκ τῆς δικαιολογίας κατὰ λεπτὸν γινόμενον ἔλεγον ἐκφεύγων.

447. W. Dindorf and Klotz give ἀρχέτω δὴ τις, which is much less harmonious, and has only one of the good MSS. in its favour.

449. πόλιν. This is perhaps corrupt. It is omitted by Flor. 2, and Dr. Badham's conjecture (in Praef. ad Hel. p. 17), μόλις, is ingenious and probable, though his interpretation is a little far-fetched; ἐπέσχον καὶ τάσσω, 'I reluctantly desisted even from marshalling the companies round the walls.' Hermann reads ξυνωρίδας πυλῶν, *valvas portarum*. Klotz construes ἀμφὶ τείχη καὶ πόλιν, which cannot be maintained. Kirchhoff proposes κείς ξυνωρίδας, in which case πόλιν would mean πολίτας. The Schol. tells

us that the καὶ is redundant, and that ξυνωρίδας means the chariots. The verse, as it stands, can hardly bear any meaning. By ξυνωρίδες λόχων he may mean that the army was arranged in companies of two λόχοι each.

453. ἀνύουσιν. So the good MSS. Others give ἀνύουσι, Porson ἀνύουσιν, from the statement of some of the late Atticists, who remarked that the compound was καθανύσαι. We find however also κατήνυσαν.

454. Photius, σχάσον, κατάπαυσον, μετάβαλε.

456. Porson gives Γοργούς, on Valckenaer's needless conjecture.

462. Kirchhoff gives συνελθόντ' from his best MS. (altered however to -ων by a later hand) and two others. It is not improbable that the nominative was given by some one who supposed συνελθόντι, not — τα, i. e. ὄμματα, was meant. Hermann contends that the dative really is meant by that reading, while Porson says συνελθόντε may be defended as the "nominativus pendens" for the genitive.

ἐφ' οἷσιν ἦκει, ταῦτα χρή μόνον σκόπεῖν,
 κακῶν δὲ τῶν πρὶν μηδενὸς μνείαν ἔχειν.
 λόγος μὲν οὖν σὸς πρόσθε, Πολύνεικες τέκνον· 465
 σὺ γὰρ στράτευμα Δαναϊδῶν ἦκεις ἄγων
 ἄδικα πεπονθῶς, ὥς σὺ φῆς· κριτὴς δέ τις
 θεῶν γένοιτο καὶ διαλλακτὴς κακῶν.

ΠΟ. ἀπλοῦς ὁ μῦθος τῆς ἀληθείας ἔφν,
 κοῦ ποικίλων δεῖ τᾶνδιχ' ἐρμηνευμάτων· 470
 ἔχει γὰρ αὐτὰ καιρόν· ὁ δ' ἄδικος λόγος
 νοσῶν ἐν αὐτῷ φαρμάκων δεῖται σοφῶν.
 ἐγὼ δὲ πατρὸς δωμάτων προὔσκεψάμην
 τοῦμόν τε καὶ τοῦδ', ἐκφυγεῖν χρήζων ἄρα,ς,
 ἅς Οἰδίπους ἐφθέγξατ' εἰς ἡμᾶς ποτὲ, 475
 [ἐξῆλθον ἔξω τῆσδ' ἐκὼν αὐτὸς χθονός,]

465. πρόσθε. It was the part of the accuser to speak first, as the Schol. observes, adding that ὥς σὺ φῆς is said to lay the odium of the ἔγκλημα ἀδικίας on Polynices himself.

469. The cause is now pleaded between the two brothers, after the custom of Euripides, Jocasta summing up the arguments as judge. It is a very remarkable fact, that each of the pleaders speaks in *twenty-seven* verses, while Jocasta has *double* that number, precisely as in Herc. F. 1255 seqq.—Polynices, feeling that justice is on his side, begins by excusing himself, on that ground, from making a long and laboured oration. It is an unjust cause, he says, that requires cunning eloquence. He, in voluntarily resigning the throne, did so with a view to family interests, because thus he hoped to escape from the effects of Oedipus' curse, if he should have entered into an agreement with his brother to reign in turn for a year each. Eteocles however had violated all his solemn pledges to the gods, and still maintains possession of the throne. Even now, if his brother will cede to him his right, the hostile army shall be withdrawn, and he will again resign his place to his brother after the year of office. But if justice is refused, he will occupy the city by force. He calls the gods to witness now, that, having himself acted uprightly in all respects, he is most impiously excluded from his own undoubted prerogatives.

469—72. Quoted by Stobaeus, Flor. xi. 12. On ἐρμηνεύειν, 'to express intelligibly,' see Herc. F. 1137. Here it means, 'crafty and subtle expositions.' Andr. 46, ἐρμηνεῖν Νηρῆδος γάμων, 'a reminiscence,' or that which presents clearly to the mind the marriage of Thetis with Peleus.

471. ἔχει γὰρ αὐτά. 'For it (justice) has in itself a propriety' or opportuneness, which requires no figures of speech to recommend it.

473. δωμάτων. The genitive depending on the sense of ἐπιμελείσθαι, προκῆδεσθαι. Hermann, comparing Andr. 257, πῦρ σοι προσοίσω, κοῦ τὸ σὸν προσκέψομαι, construes πατρὸς δωμάτων τοῦμόν καὶ τοῦδε. But this seems intolerable; τοῦμόν is for τοῦμόν μέρος, 'on my own part.' See on Herc. F. 170.

476. None of the critics have perceived that this verse is spurious, although all have felt the difficulty that it involves. At present, this speech of Polynices has *twenty-eight* verses, being one more than the corresponding speech of his brother. This line was inserted, because δὸς in v. 477 seemed to refer to Οἰδίπους, and not to ἐγὼ, which it obviously does. The narrative thus proceeds naturally; 'Now for myself, I had consideration for my father's family, namely, a desire to avoid the curse uttered by Oedipus, in giving up to my brother here to be king of the country for a year.' Kirchhoff and Scholefield

δους τῷδ' ἀνάσσειν πατρίδος ἐνιαυτοῦ κύκλον,
 ὥστ' αὐτὸς ἄρχειν αὐθις ἀνὰ μέρος λαβὼν,
 καὶ μὴ δι' ἔχθρας τῷδε καὶ φόνου μολῶν
 κακόν τι δρᾶσαι καὶ παθεῖν, ἃ γίγνεται. 480
 ὁ δ' αἰνέσας ταῦθ' ὀρκίους τε δους θεοὺς
 ἔδρασεν οὐδὲν ὧν ὑπέσχετ', ἀλλ' ἔχει
 τυραννίδ' αὐτὸς καὶ δόμων ἐμῶν μέρος.
 καὶ νῦν ἔτοιμός εἰμι τὰμαντοῦ λαβὼν
 στρατὸν μὲν ἔξω τῆσδ' ἀποστεῖλαι χθονός, 485
 οἰκεῖν δὲ τὸν ἐμὸν οἶκον ἀνὰ μέρος λαβὼν,
 καὶ τῷδ' ἀφείναι τὸν ἴσον αὐθις *αὖ χρόνον,
 καὶ μήτε πορθεῖν πατρίδα μήτε †προσφέρειν
 πύργοισι πηκτῶν κλιμάκων προσαμβάσεις,
 ἃ μὴ κυρήσας τῆς δίκης πειράσομαι 490
 δρᾶν. μάρτυρας δὲ τῶνδε δαίμονας καλῶ,

put a fuller stop after *προῦσκεψάμην*, Matthiae and Klotz after *καὶ τοῦδ'*, Hermann after *ποτέ*. All these are expedients to soften the harshness of *προῦσκεψάμην* — *ἐξῆλθον* without a copula. This accounts for the reading of one of the good MSS., *τοῦμὸν δὲ καὶ τοῦδ'*.

478. Porson, who appears not to have clearly known the Attic law, that *ὥστε* properly takes a nominative before the infinitive when the subject is the same as that to the primary verb, here and on *Orest.* 1120 (1122) confounds this syntax with that requiring an accusative, and says that "usitator constructio est λαβόντα." In both instances Scholfield would have done better to admit the oversight, than to evade it by saying that the rule applies only to the *Attic* idiom; as if Porson was talking of any other. On *ἀνὰ μέρος*, repeated in v. 486, and not occurring elsewhere in tragedy, Elmsley remarks, on *Med.* 913.

479. *φόνου*. Hermann adopts *φθόνου*, a variant in the best MS. (Compare v. 545.) But *φόνου*, as Klotz observes, evidently refers to the very terms of Oedipus' curse, *θηκτῷ σιδήρῳ δῶμα διαλγεῖν*. Hermann objects, that the past participle implies that the act was already done. But this is hypercritical; it is good Greek to say *ὥστε μὴ δρᾶσαι τι, καὶ αὐτὸς παθεῖν* (δ νῦν γίγνεται), *διὰ φόνου μολῶν*, where the mode and cause are

implied, and the act represented as just on the point of taking place. So the aorist is used in the subjunctive when events are merely contemplated as possible, as *Med.* 37, *δέδοικα δ' αὐτὴν μὴ τι βουλεύσῃ νέον*. — The old punctuation, *καὶ παθεῖν ἃ γίγνεται*, was corrected by Schaefer.

483. For *ἐμῶν* Porson gives *ἐμὸν* with Grotius, and so one of the Scholiasts seems to have read (or at least to have explained *ἐμῶν* as equivalent to it), *ἀντὶ τοῦ καὶ τὸ μέρος τὸ ἐμὸν τῶν δόμων*. Most of the editors follow Porson; yet *ἐμῶν* gives an excellent sense, 'a share in a house which is rightly my house.'

487. The *αὖ* was added by Canter. This verse may perhaps be interpolated; but we can only admit this (consistently with the numerical equality of verses in the two speeches) by supposing, with Kirchhoff, that a line has been lost after v. 491. Valckenauer thought v. 486 was spurious, but the *μὲν* and the *δὲ* clearly answer to each other. The present verse (487) is not necessary to the sense, because its purport is sufficiently expressed by *ἀνὰ μέρος*.

488. The good MSS. give the singular readings *μηκέτι* or *μήτε τι*. Kirchhoff thinks *προσφέρειν* corrupt. As *τι* and *π* are often confused (see *Aesch. Suppl.* 756), the true reading is perhaps *μήτ' ἐπεισφέρειν*.

ὥς πάντα πράσσωσιν σὺν δίκῃ δίκης ἄτερ
 ἀποστεροῦμαι πατρίδος ἀνοσιώτατα.
 ταῦτ' αὖθ' ἕκαστα, μήτηρ, οὐχὶ περιπλοκάς
 λόγων ἀθροίσας εἶπον, ἀλλὰ καὶ σοφοῖς 495
 καὶ τοῖσι φαύλοις ἔνδιχ', ὥς ἐμοὶ δοκεῖ.

XO. ἐμοὶ μὲν, εἰ καὶ μὴ καθ' Ἑλλήνων χθόνα
 τεθράμμεθ', ἀλλ' οὖν ξυνετά μοι δοκεῖς λέγειν.

ET. εἰ πᾶσι ταῦτὸ καλὸν ἔφν σοφόν θ' ἄμα,
 οὐκ ἦν ἂν ἀμφίλεκτος ἀνθρώποις ἔρις· 500
 νῦν δ' οὐθ' ὅμοιον οὐδὲν οὗτ' ἴσον βροτοῖς,
 πλὴν ὀνομάσαι, τὸ δ' ἔργον οὐκ ἔστιν τόδε.
 ἐγὼ γὰρ οὐδὲν, μήτηρ, ἀποκρύψας ἐρῶ·
 ἄστρον ἂν ἔλθοιμ' ἡλίου πρὸς ἀντολὰς

492. For *ὥς* one of the best MSS. gives *καὶ*, and *ὥς* is written in an erasure in Ven. a. Kirchhoff suspects, as above mentioned, that a verse has been lost. This variant gives a strong confirmation to the reading which has been suggested in Herc. F. 291, οὐμὸς δ' ἀμαρτύρητος εὐκλεῆς πόσις, καὶ τοῦσδε παῖδας οὐκ ἂν ἐκώσσαι θέλοι, where the vulg. *ὥς* τοῦσδε κτλ. seems to have crept into the text by a converse error, the two particles being often confused.

494. The objection of the Attic poets to make *ι* long before *πλ.* &c., is clearly shown here, where *οὐ περιπλοκάς* would otherwise have been naturally preferred.

495. *σοφοῖς*, in the opinion of the wise.

499. ταῦτ' Hermann and W. Dindorf, but against all the best MSS. The reply of Eteocles amounts to this:—Different people make different estimates of justice and honour; but there is no reality nor uniformity in virtues which men only talk about, but do not practise. For his own part, he avows that he would do any thing and every thing to gain that most glorious of human prerogatives, sovereignty. Having got it, he is reluctant to resign it to another. To give up the larger share for the smaller is mere cowardice. Besides, his feeling of honour revolts at the thought of resigning his throne to a traitor. It would be a reproach to Thebes to yield through fear of the Argive spear. Polynices ought to have proposed terms, not to have enforced his claims by arms. If his brother

wishes to return to his country in any other position but that of king, he may do so. But no force on earth shall induce him to forego his sceptre. If a man must do wrong, let it be in a matter worth sinning for.

500. ἀμφίλεκτος, having arguments to be urged on both sides; equivocal, disputable. Cf. Aesch. Agam. 854. 1563.

501. ὅμοιον οὗτ' ἴσον. The general law of fairness and equality he expresses by the two words implying *likeness* and *equivalence*. It is the same *ισότης* as in v. 536.

502. ὀνομάσαι. Porson's correction, ὀνόμασιν, is rejected by the subsequent editors.—τὸ δ' ἔργον κτλ., 'but this reality (the reality of this boasted fairness) exists not.'

503—6. These fine verses are quoted by Stobaeus, Flor. xlvii. 3, with *αἰθέρος* for *ἡλίου*. All the good MSS. of Euripides give *ἀνατολὰς*, which Kirchhoff alone has edited. We have the same tribrach in 494 and 509; but both Stobaeus and Plutarch (p. 481) have the common tragic form *ἀντολὰς*. Porson and W. Dindorf adopt *αἰθέρος*, but this in no respect removes the difficulty of the double genitive, which may be explained in two ways; either 'the rising of the sun up to the stars,' i. e. the highest heaven, or 'the sun-rise (most distant point) of the heaven.' Kirchhoff's conjecture is not satisfactory, ἄστρ' ἂν γὰρ ἔλθοιμ' ἡλίου πρὸς ἀνατολὰς. It would be better to read *ἡλίου τ' ἐς ἀντολὰς*.

καὶ γῆς ἔνερθε, δυνατὸς ὦν δρᾶσαι τάδε, 505
 τὴν θεῶν μεγίστην ὥστ' ἔχειν τυραννίδα.
 τοῦτ' οὖν τὸ χρηστὸν, μῆτερ, οὐχὶ βούλομαι
 ἄλλω παρεῖναι μᾶλλον ἢ σῶζειν ἐμοί·
 ἀνανδρία γάρ, τὸ πλέον ὅστις ἀπολέσας
 τοῦλασσον ἔλαβε. πρὸς δὲ τοῖσδ' αἰσχύνομαι 510
 ἐλθόντα σὺν ὅπλοις τόνδε καὶ πορθοῦντα γῆν
 τυχεῖν ἂ χρήζει· ταῖς γὰρ ἂν Θήβαις τόδε
 γένοιτ' ὄνειδος, εἰ Μυκηναίου δορὸς
 φόβῳ παρείην σκῆπτρα τὰμὰ τῷδ' ἔχειν.
 χρῆν δ' αὐτὸν οὐχ ὅπλοισι τὰς διαλλαγὰς, 515
 μῆτερ, ποιέισθαι· πᾶν γὰρ ἐξαιρεῖ λόγος
 ὃ καὶ σίδηρος πολεμίων δράσειεν ἄν.
 ἀλλ' εἰ μὲν ἄλλως τήνδε γῆν οἰκεῖν θέλει,
 ἔξεστ'· ἐκεῖνο δ' οὐχ ἐκὼν μεθήσομαι.
 ἄρχειν παρόν μοι, τῷδε δουλεύσω ποτέ; 520
 πρὸς ταῦτ' ἴτω μὲν πῦρ, ἴτω δὲ φάσγανα,
 ζεύγνυσθε δ' ἵππους, πεδία πίμπλαθ' ἀρμάτων,
 ὥς οὐ παρήσω τῷδ' ἐμὴν τυραννίδα.
 εἴπερ γὰρ ἀδικεῖν χρῆ, τυραννίδος πέρι

506. Empire is called θεῶν μεγίστη, the greatest of divine things, as wealth, good fortune, hope, &c., are sometimes called θεός. See Cycl. 316. Iph. A. 392.

512. ἂ χρήζει. It was not necessary to say ὦν χρήζει. Cf. Aesch. Cho. 698, τυγχάνειν τὰ πρόσφορα.—The position of the article in what follows is remarkable: nothing is more rare than the separation of it from its case by more than one word, such as γὰρ, μὲν, δὲ &c. Hermann's reading, καὶ γὰρ ἂν Θήβαις, had occurred also to the present editor; but Hermann is wrong in saying the ταῖς is "plane inutilis." It is used as it often is in τὰς Ἀθήνας, to imply distinction, which is here conveyed by the very context. So τὸ Ἄργος *inf.* v. 717. There is a similar collocation of the article in Thuc. vi. 64, τοὺς γὰρ ἂν ψιλοὺς τοὺς σφῶν — τοὺς ἱππέας βλάπτειν ἂν μεγάλα. Ajac. 311, καὶ τὸν μὲν ἥστο πλείστον ἀφθογγος χρόνον. Hel. 922, αἰσχρὸν τὰ μὲν σε θεία πάντ' ἐξειδέναι.

516. ἐξαιρεῖ, *conficit*, removes, clears out of the way; a favourite word with

Euripides. See on Hipp. 18. Iph. T. 1279. This reading has been recovered from Plutarch and others, who quote or allude to the verse, for ἐξαίρει. Porson retains the latter; but it gives no sense. For ἐξαίρειν is 'to rear up,' as in Soph. Trach. 147, ἀλλ' ἡδοναῖς ἄμοχθον ἐξαίρει βίον. Compare Suppl. 748, πόλεις τ', ἔχουσαι διὰ λόγον κάμψαι κακὰ, φόνῳ καθαιρεῖσθ', οὐ λόγῳ, τὰ πράγματα.

519. ἐκεῖνον Porson after Valckenaer. See however on Alcest. 1111. He means, of course, the sovereignty. In the next verse all the good copies give δουλεύσω, but Hermann and W. Dindorf, with inferior MSS., give δουλεύσαι without a question, 'I will never give up this point, the being a slave to him,' i. e. I will never consent to it. Kirchhoff, without much reason, thinks the verse interpolated.

521. πρὸς ταῦτ' ἴτω κτλ. is a formula of defiance. Aesch. Prom. 1013, πρὸς ταῦτα ῥιπτέσθω μὲν αἰθαλοῦσα φλόξ.

524—5. This distich, containing as it does a sentiment which well suited Eteocles, but is not to be taken as a specimen

κάλλιστον ἀδικεῖν, τᾶλλα δ' εὖσεβεῖν χρεών. 525

ΧΟ. οὐκ εὖ λέγειν χρὴ μὴ 'πὶ τοῖς ἔργοις καλοῖς,
οὐ γὰρ καλὸν τοῦτ', ἀλλὰ τῇ δίκῃ πικρόν.

ΙΟ. ὦ τέκνον, οὐχ ἅπαντα τῷ γήρᾳ κακὰ,
'Ετεόκλεες, πρόσσεστιν, ἀλλ' ἡμπερίᾳ
ἔχει τι λέξαι τῶν νέων σοφώτερον. 530
τί τῆς κακίστης δαιμόνων ἐφίεσαι

of the poet's own lax morality, is quoted by Stobaeus, Flor. xlvii. 4. Cic. de Offic. iii. § 21, 'Nam si violandum est jus, regnandi gratia violandum est; aliis rebus pietatem colas.' Compare Ion 1045, τὴν δ' εὖσεβειαν εὐτυχοῦσι μὲν καλὸν τιμᾶν· ὅταν δὲ πολεμίους δρᾶσαι κακῶς θέλῃ τις, οὐδεὶς ἐμποδῶν κείται νόμος.

526. μὴ ἐπὶ τοῖς ἔργοις καλοῖς. Hermann well renders this verse, the only difficulty of which is its brevity of expression, "non oportet pulcris verbis uti, nisi quum res honestae sunt." Professor Scholefield, in saying that here the adjective is not the predicate, and that the article represents the possessive pronoun, τὰ ἔργα σου, entirely misunderstood the doctrine of what have been called "tertiary predicates." (Donaldson, Gr. Gr. § 489.) Here the full expression would be, ἐὰν μὴ τὰ ἔργα, ἐφ' οἷς τις λέγει, καλὰ ᾖ, 'when the deeds one speaks about are not good.' Cf. Bacch. 775, παρβῶ μὲν εἰπεῖν τοὺς λόγους ἐλευθέρους εἰς τὸν τύραννον. It was a strange error of Matthiae's, repeated by W. Dindorf, to suppose the syntax was ἐπ' ἔργοις μὴ καλοῖς, though the Schol. had anticipated him in it.

527. τῇ δίκῃ, justice in the abstract, as Aesch. Eum. 209, εὖνῃ—τῇ δίκῃ φρουρουμένη. Ibid. v. 417, πεποιθὸς τῇ δίκῃ. Schol. τῇ δίκῃ βαρὺν, τουτέστιν ἄδικον.

528. The following ῥῆσις must have been very celebrated in antiquity; for of the first half of it nearly every line is quoted by some writer or other, the references to all which are carefully given in Kirchhoff's critical edition. It is unquestionably a very fine and eloquent address, replete with wisdom and profound views on the theory of τυραννίς, according to the Greek conception of it. Jocasta addresses herself specially to Eteocles, both as the last speaker, and as the acknowledged author of the aggression. Age, she says, has this advantage at least, that its experience enables one

to speak more wisely than youth. Ambition, that worst of influences over the mind of man, has been the ruin of many homes and many cities. It were far wiser to hold in honour that great natural law of Equality of Rights, by which not only friends and states and allies are kept together, but which prevails in the system of the universe, where Day and Night alternately give place to each other, and neither claims more than its just share. What is there so precious, so fascinating, in empty Majesty? Wherein lies the advantage of more than a competency? Riches are but the gift of the gods, and belong not to men in their own right. Were the alternative proposed, to be king, or to save the city, would he dare to choose the former, and to see his country ravaged, his countrywomen carried off as captives?—To Polynices she has thus much to say: Adrastus was foolish in giving him his daughter, and he himself is foolish in using such an alliance to invade his native city. How can he ever dare to write on an Argive temple, *Polynices offered these Theban spoils*? If on the other hand he should be defeated, how will he show himself at Argos with the remnant of a vanquished army? The people will then curse Adrastus for so ill-fated a marriage. Let him repent in time, for the folly of two combined is a most odious evil.

528—30. Quoted by Stobaeus, Fl. cxv. 1, with δεῖξαι for λέξαι. Porson and Matthiae, after Valckenaer, have adopted a reading by no means better in itself, and resting on much less authority. The article has the possessive force, 'its experience.' The Schol. records a reading ἔμπερίᾳ (or perhaps, προσέστι, τῇ δ' ἔμπερίᾳ).

531. κακίστης δαιμόνων. See v. 506, and compare the noble speech of Wolsey in K. Henry VIII., *Cromwell, I charge thee, fling away ambition; By that sin fell the angels*, &c. The present passage

Φιλοτιμίας, παῖ ; μὴ σύ γ' ἄδικος ἢ θεός·
 πολλοὺς δ' ἐς οἴκους καὶ πόλεις εὐδαίμονας
 εἰσῆλθε καὶ ἐξῆλθ' ἐπ' ὀλέθρῳ τῶν χρωμένων·
 ἐφ' ᾗ σὺ μαίνει. κείνο κάλλιον, τέκνον, 535
 ἰσότητα τιμᾶν, ἢ φίλους αἰεὶ φίλους
 πόλεις τε πόλεσι συμμάχους τε συμμάχοις
 ξυνδεῖν· τὸ γὰρ ἴσον νόμιμον ἀνθρώποις ἔφν,
 τῷ πλέονι δ' αἰεὶ πολέμιον καθίσταται 540
 τοῦλασσον, ἐχθρὰς θ' ἡμέρας κατάρχεται.
 καὶ γὰρ μέτρ' ἀνθρώποισι καὶ μέρη σταθμῶν
 ἰσότης ἔταξε κἀριθμὸν διώρισε,
 νυκτός τ' ἀφεγγές βλέφαρον ἡλίου τε φῶς
 ἴσον βαδίζει τὸν ἐνιαύσιον κύκλον,
 κοῦδέτερον αὐτῶν φθόνον ἔχει νικώμενον. 545
 εἴθ' ἡλῖος μὲν νύξ τε δουλεύει βροτοῖς,
 σὺ δ' οὐκ ἀνέξει δωμάτων ἔχων ἴσον ;
 [καὶ τῷδ' ἀπονείμμαι ; κᾶτα ποῦ 'στιν ἡ δίκη ;]
 τί τὴν τυραννίδ', ἀδικίαν εὐδαίμονα,

is quoted by many writers; among others D. Chrysost. xvii. p. 287 gives v. 531—540. Herod. iii. 53, φιλοτιμίῃ κτῆμα σκαῖον. μὴ τῷ κακῷ τὸ κακὸν ἰῶ· πολλοὶ τῶν δικαίων τὰ ἐπιεικέστερα προτιθέασιν· πολλοὶ δὲ ἤδη τὰ μητρῶα διζήμενοι τὰ πατρῶα ἀπέβαλον· τυραννὶς σχῆμα σφαλερὸν, πολλοὶ δὲ αὐτῆς ἐρασταὶ εἰσι, κτλ.

534. καὶ ἐξῆλθε κτλ. The sense appears to be, 'and does not depart till after the destruction of those who have made use of her.' It is possible however to connect ἐπ' ὀλέθρῳ with εἰσῆλθε, 'enters to destroy them,' and so καὶ ἐξῆλθε will be merely an adjunct or amplification.

535. D. Chrysostom gives τοῦτο κάλλιστον βροτοῖς, and some of the inferior copies here give κάλλιστον.

538. νόμιμον, an established and received principle; the normal condition of social life; whereas he who has less envies him who has more, and is ever prone to quarrel with him. Plutarch, De Frat. amore, p. 481 A, gives μόνιμον, 'permanent,' a reading evidently inferior. The gloss of the Schol. is rather ambiguous; ἀπὸ τοῦ δίκαιον, καὶ ἀσφαλές, καὶ βέβαιον, οἱ γὰρ νόμοι ἀμετάστρεπτοι εἰσίν.

540. ἐχθρὰς ἡμέρας, a periphrasis for

ἐχθρα, like δούλιον ἡμᾶρ for δουλεία.

544. It is hard to say whether ἴσον is the nominative or the accusative. In either case the sense is the same, 'on terms of equality.'—νικώμενον, on being compelled to give place to the other.—αὐτοῖν Porson and Hermann, against the good MSS.

546. δουλεύει βροτοῖς means, 'are subservient to a general law for the benefit of man,' as Hermann has remarked.

548. This verse is unquestionably spurious, though it does not seem to have been suspected by former critics. All the good MSS. give ἀπονείμμαι, the later ones only ἀπονέμειν, Porson ἀπονεμείς. Neither this nor Hermann's καὶ τῷδε νείμμαι has the slightest probability. We might add, that the distich 546—7 is quoted by Eusebius and Theodoret (ap. Kirch.) without the present one, which they would hardly have omitted had they found it.

549. To call absolute monarchy εὐδαίμων ἀδικία, worldly prosperity associated with injustice, is a magnificent expression. In the next verse some of the editors, strangely enough, retain the old punctuation, a question at τῷδε. The sense however is, 'and think so much of this,

τιμᾶς ὑπέρφει, καὶ μέγ' ἤγησαι τόδε, 550
 περιβλέπεσθαι τίμιον ; κενὸν μὲν οὖν.
 ἣ πολλὰ μοχθεῖν πόλλ' ἔχων ἐν δάμασι
 βούλει ; τί δ' ἔστι τὸ πλεόν ; ὄνομ' ἔχει μόνον
 ἐπεὶ τά γ' ἀρκοῦνθ' ἱκανὰ τοῖς γε σώφροσιν.
 οὗτοι τὰ χρήματ' ἴδια κέκτηνται βροτοὶ, 555
 τὰ τῶν θεῶν δ' ἔχοντες ἐπιμελούμεθα
 ὅταν δὲ χρήζωσ', αὐτ' ἀφαιροῦνται πάλιν.
 [ὁ δ' ὄλβος οὐ βέβαιος, ἀλλ' ἐφήμερος.]
 ἄγ', ἦν σ' ἔρωμαι δύο λόγῳ προθεῖς' ἄμα,
 πότερα τυραννεῖν, ἢ πόλιν σῶσαι θέλεις ; 560
 ἐρεῖς τυραννεῖν ; ἦν δὲ νικήσῃ σ' ὁδε
 Ἀργεῖά τ' ἔγχη δόρυ τὸ Καδμείων ἔλη,
 ὄψει δαμασθὲν ἄστρ' Ὀθηβαῖον τόδε,
 ὄψει δὲ πολλὰς αἰχμαλώτιδας κόρας
 βία πρὸς ἀνδρῶν πολεμίων πορθουμένας. 565
 [ὀδυνηρὸς ἄρ' ὁ πλοῦτος, ὃν ζητεῖς ἔχειν,

(namely) to be gazed at as a man of high dignity?' Nothing can be clearer. Klotz, who alone rightly explains the passage, compares Hec. 625, ὁ δ' ἐν πολίταις τίμιος κεκλημένος. Suppl. 553, τίμιος γεραίρεται. Porson gives καὶ μέγ' ἤγησαι ; τὸ δὲ περιβλέπεσθαι τίμιον ; and Valckenaer proposed τί δὲ π. τίμιον ;

552. If he does not care for *honour*, perhaps he cares for *riches*, which she proceeds to show are equally vain.

554. ἐπεὶ τὰ γ' κτλ. The first γε perhaps belongs to ἐπεὶ, on which formula see Herc. F. 141. Cycl. 181. For the sentiment, that enough is as good as a superabundance, see Electr. 430, πᾶς γὰρ ἐμπλησθεὶς ἀνὴρ ὁ πλούσιός τε χῶ πένης ἴσον φέρει.—This verse is quoted by Stobaeus, Fl. xcv. 5. Porson gives τοῖσι σώφροσιν, against the good MSS.

555. ἴδια κέκτηνται, ὡς ἴδια κτήματα ἔχουσι. This and the two following lines are given by Stobaeus, Fl. xciv. 9.—τὰ τῶν θεῶν κτλ., 'holding what belongs to the gods we are stewards of it.'

558. Porson, (after Valckenaer,) Hermann, Matthiae, and W. Dindorf, regard this verse as interpolated from another tragedy. It is a mere repetition of what had just been said. It is quoted by Plutarch, consol. ad Apoll. p. 116 (ap. Kirch.),

and by Sextus Empiricus, adv. Math. p. 557, in conjunction with Electr. 944.

560. σῶσαι. As some of the best copies have σῶσειν, Kirchhoff thinks σῶζειν may be true, Klotz that some other verb should be substituted. The meaning is, 'to keep your throne or to save the state by resigning it.' The one is a permanent, the other a momentary action ; whence the difference of tenses.

563. Ὀθηβαῖον has rather more MS. authority than the vulg. Ὀθηβαῖον.

565. For πορθουμένας the best MS. (Ven. a) records a var. lect. λελησμένας. Compare however Electr. 316, δμῶαί — ἃς ἔπερσ' ἐμὸς πατήρ. It is doubtful if this ought not rather to be read interrogatively : 'will you see, i. e. will you endure to see, Thebes ravaged, and her daughters slaves?'

566—7. W. Dindorf marks this distich as spurious, Valckenaer having before condemned the latter verse. Porson seems to assent, but thinks the omission of the single verse would leave some abruptness. It certainly is an interesting fact, to find that, by omitting verses already ejected on different grounds by other editors, the singular numerical law (see on v. 469) becomes exactly verified, i. e. Jo-casta's speech has precisely *twice* the

γενήσεται Θήβαισι, φιλότιμος δὲ σύ.]

σοὶ μὲν τάδ' αὐδῶ· σοὶ δὲ, Πολύνεικες, λέγω,

ἀμαθεῖς Ἄδραστος χάριτας ἔς σ' ἀνήψατο·

ἀσύνετα δ' ἦλθες καὶ σὺ πορθήσων πόλιν.

570

φέρ', ἦν ἔλῃς γῆν τήνδ', ὃ μὴ τύχοι ποτὲ,

πρὸς θεῶν, τροπαῖα πῶς ἀναστήσεις Διῖ·

πῶς δ' αὖ κατάρξει θυμάτων ἐλὼν πάτραν,

καὶ σκῦλα γράψεις πῶς ἐπ' Ἰνάχου ῥοαῖς·

Θήβας πυρώσας τάσδε Πολυνείκης θεοῖς

575

ἀσπίδας ἔθηκε· μήποτ', ὦ τέκνον, κλέος

τοιόνδε σοι γένοιθ' ὑφ' Ἑλλήνων λαβεῖν.

ἦν δ' αὖ κρατηθῆς καὶ τὰ τοῦδ' ὑπερδράμῃ,

πῶς Ἄργος ἥξεις μυρίους λιπὼν νεκρούς·

580

ἔρεῖ δὲ δῆ τις, ὦ κακὰ μνηστεύματα

Ἄδραστε προσθεῖς, διὰ μιᾶς νύμφης γάμον

ἀπωλόμεσθα. δύο κακῶ σπεύδεις, τέκνον,

κείνων στέρεσθαι, τῶνδ' ἐν μέσῳ πεσεῖν.

μέθετον τὸ λίαν, μέθετον ἀμαθίαι δυοῖν,

number of each of the two preceding. Klotz, after Hermann, defends this distich, as a kind of forcible summary of the evils of Eteocles' conduct, and a reproach to him for letting the selfish ambition of one entail misery on many. Some doubt is thrown on v. 566 by the variants *πονηρός* and *δαπανηρός*.

569. *χάριτας ἀνήψατο*. See on κῆδος ἀνημμένον, Herc. F. 35. The sense is, 'Adrastus was foolish in doing you a favour, which involved him in war in return for his good-will.'

572. For ἀναστήσεις Porson gives on his own conjecture *ἔρα στήσεις*, where *ἔρα* has not only no meaning, but is very doubtful Greek, because the formula is used only in inferential questions. To Kirchhoff is due the restoration of Διῖ for δορός, the two best MSS. giving δῆ. For ἀναστήσαι in the sense of 'to set up,' Hermann compares ἀνίστη τύμβον Hel. 1244, σκηνὰς ἀνίστη Ion 1129.

574. Kirchhoff rightly puts a question at ῥοαῖς as well as at ἔθηκε. 'How will you indite the words of dedication? Will you write thus?' &c. For καὶ σκῦλα Porson, after Valckenaer, gives κείς σκῦλα, a needless alteration. Hermann compares

Troad. 1188, τί καὶ ποτε γράψειεν ἂν σε μουσποῖδς ἐν τάφῳ; The sense however is not, as he thinks, *de spoliis scribes*, but literally, 'how will you inscribe the spoils,' the letters being written on the arms precisely as a person was said δέλτον γράφειν &c. Schol. ἀντὶ τοῦ, ὅπλα ἐπιγράφεις.

577. On ὑφ' Ἑλλήνων see Herc. F. 1334. In the next verse ὑπερδράμῃ for ὑπεκδράμῃ was conjectured by Canter, and is confirmed by the scholium ὑπερτέρᾳ γένηται. Klotz alone retains ὑπεκδράμῃ, in the sense, 'should have got off safe from the conflict.'

583. ἐν μέσῳ πεσεῖν. Schol. ὁ νοῦς, μήτε ἐκεῖνα (Ἄργος) μήτε ταῦτα (Θήβας) ἔχειν, ἥτοι κακείνων στερηθῆναι, καὶ τούτων μὴ τυχεῖν. τὸ γὰρ ἐν μέσῳ πεσεῖν, τοῦτέστι τὸ πρὸ τοῦ ἀφικέσθαι ἐπ' αὐτὰ ἐκπεσεῖν τῆς ἐλπίδος. The whole phrase is equivalent to σφαλῆναι, πεσεῖν being often used for ψευσθῆναι ἐλπίδος, *irritum esse*. Klotz explains the words somewhat differently, 'to fall by the sword before you have gained this.' The phrase seems to resemble our vulgar proverb, 'to fall between two stools.'

584. ἀμαθίαι Porson and Kirchhoff. Equally good MSS. give ἀμαθία, which

ἐς ταῦθ' ὅταν μόλητον, ἔχθιστον κακόν. 585

ΧΟ. ὦ θεοί, γένοισθε τῶνδ' ἀπότροποι κακῶν,
καὶ ξύμβασίν τιν' Οἰδίπου τέκνοις δότε.

ΕΤ. μήτερ, οὐ λόγων ἔθ' ἀγών, ἀλλ' ἀνάλωται χρόνος
οὐν μέσῳ μάτην, περαίνει δ' οὐδὲν ἢ προθυμία·
οὐ γὰρ ἂν ξυμβαῖμεν ἄλλως ἢ 'πὶ τοῖς εἰρημένοις,
ᾧστ' ἐμὲ σκήπτρων κρατοῦντα τῆσδ' ἀνακτ' εἶναι
χθονός. 591

τῶν μακρῶν δ' ἀπαλλαγεῖσα νουθετημάτων μ' ἔα.
καὶ σὺ τῶνδ' ἔξω κομίζου τειχέων, ἢ κατθανεῖ.

ΠΟ. πρὸς τίνος ; τίς ᾧδ' ἄτρωτος, ὅστις εἰς ἡμᾶς ξίφος
φόνιον ἐμβαλὼν τὸν αὐτὸν οὐκ ἀποίσεται μόρον ; 595

ΕΤ. ἐγγὺς, οὐ πρόσω βέβηκας· ἐς χέρας λεύσσεις ἐμάς ;

Hermann takes for the dual. In the next verse *ἐχθιστον* has more authority than *αἰσχιστον*, and is rightly retained by Klotz and Kirchhoff. The Schol. explains *μέγιστον κακὸν* and *δεινὸν κακὸν*, both of which are ambiguous.

586. For the *ο* made long in *ἀπότροποι* see Orest. 12. Aesch. Pers. 219, *εἴ τι φλαυρὸν εἶδες, αἰτοῦ τῶνδ' ἀποτροπὴν τελεῖν*.—The Schol. has the following observation on the foregoing speech:—‘In all this Jocasta has given no advice to her sons, to their common interest. To the one she says, *Why are you ambitious to rule?* and to the other, *Why do you make war on your country?* Whereas she ought to have advised them to come to some agreement about the division of their father's property and the empire, and so to cease from their strife, according to their original engagement to rule by turns. For the poet had it in his power to represent them as not complying, in order that the history might remain unaltered; for it was fated that they should kill each other, and die according to their father's curse. But as it is, the poet has done nothing of the sort.’—Jocasta, in fact, has confined herself to *dissuasive* arguments, and has tried to make each of her sons separately ashamed of himself. Hermann remarks (Praef. p. xvi), “Hunc (Eteoclem) quod mater quum refutat non gravius increpat, defendi potest eo, quod cavendum ei est ne ferociam ejus obstinationem reddat.”

588. *ἔθ' ἀγών* Canter and others for *ἔστ' ἀγών*. Porson gives *ἀγών ἔστ'* with Grotius.

589. *ἢ προθυμία*, which is commonly taken to mean ‘your zeal in our behalf,’ is explained by Klotz ‘readiness to make up the quarrel.’ It is not easy to choose between the two. We may compare a similar idea in Aesch. Theb. 1054, *ἔρις περαίνει μῦθον ὑστάτη θεῶν*.

590. *ἐπὶ τοῖς εἰρημένοις*, on the terms specified. Hipp. 459, *χρῆν σ' ἐπὶ ῥητοῖς ἄρα πατέρα φυτεύειν*.—In the next verse *ἐμὲ*, the reading of the best MS., is preferable to the vulg. *με*, because *ἀλλά μὴ σὲ* is implied; and on the same grounds, as well as on metrical considerations, *σκήπτρων* is to be preferred to *σκήπτρα*. Klotz retains the latter with Matthiae. The distinction commonly made between *κρατεῖν τινὰ* and *κρατεῖν τινός*, as expressing permanent and temporary possession, appears wholly arbitrary.

594. *τίς ᾧδ'*. Some of the best MSS. give *τίς δ' ᾧδ'*. Compare Hel. 810, *οὕτω σιδήρῳ τρατὼν οὐκ ἔχει δέμας*;

596. *ἐγγὺς βέβηκας*, ‘You are not far from such a person.’ Porson and most of the subsequent editors admit Musgrave's elegant but unnecessary conjecture *βεβηκώς*. Schol. *ἐγγὺς καὶ ἐμπροσθεν ἴστασαι*.—As all the best MSS. give *χείρας*, not *χέρας*, we should perhaps read *χείρας εἰσορᾶς ἐμὰς*, to which *εἰσορᾶ* forms the natural answer. He evidently points to his sword; but the other replies, he has not the courage to use it. Schol. *παρόσαν οἱ πλούσιοι δειλοὶ εἰσι πρὸς θάνατον, ὡς μεγάλων ἀγαθῶν στεροῦμενοι*. Valckenaer compares Ar. Plut. 203, *δειλότατόν ἐστ' ὁ πλοῦτος*, where the Schol.

- ΠΟ. εἰσορῶ· δειλὸν δ' ὁ πλοῦτος καὶ φιλόψυχον κακόν.
 ΕΤ. κατὰ σὺν πολλοῖσιν ἦλθες πρὸς τὸν οὐδὲν ἐς μάχην ;
 ΠΟ. ἀσφαλὲς γάρ ἐστ' ἀμείνων ἢ θρασὺς στρατηλάτης.
 ΕΤ. κομπὸς εἰ σπονδαῖς πεποισῶς, αἶ σε σώζουσιν
 θανεῖν. 600
 ΠΟ. καὶ σὲ δευτέρον γ' ἀπαιτῶ σκῆπτρα καὶ μέρη
 χθονός.
 ΕΤ. οὐκ ἀπαιτούμεσθ'. ἐγὼ γὰρ τὸν ἐμὸν οἰκῆσω δόμον.
 ΠΟ. τοῦ μέρους ἔχων τὸ πλεῖον ;
 ΕΤ. φήμ'. ἀπαλλάσσου δὲ γῆς.
 ΠΟ. ὦ θεῶν βωμοὶ πατρώων,
 ΕΤ. οὓς σὺ πορθήσων πάρει.
 ΠΟ. κλύετε μου. 605
 ΕΤ. τίς δ' ἂν κλύοι σου πατρίδ' ἐπεστρατευμένου ;
 ΠΟ. καὶ θεῶν τῶν λευκοπῶλων δώμαθ',
 ΕΤ. οἱ στυγοῦσί σε.
 ΠΟ. ἐξελαυνόμεσθα πατρίδος, ΕΤ. καὶ γὰρ ἦλθες ἐξελών.
 ΠΟ. ἀδικία γ', ὦ θεοί.
 ΕΤ. Μυκήναις, μὴ 'νθάδ' ἀνακάλει θεούς.
 ΠΟ. ἀνόσιος πέφυκας,

quotes this verse, as also Stobaeus, Fl. xciii. 18.

599. ἀσφαλὲς κτλ. The same sentiment occurs in Suppl. 508, σφαλερὸν ἡγεμὼν θρασὺς νεὸς τε ναύτης. This verse also is given by Stobaeus, Fl. liv. 18. Suetonius says that Augustus was fond of quoting it, Vit. Caes., Octav. § 25.

600. κομπὸς (with the accent on the last) means 'a boaster.' Schol. ἀλαζονικὸς ὑπάρχεις.

601. The γέ is out of place here. We should perhaps read, καὶ τὸ δευτέρον σ' ἀπαιτῶ κτλ.

602. οὐκ ἀπαιτούμεσθα. Schol. οὐ χρεωστοῦμεν. He might have better explained it, οὐκ ὀφείλομεν ἀποδοῦναι. Between ἀπαιτεῖσθαι, 'to have a thing demanded back,' and ὀφείλειν or χρῆναι ἀποδοῦναι, there is so close a relation that the one formula is used for the other. The sense is, 'We do not allow the claim.' The emphasis lies on the ἀπὸ, as if he had said, 'there is no giving back, but only giving up, in this matter.'

604. Kirchhoff retains πατῶν, the reading of all the best MSS., but admits that the Aldine πατρώων may be right, as indeed the metre will not allow us to doubt. The former is the more usual idiom (Soph. El. 1374. Oed. Col. 297), though we might read ὦ θεοί, βωμοὶ πατῶν θ'.

606. By λευκόπῳλοι θεοὶ Amphion and Zethus are meant, who were, as Hermann observes, the Theban Dioscuri, as being the sons of Zeus by Antiope. So in Herc. F. 29, τῶ λευκοπῶλῳ πρὶν τυραννῆσαι χθονὸς Ἀμφίον' ἡδὲ Ζῆθον, ἐκγόνῳ Διός. Hermann quotes from Hesychius, Διδόσκουροι, οἱ Ἑλένης ἀδελφοί [καὶ] Ζῆθος καὶ Ἀμφίων, λευκόπῳλοι καλούμενοι. Schol. τῶν λευκοπῶλων. Κάστορος καὶ Πολυδεύκους' ἢ Ζήθου καὶ Ἀμφίονος, ὑπερ ἔμεινον.

607. Two good MSS. give ἐξελών, as if from ἐξαιρεῖν, not from ἐξελαύνειν.

608. The good MSS. agree in ἀδικία γέ σῃ, ὦ θεοί, which Kirchhoff retains, adding "videtur deesse nonnulla." That σῃ has crept in from a gloss one can hardly doubt.

- ET. ἄλλ' οὐ πατρίδος, ὡς σὺ, πολέμιος.
 ΠΟ. ὅς μ' ἄμοιρον ἐξελαύνεις. 610
 ET. καὶ κατακτενῶ γε πρὸς.
 ΠΟ. ὦ πάτερ, κλύεις ἅ πάσχω ;
 ET. καὶ γὰρ οἷα δρᾶς κλύει.
 ΠΟ. καὶ σὺ, μήτηρ ;
 ET. ἀθέμιτόν σοι μητρὸς ὀνομάζειν κάρα.
 ΠΟ. ὦ πόλις.
 ET. μολὼν ἐς Ἀργὸς ἀνακάλει Λέρνης ὕδωρ.
 ΠΟ. εἶμι, μὴ πόνει· σέ δ' αἰνῶ, μήτηρ. ET. ἔξιθι χθονός.
 ΠΟ. ἔξιμεν· πατέρα δέ μοι δὸς εἰσιδεῖν. ET. οὐκ ἂν
 τύχοις. 615
 ΠΟ. ἀλλὰ παρθένους ἀδελφάς. ET. οὐδὲ τάσδ' ὄψει ποτέ.
 ΠΟ. ὦ κασίγνηται.
 ET. τί ταύτας ἀνακαλεῖς ἔχθιστος ὢν ;
 ΠΟ. μήτηρ, ἀλλὰ μοι σὺ χαῖρε.
 IO. χαρτὰ γοῦν πάσχω, τέκνον.
 ΠΟ. οὐκέτ' εἰμὶ παῖς σός. IO. ἐς πόλλ' ἀθλία πέφυκ'
 ἐγώ.
 ΠΟ. ὅδε γὰρ εἰς ἡμᾶς ὑβρίζει. ET. καὶ γὰρ ἀνθυβρί-
 ζομαι. 620
 ΠΟ. ποῦ ποτε στήσει πρὸ πύργων ;
 ET. ὡς τί μ' ἱστορεῖς τόδε ;
 ΠΟ. ἀντιτάξομαι κτενῶν σε. ET. καμὲ τοῦδ' ἔρωσ ἔχει.
 IO. ὦ τάλαν' ἐγώ. τί δράσετ', ὦ τέκν' ;
 ΠΟ. αὐτὸ σημανεῖ.
 IO. πατρός οὐ φεύξεσθ' Ἑρινῶς ;

612. ἀθέμιτον is Kirchhoff's and Bothe's correction of οὐ θεμιτόν, and is much better than οὐ θέμις, which Porson and W. Dindorf adopt from Grotius, οὐ θεμιτά σοι (Klotz), or οὐ σε θεμιτόν (Musgrave). The three forms οὐ θεμιτός, ἀθέμιτος, ἀθέμιστος, are elsewhere confused in MSS. The present form of the word occurs in Ion 1093, γάμους Κύπριδος ἀθεμίτου ἀνοσίους.

614. σέ δ' αἰνῶ. 'I thank you however, my mother, (for your efforts to reconcile us).' So Bacch. 10, αἰνῶ δὲ Κρόνου, ἄβατον δὲ πέδον τόδε τίθησι.—In

the next verse ἔξιμεν is Musgrave's correction for ἔξιμι.

618. χαρτὰ πάσχω, ironically. Klotz compares Soph. Electr. 1457, χαίροις ἂν, εἴ σοι χαρτὰ τυγχάνει τάδε. Kirchhoff's conjecture, χαρτὰ δ' οὐ πάσχω, is not felicitous.—In the next verse the good copies agree in εἰς πολλὰ γ' ἀθλία, which presumed the α in ἄθλιος to be short.

621. For ὡς τί see Herc. F. 1407. Orest. 796.

624. οὐ φεύξεσθε. The Schol. says this is said affirmatively, not interrogatively; i. e. 'you will not escape your

ET.

ἐρρέτω πρόπας δόμος. 624

ΠΟ.

ὡς τάχ' οὐκέθ' αἵματηρὸν τοῦμὸν ἀργήσει ξίφος.
 τὴν δὲ θρέψασάν με γαῖαν καὶ θεοὺς μαρτύρομαι
 ὡς ἄτιμος, οἰκτρὰ πάσχων, ἐξελαύνομαι χθονὸς,
 δούλος ὧς, ἀλλ' οὐχὶ ταύτου πατρὸς Οἰδίπου γεγώς.
 καὶν τί σοι, πόλις, γένηται, μὴ' μὲ, τόνδε δ' αἰτιῶ
 οὐχ ἐκὼν γὰρ ἦλθον, ἄκων δ' ἐξελαύνομαι χθονός.
 καὶ σὺ, Φοῖβ' ἄναξ Ἀγνιεύ, καὶ μέλαθρα χαίρετε,
 ἡλικές θ' οὐμοὶ θεῶν τε δεξίμηλ' ἀγάλματα. 632
 οὐ γὰρ οἶδ' εἴ μοι προσειπεῖν αὐθις ἔσθ' ὑμᾶς ποτέ
 ἐλπίδες δ' οὐπω καθεύδουσ', αἷς πέποιθα σὺν θεοῖς
 τόνδ' ἀποκτείνας κρατήσῃν τῇσδε Θηβαίας χθονός.

ET.

ἔξιθ' *ἐκ χώρας ἀληθῶς δ' ὄνομα Πολυνείκην πατήρ
 ἔθετό σοι θεία προνοία νεικέων φερώνυμον.

ΧΟ.

Κάδμος ἔμολε τάνδε γὰν

στρ.

father's curse, if you fight.' It is a question if this be not better: but all the editions adopt the latter way. For the answer of Eteocles, 'perish the house utterly,' compare Aesch. Theb. 687, ἴτω κατ' ὄδρον—πάν τὸ Λαῖου γένος.

625. ὧς. This, as Hermann observes, refers not to ἐρρέτω, but to αὐτὸ σημανεῖ. — αἵματηρὸν ἀργήσει, for φόνου ἀργὸν ἔσται.

628. For γεγώς several of the best MSS. give μολών, which Kirchhoff adopts, and Porson calls "notabilem lectionem."

630. W. Dindorf includes this verse within brackets, after Valckenaer, but without much reason. Kirchhoff however supposes ἐξελαύνομαι χθονός to have been repeated by mistake from v. 627.

631. Ἀγνιεύ. This term is explained on Aesch. Agam. 1048. Cf. Ion 187, ἀγνιδιτιδες θεραπείαι, 'the service of Apollo placed in front of houses and temples.'

633. αὐθις ἔσθ' ὑμᾶς. Perhaps αὐθις ἐξέσται ποτέ.

636. The ἐκ is wanting in all the good MSS., though added in many of the later. Kirchhoff proposes ἐξιθ' οἶν. He was the first to perceive that in the next verse the Schol. must have read φερώνυμον, which he restores for the vulg. ἐπάνυμον:—παρετυμολογεῖ τὸ ὄνομα Πολυνείκους ὄνομα νεικέων φερώνυμον, τουτέστιν ἀπὸ τῶν νεικέων τὴν ἐπωνυμίαν λαβόν. Photius,

φερώνυμος* ἀληθὲς ἔχων τὸ ὄνομα. W. Dindorf reads Πολυνείκη. Aeschylus gives the same derivation of the name in a difficult passage of S. C. Theb., v. 574, where δις ἐν τελευτῇ τοῦνομ' ἐνδατούμενος is, 'twice dividing the name at the end of his speech,' so as to make the address ὦ Πολυνείκης πολλοῦ νεικούς. The great partiality of Euripides for the etymologies of proper names has often been remarked (vol. i. p. xxxi, pref.). See also Antig. v. 111.

638. The *stasimon* here following, which is corrupt and difficult in several places, does not (as Hermann complains, Praef. p. xvi) carry on the exciting incidents by expressing horror at what has just occurred, but rather dwells on a theme which suggests an interval of tranquillity and rest, so as to suspend and as it were relieve the too rapid action. It relates the fulfilment of the oracle, which enjoined Cadmus to found a city wherever a heifer driven from a certain herd should throw itself upon the ground. As all this had occurred at the site of the present Thebes, the young Phoenician maids of the chorus eulogize both the beauty and sacredness of the place, and the exploit of Cadmus in slaying the dragon that had guarded the fountain of Dirce. They conclude by invoking their ancestor Epaphus to bring assistance to Thebes, and to send the avenging Chthonian

Τύριος, ᾧ τετρασκελὴς
 μόςχος ἀδάματος πέσσημα 640
 δίκη τελεσφόρον διδοῦσα
 χρησμὸν, οὗ κατοικίσαι
 πεδία νιν τὸ θέσφατον
 πυροφόρ' Ἀόνων ἔχρη,
 καλλιπόταμος ὕδατος ἵνα τε 645
 νοτὶς ἐπέρχεται ρυτᾶς
 Δίρκας χλοηφόρους βαθυσπόρους γύας·
 Βρόμιον ἔνθα ἔτέκετο μάτηρ

deities Cora and Demeter to destroy the invading host.—The metre is trochaic throughout, with the exception of two or three iambic verses.

638—48. 'Cadmus came to this land from Tyre, for whom the four-footed untamed heifer threw itself on the ground, bringing to its accomplishment the oracle (on the very spot) where the divine voice had ordered him to colonize the wheat-bearing plains of the Aonians, where the running water of the gushing Dirce, giving source to a fair river, wanders over the verdure-clad deep-soiled fields.'—For ἀδάμαστον, the reading of the MSS. and Schol., Hermann and others give ἀδάματον, Kirchhoff after Bergk, ἀδάματος. This is the usual epithet of an untamed or unyoked heifer, whereas ἀδάματον πέσσημα, for αὐτόματον, μὴ ὑπό τινος ἡναγκασμένον (Schol.), is harsh. By δικεῖν πέσσημα we must understand simply πεσεῖν, with the notion of *flinging* the body suddenly to the ground.—κατοικίσαι has been adopted by most critics, from the scholia, for κατέκισε. Klotz alone retains οὗ κατέκισεν, with a colon after it; *eo loco quo (postea) condidit urbem*.

643. νιν is adopted by Hermann from Musgrave's conjecture μιν, for μὲν, which clearly has no meaning here, and appears to have arisen from the wrong reading and punctuation, κατέκισε with a full stop. Schol. τοῦτο ἀπ' ἄλλης ἀρχῆς, κείται γὰρ νῦν ὁ μὲν ἀντὶ τοῦ δέ. This, of course, is absurd. The passage is certainly corrupt in the MSS., and the restoration of it is difficult. The article in τὸ θέσφατον is hardly correct; nor can we defend it by εἰ δέ μοι τὸ θέσφατον in Bacch. 1354, where something is wanting, as the context shows.—In the next verse the old reading πυροφόρα δόμων ἔχρησε

was corrected by Valckenaer to χρῆσε πυροφόρ' Ἀόνων. The last word has been generally accepted as highly ingenious and probable; for other accounts represent Cadmus to have settled here, as Ovid, Fast. i. 490, 'Passus idem est, Tyris qui quondam pulsus ab oris Cadmus in Aonia constitit exul humo.' Kirchhoff suggests, which is better, πυροφόρ' Ἀόνων ἔχρη, where the A must be presumed to be short. Hermann gives πυροφόρα νιν Ἀόνων | πεδρ' ἔχρη τὸ θέσφατον. We suspect the true reading to be οὗ κατοικίσαι πεδία θέσφατον θεοῦ κτλ.

645. ἵνα τε, a common Epic pleonasm for ἵνα. Porson gives ἵνα γε, after Valckenaer; a bad reading. — ρυτᾶς is Hermann's probable conjecture for γύας, and it has been adopted by W. Dindorf. The later copies give γαίας or γᾶς, Porson, Klotz, Matthiae, γύας after Valckenaer; and thus γύας is omitted after καὶ βαθυσπόρους, leaving a sentence which, if Greek at all, is wholly unpoetical. The καὶ before βαθυσπόρους was omitted by Hermann, who makes this verse a senarius, transposing in the antistrophe the final words Παλλᾶδος φραδαῖσι. After all this unsatisfactory patching, it seems the most probable conclusion that βαθυσπόρους γύας is here interpolated from v. 669, to fill up a lacuna. So from v. 789, Ἀργεῖων ἐπιπνεύσας, perhaps a corruption of the same words in v. 795 is derived.

649. τέκετο, the reading of all the best copies, except Flor. 2, which gives τέτοκε, is suspected, because τεκέσθαι, as observable elsewhere (see Hel. 214. Herc. F. 1182—3), is properly used of the male. The antistrophe suggests Βρόμιον ἔνθ' ἔτικτε μάτηρ, unless, as Hermann remarks, μάτηρ itself is a mere supplement,

- *** Διὸς γάμοις, 650
 κισσὸς δὲν περιστεφῆς
 ἑλικτὸς εὐθύς ἔτι βρέφος
 χλοηφόροισιν ἔρνεσιν
 κατασκίοισιν ὀλβίσας ἐνώτισεν,
 Βάκχιον χόρευμα παρθένοισι Θηβαῖαις 655
 καὶ γυναιξὶν εὐίοις.
 ἔνθα φόνιος ἦν δράκων ἀντ.
 Ἄρεος, ὠμόφρων φύλαξ,
 νάματ' ἐνδρα καὶ ῥέεθρα
 χλοερὰ δεργμάτων κόραισι 660
 πολυπλόκοις ἐπισκοπῶν
 δὲν ἐπὶ χέρνιβας μολῶν
 Κάδμος ὄλεσε μαρμάρῳ,

and we should read *παρθένος κόρα Διὸς γάμοις*, as he proposes. For the part which Dirce took in the birth of Dionysus, see Bacch. 519 seqq., *σὺ γὰρ ἐν σαῖς ποτὲ παγαῖς τὸ Διὸς βρέφος ἔλαβες, ὅτε μηρῷ πυρὸς ἐξ ἀθανάτου Ζεὺς ὁ τεκὼν ἤρπασέ νιν*.

652. Though Hermann's correction, *ἑλικος* for *ἑλικτὸς*, is probable, because it not only avoids the long syllable in *πάνοπλον* (v. 671), but gives a trochaic for an iambic verse, which is more in accordance with the rest; still it is far from certain. Kirchhoff has adopted it, though the present order of the words is far more natural than to construe *ἑλικος ἔρνεσιν*. The legend alluded to is, that no sooner was Dionysus born from Semele, than a vine-tree miraculously enveloped him in its verdure in order to conceal him from Hera.

654. Hesych. *ἐνώτισε, τὰ νῶτα περιεσκέπασεν*. Cf. Herc. F. 362, *ξανθὸν κρῶτ' ἐπινωτίσας δεινῷ χάσματι θηρός*.

655. *Βάκχιον* Valckenaer for *Βακχεῖον*. The sense is, 'a subject which is yet celebrated in the dance by Theban maids and married women initiated in the Bacchic mysteries.'—*Θηβαῖαις* is Hermann's reading for *Θηβαίαισι*. Not less plausible perhaps is *εὐείλοισι* for *εὐηλίοισι* in v. 674, which Porson and Klotz adopt from Musgrave. He defends the form *εὐίοις*, for which Porson gives *Εὐταῖς* from two or three inferior copies, by Bacch. 238, *τελετὰς προτείνων εὐτοῖς νείμισιν*.

657—70. The slaying of the dragon that guarded the spring of Dirce, and the sowing of its teeth.—*ένθα*, viz. *παρὰ τῇ Δίρκῃ*. The Schol. construes *Ἄρεος φύλαξ*, and explains it by *φύλαξ ὑπὸ τοῦ Ἄρεος κατασταθείς*. But it is better to understand 'the offspring of Ares,' *Martius anguis*, as Valckenaer quotes from Ovid and Statius.

660. Hesych. *δεργμάτων, ὀμμάτων*. It was a mistaken notion of Blomfield's, that this was a hypallage for *δέργμασι κορῶν*.

663. ὄλεσε Hermann for ὤλεσε. Cadmus, on going to the spring to fetch lustral water (in order that he might sacrifice the heifer to the gods on the spot where it had lain down), found it infested by a hydra, which he slew by hurling a stone at its head. But *δικῶν*, as Kirchhoff observes, can hardly be right, especially as it occurs just below. As some accounts made Cadmus to kill the dragon with a sword, *τεμὼν* is perhaps the true reading, altered to *δικῶν* by those who supposed the action of hurling the stone was meant. The best MSS. give *ὠλέναις*, but Flor. 2 has *ὠλένης*. If *δικῶν* be right here, the sense can only be, 'tossing away its murderous head by a throw of his dragon-slaying arm.' It was not however the head, but only the teeth, that he threw, as the poet immediately afterwards says. The Schol. took *ὀλεσίθηρος* for the nominative; but it seems rather the genitive of *ὀλεσίθηρ*.

κῤῥατα φόνιον ὀλεσίθηρος
 ὠλένας †δικὼν βολαῖς, 665
 δίας ἀμάτορος φραδαῖσι Παλλάδος
 γαπετεῖς δικὼν ὀδόντας
 ἐς βαθυσπόρους γύας·
 ἔνθεν ἐξανῆκε γᾶ 670
 πάνοπλον ὄψιν ὑπὲρ ἄκρων
 ὄρων χθονός· σιδαρόφρων
 δέ νιν φόνος πάλιν ξυνῆψε γᾶ φίλα.
 αἵματος δ' ἔδευσε γαῖαν, ἃ νιν εὐαλίους
 δεῖξεν αἰθέρος πνοαῖς. 675
 καὶ σέ, τὸν προμάτορος
 Ἰοῦς ποτ' ἔκγονον,
 *Επαφον, ᾧ Διὸς γένεθλον,
 ἐκάλεσ' ἐκάλεσα βαρβάρῳ βοᾷ,
 ἰὼ, βαρβάροις λιταῖς, 680
 βᾶθι βᾶθι τάνδε γᾶν·
 σοί νιν ἔκγονοι κτίσαν,
 ἂν διώνυμοι θεαῖ,

666. Παλλάδος φραδαῖσι MSS. Hermann transposed the words on account of the metre.

671. ὑπὲρ ἄκρων ὄρων, above the surface of the earth. The story of Jason and of Cadmus, both of whom sowed serpents' teeth, from which a crop of armed heroes arose, who immediately destroyed each other, is clearly identical in its origin. From the five who alone survived on this occasion, the Σπαρτοί, or indigenous Theban population, boasted their origin, Aesch. Theb. 407.

673. σιδαρόφρων, meditating the use of the sword; or simply, atrocious, cruel. Porson, who conceived that his rule about the caesura was applicable even to choral senarii, gives σιδαρόφρων ξυνῆψε γᾶ φίλα πάλιν, against all the copies, which however agree in φίλα γᾶ.

674. εὐαλίους Hermann for εὐηλίους. The genitive after ἔδευσε depends on the notion of satiating or filling. For πνοαῖς Kirchhoff suggests πτυχαῖς. Cf. Orest. 1631. 1636. The meaning is, that the serpent lay exposed to rot in the sun and breeze, like the Pytho of the Delphic legend.

676—89. Hermann, by some not very improbable changes, divides the epode into strophe and antistrophe. But in a matter in itself indifferent it seems rash to depart from the MSS.

681. βᾶθι τάνδε γᾶν. So the Danaids invoke Epaphus to come to them at Argos as ὑπερπόντιος τιμᾶρ, Aesch. Suppl. 41.

683. ἂν Hermann, and so Kirchhoff, for ᾧ, the best MSS. supplying the variants αἰ, ξ, and φ. The Schol. took ξ for ἔνθεν, but this mistake arose from the false reading ἐκτίσαντο, found in some of the best copies. The meaning is, that the two dread goddesses, worshipped in unison, though by distinct names (διώνυμοι), viz. Cora and Demeter, have acquired for their own, or established their worship in, Thebes. Demeter is the same as Earth, ἡ πάντων τροφὸς, who is therefore here associated with her. Compare Bacch. 275, Δημήτηρ θεὰ Γῆ δ' ἐστίν· ὄνομα δ' ὀπότερον βούλει κάλει. Something however is wrong, as the metre shows. Probably Δαμάτηρ θεὰ is a gloss. Perhaps πάντων ἄρσασα Γᾶ τροφὸς κτήσαντο κτλ. Porson too has edited κτήσαντο. Com-

Περσέφασσα καὶ φίλα

Δαμάτῃρ θεὰ,

685

πάντων ἄνασσα, †πάντων δὲ Γᾶ τροφὸς

ἐκτίσαντο· πέμπε πυρφόρους

θεὰς ἀμῦναι τᾷδε γὰ·

πάντα δ' εὐπετῇ θεοῖς.

ET. χώρει σὺ καὶ κόμιζε τὸν Μενοικέως

690

Κρέοντ', ἀδελφὸν μητρὸς Ἰοκάστης ἐμῆς,

λέγων τάδ', ὡς οἰκεῖα καὶ κοινὰ χθονὸς

θέλω πρὸς αὐτὸν συμβαλεῖν βουλευμάτα,

πρὶν ἐς μάχην τε καὶ δορὸς τάξιν μολεῖν.

καίτοι ποδῶν σῶν μόχθον ἐκλύει παρών·

695

ὁρῶ γὰρ αὐτὸν πρὸς δόμους στείχοντ' ἐμούς.

ΚΡΕΩΝ.

ἦ πόλλ' ἐπῆλθον εἰσιδεῖν χρῆζων σ', ἄναξ

Ἑτεόκλεες, πέριξ δὲ Καδμείων πύλας

φύλακάς τ' ἐπῆλθον σὸν δέμας θηρώμενος.

ET. καὶ μὴν ἐγὼ σ' ἔχρηζον εἰσιδεῖν, Κρέον·

700

πολλῷ γὰρ ἡῦρον ἐνδεεῖς διαλλαγὰς,

pare δίκε v. 641, ἔλεσε v. 663, κτίσαν v. 682.

688. ἄμυνε Hermann, whom Kirchhoff follows. The alteration has little to commend it; the simple and obvious sense is, 'Send, O Epaphus, the two goddesses who are worshipped with torch-processions, to assist this land.' Hermann was led to ἄμυνε solely by his antistrophic theory. The Schol. explains βοηθῆσαι, and quotes four hexameter verses of Euphorion, which state that Zeus gave Thebes to Persephone on her marriage, and as the price of uncovering her face (ἀνακαλυπτῆρια).

690. Eteocles, before entering the contest, is anxious to settle his affairs, both private and public; and he is about to despatch a messenger to fetch his uncle Creon for that purpose, when the approach of the latter at the very moment is perceived. After some conversation on the prospects of an immediate attack by the Argives, Eteocles confidentially communicates his wishes on the subject of his family affairs (v. 757), and then adds

certain injunctions respecting the state (v. 774), which together form the οἰκεῖα καὶ κοινὰ χθονὸς here mentioned.

695. With μόχθον ἐκλύει, he spares or saves the labour of walking, compare Herc. F. 725, ὡς ἂν σχολὴν λύσωμεν ἄσμενοι πόνων, 'to save delay in undertaking labours.'

697. Either here or in v. 699 ἐπῆλθον seems to be corrupt. In both places indeed it is appropriate (cf. Ion 1357, πᾶσαν δ' ἐπελθὼν Ἀσιάδα), but the poet could hardly have been so careless as to repeat it thus tamely.

701. πολλῷ ἐνδεεῖς, 'wanting in much,' implies a comparative, according to Matthiae, who compares Heracl. 170, καὶ τοῦτο πολλῷ τοῦ παρόντος ἐνδεές. Klotz will have it that πολλῷ is rather the 'dativus modi;' but this is disputing περὶ ὄνου σκιᾶς.—The use of ὥς in the next verse is not very common, for ἐπεὶ, 'on having a conference with.' For συνάπτειν intransitively used cf. Heracl. 429, ἐς χεῖρα γῇ συνῆψαν. Porson, supplying ἐμᾶυτὸν, compares Ar. Lysist. 468, τί

ὥς ἐς λόγους συνῆψα Πολυνείκει μολών.

KP. ἤκουσα μείζον αὐτὸν ἢ Θήβας φρονεῖν
κῆδει τ' Ἀδράστου καὶ στρατῷ πεποιθότα.
ἀλλ' ἐς θεοὺς χρὴ ταῦτ' ἀναρτήσαντ' ἔχειν 705
ἃ δ' ἐμποδὼν μάλιστα, ταῦθ' ἤκω φράσω.

ET. τὰ ποῖα ταῦτα ; τὸν λόγον γὰρ ἀγνοῶ.

KP. ἦκει τις αἰχμάλωτος Ἀργείων πάρα.

ET. λέγει δὲ δὴ τί τῶν ἐκεῖ νεώτερον ;

KP. μέλλειν πέριξ πύργοισι [Καδμείων πόλιν 710
ὄπλοις ἐλίξειν αὐτίκ' Ἀργείων στρατόν.]

ET. ἐξοιστέον τὰρ ὅπλα Καδμείων πόλει.

KP. ποῖ ; μὼν νεάζων οὐχ ὄρας ἃ χρὴ σ' ὄραν ;

ET. ἐκτὸς τάφρων τῶνδ', ὡς μαχουμένους τάχα.

KP. σμικρὸν τὸ πλῆθος τῆσδε γῆς, οἱ δ' ἄφθονοι. 715

ET. ἐγῶδα κείνους τοῖς λόγοις ὄντας θρασεῖς.

KP. ἔχει τιν' ὄγκον τᾶργος Ἑλλήνων πάρα.

ET. θάρσει· τάχ' αὐτῶν πεδίον ἐμπλήσω φόνου.

KP. θέλοιμ' ἄν· ἀλλὰ τοῦθ' ὀρώ πολλοῦ πόνου.

ET. ὥς οὐ καθέξω τειχέων ἔσω στρατόν. 720

KP. καὶ μὴν τὸ νικᾶν ἐστὶ πᾶν εὐβουλία.

τοῖσδε σαυτὸν εἰς λόγον τοῖς θηρίοις
συνάπτεις ;

703. μείζον ἢ Θήβας, for Θηβῶν, as μείζον τῆς τύχης φρονῶν, Heracl. 933, and so μείζον ἢ κατ' ἄνθρωπον &c. Schol. ἤκουσα αὐτὸν φρονούντα μείζον ἢ κατὰ δύναμιν Θηβῶν, 'I heard that he was looking higher than Thebes,' or indulging hopes beyond his intended victory over the Thebans.

710. This passage is clearly corrupt; and Kirchhoff has given a simple and plausible explanation of the cause, viz. the accidental repetition of Καδμείων πόλιν from below in place of προσβαλεῖν λόχους, or some similar ending. The disturbed order of the stichomythia indicates the interpolation of a grammarian. Porson adopts πικνοῖσι for πύργοισι from Reiske, a sort of criticism highly to be deprecated, as of the very lowest order of probability. Both Hermann and Klotz rightly retain πύργοισι, but they explain it, the former as governed by πέριξ, the latter as the dative of place.

712. For τᾶρ Porson wrongly gives γ' ἄρ', where γε has no meaning. The

common crasis τοι ἄρα was perhaps not much noticed in his time.

714. ὡς μαχουμένους, the accusative absolute, where, as usual, νομίζουσιν is to be supplied, which it may easily be from the preceding dative πόλει. See Rhes. 145. Ion 965. Heracl. 693. Inf. 888. It would, of course, be possible to read μαχουμένοις, to agree with πολίταις implied in πόλει. But the accusative is much more idiomatic.

716. τοῖς λόγοις. We may either mentally supply μόνον, or suppose something suppressed, as εἰ δὲ τοῖς ἔργοις, ταῦτο μὲν οὐκ οἶδα.

717. Kirchhoff and Hermann rightly give τᾶργος with the best MS. Commonly, Ἄργος. The article is clearly required, 'that Argos of theirs has some repute from the Hellenes.' See on v. 512. Cf. Heracl. 190, ἢ τὸν Ἑλλήνων ὄρον φεύγειν δικαιοῦτ', ὅστις ἂν τᾶργος φύγη ;

718. Klotz compares Herc. F. 572, νεκρῶν ἅπαντ' ἴσμηνδιν ἐμπλήσω φόνου.

721. τὸ νικᾶν κτλ. 'Victory is wholly

- ET. βούλει τράπωμαι δῆθ' ὁδοὺς ἄλλας τινάς ;
 KP. πάσας γε, πρὶν κίνδυνον εἰσάπαξ μολεῖν.
 ET. εἰ νυκτὸς αὐτοῖς προσβάλοιμεν ἐκ λόχου ;
 KP. εἴπερ σφαλéis γε δεῦρο σωθήσεται πάλιν. 725
 ET. ἴσον φέρει νύξ, τοῖς δὲ τολμῶσιν πλεόν.
 KP. ἐνδυστυχήσαι δεινὸν εὐφρόνης κνέφας.
 ET. ἀλλ' ἀμφὶ δειπνον οὔσι προσβάλω δόρυ ;
 KP. ἔκπληξις ἂν γένοιτο· νικήσαι δὲ δεῖ.
 ET. βαθύς γέ τοι Διρκαῖος ἀναχωρεῖν πόρος. 730
 KP. ἅπαν κάκιον τοῦ φυλάσσεσθαι καλῶς.
 ET. τί δ', εἰ καθιππεύσασιν Ἀργείων στρατόν ;
 KP. κακεῖ πέφρακται λαὸς ἄρμασιν πέριξ.
 ET. τί δῆτα δράσω ; πολεμίοισι δῶ πόλιν ;
 KP. μὴ δῆτα· βουλεύου δ', ἐπεὶ περ εἰ σοφός. 735
 ET. τίς οὖν πρόνοια γίγνεται σοφωτέρα ;

good counsel,' i. e. good counsel is all in all in attaining victory. Schol. ὡς τὴν δύναμιν τῆς νίκης καὶ τὴν ἐνέργειαν οὐκ ἄλλο τι εἶναι ἢ εὐβουλίαν αὐτόχρημα. Porson compares the proverb, to which this is virtually a reply, Τύχη τὰ θνητῶν πράγματ', οὐκ εὐβουλία. Klotz praises Heath's rendering of the present verse, which gives quite a different point to it; 'Any kind of victory is good counsel.' Creon is taking the cautious side, and advocating εὐβουλία as opposed to δράσος, and so he says victory depends on the former, and not (unless by mere luck) on the latter.

722. τράπωμαι, the deliberative conjunctive, as *inf.* v. 909. Aesch. Prom. 800. Cycl. 149.

725. For εἴπερ — γε see Aesch. Cho. 215. 490. Iph. T. 1200. These particles are commonly separated by an intervening word, as in καὶ μὴν — γε, but not invariably, as in the latter instance. The same remark applies to the combination ἐπεὶ γε. The sense is, 'By all means, provided that, if you fail, you will get safely back again hither.'

727. ἐνδυστυχήσαι, 'to be unlucky in.' Bacch. 508, ἐνδυστυχήσαι τοῦνομ' ἐπιτήδειος εἶ.

729. ἔκπληξις κτλ. 'We might indeed scare them; but what we want is victory.' The aorist infinitive exactly expresses the idea required, an action mo-

mentary, complete, and final.

730. βαθύς ἀναχωρεῖν, sc. τοῖς πολεμίοις. Cf. v. 131, τὸν δ' ἐξαμείβοντ' οὐχ ὀρᾶς Δίρκης ὕδωρ; Having once passed the ford, to reach the walls, Eteocles hopes the enemy will be hemmed in between them and the deep stream.

731. By 'every thing is worse than being well guarded,' he means, by a common hypallage of Greek negatives, 'Nothing is so good as being well guarded.' See on Prom. 1034. Ion 1383. Andr. 726. Schol. τὰ πάντα δεύτερα τῆς εὐλόγου ἀσφαλείας. He means, 'None of your plans are as likely to answer as the keeping on the defensive.'

732. Hermann gives Ἀργείου στρατοῦ, which does not appear to possess much MS. authority. He says καθιππεύειν τινὰ is 'to ride over' (in which sense Aeschylus has καθιππάξασθαι), but τινὸς 'to ride out against,' which is the sense here required. Schol. εἰ ἔφιπποι ὁρμήσασιν ἐπὶ τὸν στρατὸν τῶν Ἀργείων; The accusative might even be defended as that of 'motion over a place' (Hel. 532), but it is sufficient to understand ἵπποις καταπατήσαι.

734. Schol. ἀγανακτῶν δυσχεραίνει, ἐπεὶ πάντα, ὅσα εἶπεν, ἀπεδοκίμασε, φησί, θέλεις οὖν προδῶ τὴν πόλιν;

736. σοφωτέρα, scil. τῶν ὑπ' ἐμοῦ προτιθεμένων.

- KP. ἔπτ' ἄνδρας αὐτοῖς φασιν, ὡς ἤκουσ' ἐγὼ,
 ET. τί προστετάχθαι δρᾶν ; τὸ γὰρ σθένος βραχύ.
 KP. λόχων ἀνάσσειν, ἑπτὰ προσκείσθαι πύλαις.
 ET. τί δῆτα δρῶμεν ; ἀπορίαν γὰρ οὐ μενῶ. 740
 KP. ἔπτ' ἄνδρας αὐτοῖς καὶ σὺ πρὸς πύλαις ἐλοῦ.
 ET. λόχων ἀνάσσειν, ἣ μονοστόλου δορός ;
 KP. λόχων, προκρίνας οἵπερ ἀλκιμώτατοι.
 ET. ξυνῆκ', ἀμύνειν τειχέων προσαμβάσεις.
 KP. καὶ ξυστρατηγούς· εἰς δ' ἀνὴρ οὐ πάνθ' ὀρά. 745
 ET. θάρσει προκρίνας, ἣ φρενῶν εὐβουλία ;
 KP. ἀμφοτέρων· ἀπολειφθὲν γὰρ οὐδὲν θάτερον.
 ET. ἔσται τάδ'· ἐλθὼν ἐπτάπυργον ἐς πόλιν
 τάξω λοχαγούς πρὸς πύλαισιν, ὡς λέγεις,
 ἴσους ἴσοισι πολεμίοισιν ἀντιθείς. 750
 ὄνομα δ' ἐκάστου διατριβὴ πολλὴ λέγειν,

739. W. Dindorf and Hermann adopt *λόχων ἀνακτας* from Matthiae. Kirchhoff supposes *λόχων ἀνάσσειν* to be wrongly read here from v. 742. No change seems necessary, if we translate thus; 'They say that seven champions are commanders of companies, to attack the seven gates.' Nor are the same words improperly repeated below, if we suppose *ὁμοίως ἀνάσσειν* implied, and the outwitting the adversary by his own strategy.

740. *ἀπορίαν*. Schol. *οὐ μενῶ ἕως εἰς ἀπορίαν καὶ ἀμυχανίαν πέσω*.

741. *αὐτοῖς*, 'against them,' implied in the sense of *ἀντίταξον*. Porson gives *αὐτὸς καὶ σὺ*, after Grotius; a combination questionable in itself, and certainly no improvement on *αὐτοῖς*. Eteocles shows by his next question, that he fancied single-handed champions might be meant; and such was his conceit, that the absurdity of the idea never struck him. Creon has a higher opinion of the Argive prowess. Not only must *λόχος* be opposed to *λόχος*, but they must be *ἀλκιμώτατοι*, if they hope for success.

744. If *ἀμύνειν προσαμβάσεις* will bear the common interpretation, 'to prevent the scaling of (or repel the approach to) the walls,' we may compare the Homeric *ἀμύνειν δούλιον ἥμαρ* (Il. vi. 463). Schol. *ἀποσοβεῖν τῶν τειχέων τὰς ἐπαναβάσεις*. Rather perhaps (with the best MS.) *πρὸς*

ἀμβάσεις, i. e. *ἐλθόντας*. Creon is here carrying out his advice in v. 731, to act on the defensive rather than the offensive.

745. This verse contains a eulogy of the Athenian custom of appointing ten strategoi.

747. *θάτερον*. Neither courage without wisdom, nor wisdom without courage, is of any avail. The violation of the pause here and elsewhere under similar circumstances led Porson to suggest as a remedy *οὐδ' ἐν θάτερον*. But subsequent critics rightly consider that the rhythm of the verse is in no way affected by such a change.

748. Though the best MSS. give *ἐλθὼν* (or *ἐλθὼν δ'*) *ἐπτάπυργον ἐς πόλιν*, others have a remarkable variant, *ἐπτάπυργον* (or *ἐπτάπυλον δ'*) *ἐς πόλιν μολών*. Kirchhoff thinks this arose from a defective verse supplied by conjecture in two different ways. Eteocles, already within the city, could hardly say *ἐλθὼν ἐς πόλιν*. Porson adopts *ἐς κύκλον μολών* from Musgrave; a mere guess, without the least probability. If the vulgate be right, as Hermann and Klotz contend, the sense must be, *ἐλθὼν εἰς ἐπτά πύργους πόλεως*.

751. *ὄνομα ἐκάστου*. This, as the Scholiast observes, is a side-stroke at the 'Seven against Thebes,' where the name and device of each champion is described

ἐχθρῶν ὑπ' αὐτοῖς τείχεσιν καθημένων.
 ἀλλ' εἴμ', ὅπως ἂν μὴ καταργῶμεν χέρα.
 καί μοι γένοιτ' ἀδελφὸν ἀντήρη λαβεῖν,
 καὶ ξυσταθέντα διὰ μάχης ἐλθεῖν δορὶ 755
 [κτανεῖν θ', ὅς ἦλθε πατρίδα πορθήσων ἐμήν].
 γάμους δ' ἀδελφῆς Ἀντιγόνης παιδὸς τε σοῦ
 Αἴμονος, ἕαν τι τῆς τύχης ἐγὼ σφαλῶ,
 σοὶ χρὴ μέλεσθαι· τὴν δόσιν δ' ἐχέγγυνον
 τὴν πρόσθε ποιῶ νῦν ἐπ' ἐξόδοις ἐμαῖς. 760
 μητρὸς δ' ἀδελφὸς εἶ· τί δεῖ μακρηγορεῖν;
 τρέφ' ἀξίως νιν σοῦ τε τὴν τ' ἐμήν χάριν.
 πατὴρ δ' ἐς αὐτὸν ἀμαθίαν ὀφλισκάνει
 ὄψιν τυφλώσας· οὐκ ἄγαν σφ' ἐπήνεσα
 ἡμᾶς τ' ἀραιῖσιν, ἣν τύχη, κατακτενεῖ. 765
 ἐν δ' ἐστὶν ἡμῖν ἀργὸν, εἴ τι θέσφατον
 οἰωνόμαντις Τειρεσίας ἔχει φράσαι,
 τοῦδ' ἐκπυθέσθαι ταῦτ'· ἐγὼ δὲ παῖδα σὸν
 Μειοικέα, σοῦ πατρὸς αὐτεπώνυμον,
 λαβόντα πέμψω δεῦρο Τειρεσίαν, Κρέον· 770
 σοὶ μὲν γὰρ ἡδὺς ἐς λόγους ἀφίξεται·
 ἐγὼ δὲ τέχνην μαντικὴν ἐμεμψάμην

at length. Euripides has in fact done the same thing, but in a more fitting place, viz. in the opening scene, v. 120 seqq. Kirchhoff, from the vestiges of the reading by the first hand in his best MS. (Ven. a.), gives *διατριβὴν πολλὴν ἔχει*.

755. Between *ἐλθεῖν* and *ἐλεῖν* the MSS. are about equally balanced. As *διὰ μάχης ἐλθεῖν τι* is the common phrase, and not *συσταθῆναι διὰ μάχης*, the former seems the safer reading, and is justly preferred by Kirchhoff and Hermann. The next verse occurs also at v. 1376. Perhaps not only this, but the three preceding lines are interpolated. It is a strange phrase to say *καταργεῖν χέρα*, 'to be idle in action,' i. e. inactive; besides, it seems a superfluous ferocity to add, 'I hope it may be my lot to have my own brother as one of the seven champions opposed to myself.' This idea is from Aeschylus, Theb. 669, where Eteocles says *εἴμι καὶ ξυστήσομαι αὐτὸς*, the very word *ξυσταθέντα* being here borrowed.

The wish here is at least out of place. He had said, 'I will go and appoint the *λόχοι* at the gates,' and he then proceeds to speak with Creon on the private and state matters alluded to in v. 692.

759. *μέλεσθαι* is the passive, in the same sense as *μέλει* might have been used; whereas *μέλομαι* is usually a deponent. Matthiae compares Soph. El. 1436, *τὰνθάδ' ἂν μέλοιτ' ἐμοί*.—*τὴν δόσιν κτλ.* The espousal formerly made I hereby ratify and confirm.—*ἀξίως*, for *πρεπόντως*, as befits a princess.

766. *ἀργὸν*, *ἀεργὸν*, οὕτω εἰργασμένον.

769. Klotz here remarks, "ἐπώνυμος *av* etiam *tum* esset, si diceretur *Μειοικίδης*, *αὐτεπώνυμος* autem est, quod hoc ipsum nomen *Menoecei* gerit." Eteocles, about to go to the Theban army, in which Menoeceus was serving, says, 'I will send him hither, taking with him *Teiresias*.' It is surprising that Porson should have adopted *ἄγοντα* from Valckenaer, saying that *λαβόντα* "sensui repugnat."

ἤδη πρὸς αὐτὸν, ὥστε μοι μομφὰς ἔχειν.
 πόλει δὲ καὶ σοὶ ταῦτ' ἐπισκῆπτω, Κρέον'
 ἦνπερ κρατήσῃ τὰμὰ, Πολυνείκους νέκυν 775
 μήποτε ταφῆναι τῇδε Θηβαίᾳ χθονί'
 θνήσκειν δὲ τὸν θάψαντα, καὶ φίλων τις ἦ.
 [σοὶ μὲν τὰδ' αὐδῶ· προσπόλοις δ' ἐμοῖς λέγω,]
 ἐκφέρετε τεύχη πάνοπλά τ' ἀμφιβλήματα,
 ὡς εἰς ἀγῶνα τὸν προκείμενον δορὸς 780
 ὀρμώμεθ' ἤδη ξὺν δίκη νικηφόρῳ.
 τῇ δ' Εὐλαβείᾳ, χρησιμωτάτῃ θεῶν,
 προσευξόμεσθα τήνδε διασῶσαι πόλιν.

ΧΟ. ὦ πολύμοχθος Ἄρης, τί ποθ' αἵματι στρ.
 καὶ θανάτῳ κατέχει, Βρομίου παράμουσος ἑορταῖς ; 785

778. αὐδῶ Kirchhoff with the best MS., for the vulg. εἶπον. But he remarks that this verse is probably made up from v. 568. With the next compare the similar call of Eteocles in Aesch. Theb. 672, φέρ' ὡς τάχος κνημίδας, αἰχμῆς καὶ πέτρων προβλήματα,—a passage which there is every reason to fear is an interpolation, and made up from this.

781. All the good MSS. give ὀρμώμεθ'. Porson and others ὀρμῶμεν, with the inferior copies.—Aesch. Cho. 141, ξὺν θεοῖσι καὶ Γῇ καὶ δίκη νικηφόρῳ.

784. The following ode is full of difficulties. Indeed, it may be called as obscure and corrupt as any in the extant plays, if we except perhaps one or two of the odes in the *Helena*. Of its merits, whether as a mere poetical effusion, or as pertinent to the subject of the play, different estimates may be formed; but few will agree with Hermann, (Praef. p. xx,) that it is "tumidissimum inani verborum strepitu carmen," and that all its parts "miris modis commixta effunduntur, majorem sine dubio ab ejus qui modos fecerant, quam a poetae arte commendationem habentia." It is an address to Ares deprecating the turmoil of war that surrounds the city, and contrasting it with the delights of the dance and the Bacchic revelries. The exposure of the infant Oedipus on Cithaeron and the coming of the Sphinx are then dwelt upon as the causes of the present troubles. The quarrel between the two sons of Oedipus is a further subject of anxiety, and the offspring of an unhallowed union is

spoken of as an ill-omined woe. The various portents that have occurred in Thebes, as so many indications of the divine interposition, are lastly enumerated; the citizens sprung from the dragon's teeth, the marriage of Cadmus with Harmonia, the daughter of Ares; the building of the walls by Amphion's lyre, and the descent of Cadmus the founder from Io.—The metre, which is almost entirely dactylic, and is composed with studied antithetical accuracy, admits only here and there a spondee, chiefly in a proper name, though carefully maintained in the antistrophic foot.

784—91. 'Thou god of turmoil, Ares, why with the love of blood and death art thou possessed, not in harmony with the festivities of Bromius? Thou dost not, in the gracefully-dancing circles of youth, spreading thy locks to the breeze, to the breathings of the pipe ting a strain in which are delightful incitements to the dance; but having inspired the Argive army with its warriors against the race of Thebe, thou art commencing thy sport with a revel most different from that led by the pipe.'—On the nominative πολύμοχθος, for ὁ πολύμοχθος ὢν, see Androm. 1.—κατέχει, Schol. χαίρει καὶ ἐνθουσιᾷς. So Hipp. 27, καρδίαν κατέχετο ἔρωτι δεινῷ. Bacch. 1124, ἐκ Βακχίου κατείχεται.—παράμουσος, Schol. ἀσύμφωνος, οὐ συμφῶδός. As Bromius was the god of rumbling noises (the tympanum), so Ares is the god of very different sounds, the clang of arms.

οὐκ ἐπὶ καλλιχόροις στεφάνοισι νεάνιδος ὥρας
 βόστρυχον ἀμπετάσας λωτοῦ κατὰ πνεύματα μέλπει
 μούσαν, ἐν ᾗ χάριτες χοροποιοί,
 ἀλλὰ σὺν ὄπλοφόροις στρατὸν Ἀργείων ἐπιπνεύσας
 αἵματι Θήβας
 κῶμον ἀνανλότετον προχορεύεις.
 τοῦδ' ὑπὸ θυρσομανεῖ νεβρίδων μέτα δινεύεις, [ἀλλ']
 ἄρμασι καὶ ψαλίοις τετραβάμοσι μώνυχα πῶλον
 Ἴσμηνοῦ δ' ἐπὶ χεύμασι βαίνων

790

786. οὐκ ἐπὶ. Hermann, objecting to the asyndeton, gives οὐδ' ἐπὶ. It is not improbable that οὐκ ἔτι is right, 'no longer now, as in times of peace.' By στεφάνοις the circles of dancers seem to be meant, ἐπὶ implying *at* or *in* them, viz. taking a place there as a choreutes.—For ὥρας the best MSS. seem to agree in ὥραις, which gives no intelligible sense, though Klotz labours to elicit a meaning. The Scholiast says that some read ὥρας, and there can be little doubt that νεάνις ὥρα is a periphrasis for νεότης.

787. βόστρυχον. For the letting loose the hair in revelry, see Bacch. 695. 864. Hipp. 201, ἀφελ', ἀμπετάσων βόστρυχον ἄμοις.—μέλπει, the epic deponent.

789. σὺν ὄπλοφόροις. The syntax here is obscure. The Schol. explains, σὺν ὄπλοφόροις Θήβαις στρατὸν Ἀργείων ἐπιπνεύσας, ὅ ἐστι, ἐνθουσιάζοντας ἑκάτερον στρατεύμα. But it is better to construe either (with Hermann) σὺν ὄπλοφόροις προχορεύεις, or, as in the version already given, στρατὸν σὺν ὄπλοφόροις, for ὀπλίτην στρατὸν. Dr. Badham (Praef. ad Hel. p. 18) proposes σὺν ὄπλοφόρῳ—ἔσματι Θήβαις, 'inspiring the Argives by your war-song to attack Thebes.' But we doubt whether ὄπλοφόρον would be the same as ἐνόπλιον, as applicable to a strain. The Schol. interprets αἵματι Θήβας by τῷ γένει τῶν Θηβαίων,—a harsh expression, if the poet used it thus. Matthiae justifies it by αἷμα θεῶν, Med. 1246. In Aesch. Theb. 333 Ares is said ἐπιπνεῖν, to fan the flame of a burning city; here the idea is that of inspiring an eager desire by breathing upon the Argive host. But αἷμα should bear the sense more naturally suggested by the context, 'against (or by) the blood of the Thebans.' Take it as we will, the passage is most difficult, and we can have little confidence in its integrity. The occurrence

below (v. 795) of Ἀργείους ἐπιπνεύσας makes the reading the more doubtful here. See on v. 645.

791. προχορεύειν is a term borrowed from the dithyramb, as κῶμος is taken from serenading. Cf. Suppl. 390, κῶμον δέχεσθαι τὸν ἐμὸν ἀσπιδιφόρον.

792. This passage is corrupt beyond the hope of any certain restoration, though several plausible conjectures have been proposed. Porson admits the emendation of Musgrave, οὐ πόδα θυρσομανῇ, which gives a fair sense, though at the expense of probability. Dr. Badham suggests ἄρματι in the next verse, to agree with θυρσομανεῖ. Adopting this, we might render it thus: 'Nor is your chariot and bit attended by thyrsus-bearers, under which (i. e. yoked to which) you drive to and fro your solid-hoofed four-footed steeds.' Thus the sense will be οὐδὲ θυρσομανές ἐστὶν ἄρμα ὑφ' ᾧ &c. Hermann is less successful in giving ὑπὸ θυρσομανεῖ—δῖνα, and making πῶλον stand in apposition to κῶμον. After δινεύεις, the best MS. adds λείπει τὸ ἀλλὰ, and the Schol. recognizes this, ἀλλὰ ἄρμασι καὶ ἵπποις ἐπιβαίνεις. If it be not a mere metrical addition to complete a spondaic hexameter, we must read in the antistrophe (808) τετραβάμοσιν ἐν χαλαΐσιν, where ἐν has the authority of no good MS. We suggest the following as not improbable; οὐδ' ὑπὸ θυρσομανεῖ νεβρίδων μέτα δινεῖς | ἄρματι καὶ ψαλίοις τετραβάμονα μώνυχα πῶλον. Klotz follows the Schol. in explaining ὑπὸ θυρσομανεῖ 'under the influence of Dionysus;' but this is clearly untenable. It is to be remarked, that ψαλίων has more MS. authority than ψαλίοις.

793. δ' for τ' is rightly adopted by Dr. Badham after Geel, who perceived that the opposition intended was that between the Bacchic car and the chariots of a hos-

ἱππείαισι θοάξεις,
 † Ἀργείους ἐπιπνεύσας
 Σπαρτῶν γέννα,
 ἀσπιδοφέρμονα † θίασον, ἔνοπλον,
 ἀντίπαλον κατὰ λάϊνα τείχεα
 χαλκῷ κοσμήσας.
 ἦ δεινά τις Ἔρις θεὸς, ἃ τάδε
 μήσατο πῆματα γᾶς βασιλεῦσιν,
 Λαβδακίδαις πολυμόχοις.
 ὦ ζαθέων πετάλων πολυθηρότα-
 τον νάπος Ἀρτέμιδος χιονοτρόφον ὄμμα Κιθαιρῶν,
 μήποτε τὸν θανάτῳ προτεθέντα, λόχευμ' Ἰοκάστας,
 ὦφελος Οἰδιπόδα θρέψαι βρέφος ἔκβολον οἴκων,
 χρυσοδέτοις περόναις ἐπίσαμεν

800

ἀντ.

805

tile army. The Schol. read ἀλλ' — Ἰσ-
 μνηοῦ ἐπὶ κτλ. :—ἐπιβαίνων δὲ τοῖς χεύ-
 μασι τοῦ Ἰσμνηοῦ σὺν ἔρμασι καὶ φαλίοις
 μονοπῶλοις τῇ ἱππικῇ ἐκμαίνῃ.

795. These words are corrupt, and
 apparently derived from v. 789. Most
 critics give Ἀργείοις — γένναν, after the
 Schol., who says that as before Ares
 incited the Argives against Thebes, so
 here he conversely incites the Thebans
 against the Argives. Porson, "nihil
 curans sententiam, sed ad solum hiatum
 quem γέννα faciat animum attendens,"
 says Hermann, gives γέννα Σπαρτῶν.
 Hermann's own emendation of the pas-
 sage is to re-write it; ἱππείαισι θοάξεις |
 κοσμήσας θιασῶταν | Σπαρτῶν γέννας
 ἀσπιδοφέρμονα χάλκεον εὐοπλον, κτλ.,
 but this is a process that no sober critic
 will approve. The metre does not seem
 faulty except in θίασον, which Klotz sup-
 poses may have been θείασον, a form re-
 cognized by Hesychius.—For ἔνοπλον
 most of the editors after Porson give
 εὐοπλον.

797. The words χαλκῷ κοσμήσας, found
 in all the good MSS., are retained by
 Kirchhoff and Klotz, who suppose the
 antistrophic verse has been lost. Most of
 the other editors, following Musgrave and
 Porson, eject them. The sense seems to
 be, κοσμήσας θίασον ἀντίπαλον Θηβαίοις
 κατὰ τείχεα, where κατὰ means 'over
 against,' 'opposite to,' the walls, viz. the
 seven gates.

799—800. Λαβδακίδαισιν is given by

most critics after Canter for —ais. Kirch-
 hoff would read γὰρ βασιλεῦσί τε, retain-
 ing the common reading of this verse.

803. The usual punctuation, a comma
 at νάπος, is defended by the Scholiast;
 but Klotz may be right in joining νάπος
 Ἀρτέμιδος, by which Cithaeron is made to
 be ὄμμα, a bright conspicuous object or
 prospect, from the snows commonly lying
 upon it (Bacch. 662). The Schol. ex-
 plains Ἀρτέμιδος ὄμμα by ὑπερ ἐφορᾷ Ἀρ-
 τεμις ὑπὲρ τὰ ἄλλα ὄρη, which is very
 far-fetched. Rather, ὄμμα is for θέαμα,
 by a poetical licence.

804. There is a reading Οἰδιπόδαν, of
 not less authority. The meaning of the
 next verse is disputed. Most refer it to
 the σιδηρὰ κέντρα, v. 26, by which the
 feet of Oedipus were pierced, others to the
 clasps, πόρπαι, by which, when adult, he
 blinded his eyes. Both are very far-
 fetched. The sense rather is, (and in-
 deed, without violence, can only be,) 'made
 recognizable by golden clasps.' It was the
 custom in exposing infants to affix some
 mark, generally a piece of jewellery or
 embroidery, by which they might eventu-
 ally discover their parents, as Creusa
 affixed to Ion two golden snakes, Ion v.
 22. Now, it has been shown that the
 verse (26) containing mention of the pierced
 feet is spurious. Euripides nowhere men-
 tions this: it is probable that he followed
 an account, as he so often does, different
 from other authors.

μηδὲ τὸ παρθένιον πτερὸν, οὐρείον τέρας, ἐλθεῖν
 πένθεα γαίης
 Σφιγγὸς ἀμουσοτάταισι σὺν ὤδαϊς,
 ἅ ποτε Καδμογενῇ τετραβάμοσι χαλαῖς
 τείχεσι χριμπτομένα φέρειν αἰθέρος εἰς ἄβατον φῶς
 γένναν, ἃν ὁ κατὰ χθονὸς Ἴδιδας 810
 Καδμείοις ἐπιπέμπει
 δυσδαίμων δ' ἔρις ἄλλα
 θάλλει παῖδων
 Οἰδιπόδα κατὰ δώματα καὶ πόλιν.
 οὐ γὰρ ὁ μὴ καλὸν οὐποτ' ἔφνυ καλὸν,
 * * * * *
 οὐδ' οἱ μὴ νόμιμοι †παῖδες 815
 ματρὶ λόχευμα, μίασμα πατρὸς δὲ συν-
 αίμονος ἐς λέχος ἦλθον.
 ἔτεκες, ὦ γὰρ, ἔτεκές ποτε, ἐπῶδ.
 Βάρβαρον ὡς ἀκοὰν ἐδάην ἐδάην ποτ' ἐν οἴκοις,
 τὰν ἀπὸ θηροτρόφου φοινικολόφοιο δράκοντος 820

806. As in the strophic verse a dactyl might be gained by Ἀργεῖων, so here οὐρέιον would be admissible. The Sphinx itself is called πένθεα γαίης, because she caused mourning in many houses of the land.—παρθένιον πτερὸν for παρθένος πτερύσσα. So Pegasus is γενναῖον πτερὸν, Ar. Pac. 76.

808. The best copies have χαλαῖσι, Aldus χηλαῖς, which suits the metre of v. 793 according to the conjecture there proposed, δινεῖς for δινεύεις. The reading of Porson and others, ἐν χηλαῖσι, rests on no authority. In the one case, we must translate, 'approaching the walls (by crawling) on the claws of its four legs,' in the other, 'carried off in its claws.' Compare ἔβας — χαλαῖσι, v. 1024.

810. ἃν, agreeing with Σφίγγα, not with γένναν. On account of the metre, modern editors give τὰν, contrary to the MSS. To avoid the ambiguity of γένναν, ἃν, we might read γένναν. τὰν δ', 'but her,' &c.

815. Again we are met by hopeless corruptions. The sense appears to have been, 'Nor are children not lawfully born (a creditable) offspring to their mother, but they come as a marriage-defilement (μίσμα ἐς λέχος) of a father related by

blood' (i. e. who is also a brother to his own children). We must be contented with this, the reading of the best MSS., except that for πατρὸς δὲ συναίμονος all give πατρὸς, ἢ δὲ κτλ., and many σύναιμον. To Kirchhoff is due the restoration of ἦλθον for ἦλθεν from the scholia. The metre requires v. 815 to end with two dactyls, and some epithet to λόχευμα, corresponding to καλὸν above, appears to be lost. Schol. κατὰ κοινοῦ τὸ οὐ καλὸν, but such an ellipse is incredible. In the ordinary editions this passage is patched up in various ways; οὐδ' οἱ μὴ νόμιμόν τοι παῖδες † ματρὶ λόχευμα μίασμά τε πατρός. | ἢ δὲ σύναιμον λέχος ἦλθεν Porson, and so W. Dindorf, except that he gives ποτε in place of τοι, and ἦτε for ἢ δέ. Hermann edits thus: οὐδ' οἱ μὴ νόμιμόν ποτε ματέρι | παῖδε λόχευμα, μιάσματα πατρός. | ἦτε σύναιμον λέχος ἦλθεν.

820. As one good MS. gives θηρότροφον as a variant, and the Schol. evidently so read, by construing it with γένναν, Kirchhoff ventures on the strange compound ἀποθηρότροφον. But it is no extreme licence of poetry to call the dragon 'beast-fed,' implying its ferocity and destructiveness.

γένναν ὄδοντοφνῇ, Θήβαις κάλλιστον ὄνειδος·
 Ἄρμονίης δέ ποτ' εἰς ὑμεναίους
 ἦλυθον οὐρανίδαί, φόρμιγγί τε τείχεα Θήβας
 τὰς Ἀμφιονίης τε λύρας ὑπὸ πύργος ἀνέστησαν
 διδύμων ποταμῶν πόρον ἀμφὶ μέσον 825
 Δίρκας, χλοεροτρόφον ἅ πεδίον
 πρόπαρ Ἴσμηνοῦ καταδεύει
 Ἰώ θ', ἃ κερόεσσα προμάτωρ,
 Καδμείων βασιλῆας ἐγείνατο·
 μυριάδας δ' ἀγαθῶν ἑτέροις ἑτέ- 830
 ρας μεταμειβομένα πόλις ἄδ' ἐπ' ἄ-
 κροισ ἔστακεν Ἀρή-
 οῖς στεφάνουσιν.

ΤΕΙΡΕΣΙΑΣ.

ἡγοῦ πάροιθε, θύγατερ· ὡς τυφλῷ ποδὶ
 ὀφθαλμὸς εἶ σὺν, ναυβάταισιν ἄστρον ὥς· 835
 δεῦρ' ἐς τὸ λευρὸν πέδον ἵχνος τιθείς' ἐμὸν

821. The Σπαρτοὶ are called κάλλιστον ὄνειδος, as being at once the reproach and the glory of Thebes. Schol. ὄνειδος, ὡς ἐξ ὀδόντων δράκοντος γεννηθέντες, κάλλιστον δὲ ὡς αὐτόχθονες καὶ ἀνδρείοι.

824. ἀνέστησαν is the reading of most of the good copies, πύργοι only of one. Commonly, πύργος ἀνέστα. The plural refers to τείχεα as well as to πύργος. In a choral verse the shortened form of ἔστησαν is defensible, but not therefore in a senarius, v. 1246. So ἔβαν in Aesch. Pers. 17, Herc. F. 662, and ἵπποι δ' ἐκρυφθεν, Hipp. 1247, a passage not free from the suspicion of interpolation.

825. The order of the words suggests the syntax ἀμφὶ πόρον Δίρκας, μέσον διδύμων ποταμῶν. But this is not geographically correct. Hermann follows one of the Scholiasts, περὶ τὸν μέσον πόρον τῶν διδύμων ποταμῶν τῆς Δίρκης, the sense being, that Thebes stood between one branch-stream of Dirce, and a third, the Ismenus, which flowed at a little distance from the city.

830—3. 'And countless numbers of blessings one upon another having received in succession, this city has finally stopped at the highest renown in war.'

Literally, 'has stood upon the highest martial prizes.' Some less correctly explain it by ἐν κινδύνοις ἄκροισ. For ἀρηίοις, the reading of all the MSS., Porson, taking this for a paroemiac, and the preceding for a dimeter anapaestic verse, gives ἔστακ' Ἀρεῶς.

834. The blind old seer Teiresias, who has been brought from the camp by Creon's son (v. 770), now appears, supported by his daughter, and accompanied by Menoeceus himself (v. 841). As usual with Euripides, the infirmities of age are first commented on; cf. Electr. 490. Ion 738. From the words ἡγοῦ πάροιθε it is evident that the daughter walks before, leading or drawing her father after her. This was a common attitude on the stage; hence we find ἔλκειν instead of ἄγειν, e. g. Ion 738. Herc. F. 200. 446, and children are ἐφορκίδες, Andr. 200.

835. The common reading ναυτίλοις has no authority. Kirchhoff and Klotz rightly give ναυβάταισιν, which, more or less corrupted in form, all the good MSS. contain. Aldus also, as well as Barnes, has ναυβάταισιν. The change seems to have been made by Porson.

836. λευρὸν, smooth, level, flat; a

πρόβαινε, μὴ σφαλῶμεν· ἀσθενὴς πατήρ·
κλήρους τέ μοι φύλασσε παρθένω χερὶ,
οὓς ἔλαβον οἰωνίσματ' ὀρνίθων μαθὼν
θάκοισιν ἐν ἱεροῖσιν, οὐδ' ἄνταυτοισιν. 840

τέκνον Μενοικεῦ, παῖ Κρέοντος, εἰπέ μοι
πόση τίς ἢ ἴπλοιπος ἄστεως ὁδὸς
πρὸς πατέρα τὸν σόν· ὥς ἐμὸν κάμνει γόνυ,
πυκνὴν δὲ βαίνων ἤλυσιν μόλις περῶ.

ΚΡ. θάρσει· πέλας γὰρ, Τειρεσία, φίλοισι σοῖς 845
ἐξώρμισαι σὸν πόδα· λαβοῦ δ' αὐτοῦ, τέκνον·
ὥς πᾶς ἀπήνη πούς τε πρεσβύτου φιλεῖ
χειρὸς θυραίας ἀναμένειν κουφίσματα.

ΤΕ. εἶεν, πάρεσμεν· τί με καλεῖς σπουδῇ, Κρέον;

ΚΡ. οὐπω λελήσμεθ'· ἀλλὰ σύλλεξαι σθένος 850
καὶ πνεῦμ' ἄθροισον, αἶπος ἐκβαλὼν ὁδοῦ.

common epithet of ψάμαθος. See the word illustrated on Aesch. Suppl. 502, λευρὸν κατ' ἄλσος νῦν ἐπιστρέφου τόδε. Hence μὴ σφαλῶμεν assigns a reason, 'lest I should trip,' viz. over rough ground.

838. κλήρους, *sortes*, notes written down after the observations made on the flights of birds.—For the θάκοι ἱεροῖ of Teiresias see Bacch. 347. It is the παλαιὸς θάκος ὀρνιθοσκόπος of Soph. Ant. 999.

844. πυκνὴν ἤλυσιν, with rapid (quickly-succeeding) step.

846. Kirchhoff alone gives ἐξορμῖσαι, the best MSS. having either this or ἐξώρμισαι (aor. infin. or aor. med. imp.). The reading of Flor. 2 and Aldus is ἐξώρμισαι. Klotz appears to be right in his judgment, "indicativus perfecti unice convenient huic loco." Barnes less correctly edits ἐξωρμίσω.

847, 8. Few passages have given critics and commentators more trouble than this. Even Kirchhoff concludes that πᾶς ἀπήνη is corrupt. Yet the words are capable of a simple and obvious sense, and there are two other passages (Iph. A. 617, and Electr. 999,) which furnish an excellent comment on them. We learn from them, that it was the custom on descending from a mule-car (ἀπήνη), to ask the aid of a bystander's hand. So Clytemnestra says, in the first, κάμοι χερὸς τις ἐνδὸτ' ἰσχυρίσματα, θάκουσ ἀπήνης ὥς

ὅν ἐκλίπω καλῶς, and in the latter ἐκβητ' ἀπήνης, Τρωάδες, χερὶς δ' ἐμῆς λάβεσθ', ἵν' ἐξω τοῦδ' ὄχλου στήσω πόδα. But (as shown on v. 851) Teiresias was now about to ascend on to the stage, so that he required the κουφίσμα, or lifting up, like Antigone in v. 105. And this was given by Menoeceus, at the command of his father, standing on the stage. Here then the meaning is, 'since every mule-car and (every) old man's foot awaits (or expects) the support of a hand from without.' One person as much as the other cannot safely mount or descend without assistance. Hermann's reading here is perhaps the worst conjecture that he ever ventured to introduce, ὥς παῖς ἔτ' ἀπτήν κτλ., 'an unfledged child,' i. e. an infant.

849. Porson gives τί μ' ἐκάλεῖς after Valckenaer. The present tense is a short way of saying τί ἐστὶ τὸ πρᾶγμα ἐφ' ᾧ ἐκάλεῖς με;

850. οὐπω λελήσμεθ' means, 'I will tell you soon, if you will only wait to recover your breath.'

851. αἶπος has been restored by Kirchhoff and Hermann for the corrupt ἄπος, κᾶπος, or ἀπό σ'. In the best MS. (Ven. a.) Kirchhoff says there are vestiges of the original reading αἶπος, the *ιτ* having been subsequently erased. No grammarian mentions the word ἄπος except Eustathius, on Il. p. 881, who found ἄπος, which he explains τὸν κάματον ἢ τὸ ἀπὸ τῆς ὁδοῦ ἄσθμα, adding that others

- TE. κόπῳ παρείμαι γυῖ Ἐρεχθιδῶν ἄπο
 δεῦρ' ἐκκομισθεὶς τῆς πάροιθεν ἡμέρας·
 κάκεί γὰρ ἦν τις πόλεμος Εὐμόλπου δορός,
 οὗ καλλινίκους Κεκροπίδας ἔθηκ' ἐγώ· 855
 καὶ τόνδε χρυσοῦν στέφανον, ὡς ὀράς, ἔχω
 λαβὼν ἀπαρχὰς πολεμίων σκυλευμάτων.
- KP. οἶωνόν ἐθέμην καλλίνικα σὰ στέφη·
 ἐν γὰρ κλύδωνι κείμεθ', ὥσπερ οἶσθα σὺ,
 δορός Δαναϊδῶν, καὶ μέγας Θήβαις ἀγών. 860
 βασιλεὺς μὲν οὖν βέβηκε κοσμηθεὶς ὅπλοις
 ἤδη πρὸς ἀλκὴν Ἑτεοκλῆς Μυκηνίδα·
 ἐμοὶ δ' ἐπέσταλκ' ἐκμαθεῖν σέθεν πάρα
 τί δρῶντες ἂν μάλιστα σῶσαιμεν πόλιν.
- TE. Ἑτεοκλέους μὲν οὖνεκ' ἂν κλήσας στόμα 865
 χρησμούς ἐπέσχον, σοὶ δ', ἐπεὶ χρήζεις μαθεῖν,

read ἄπος, τὸ ὕψος. Now ὕψος can only have been a gloss on αἶπος, and this very αἶπος, which occurs also in Alcest. v. 500, is explained κάματος by Hesychius. Still, as the text stands, there is considerable difficulty in ἐκβαλὼν, 'casting off the weariness of the journey.' Possibly ἐκπερῶν is the true reading, and thus the passage might be explained from Ion 739, where the old servant, ascending the steep pathway representing the road to the Delphian temple, complains αἰπεινά τοι μαντεῖα, and Electr. 489, where another old man finds the πρόσβασις ὀρθία to Electra's cottage fatiguing. According to this the sense would be, 'stop to take breath in ascending the steep road.' Teiresias would thus have entered by the orchestra, and ascended the stairs to the stage. With this explanation and with no other, the χειρὸς θυραίας κουφίσματα, the help of another's hand beside that of his guide, is consistent. And moreover, that Teiresias entered by the orchestra is clear from λευρὸν πέδον in v. 836, the same orchestra being called λευρὸν ἄλσος in Aesch. Suppl. 502.

852. The common reading παρείμαι γοῦν is hardly consistent with tragic usage. Porson gives γοῦν', a form unknown to the tragic writers, as he was himself aware. A much more probable reading is γυῖ, which appears to be given as a variant in Ven. a. Some accusative seems wanted, though it is not necessary to the

syntax. Compare κόπου ἵπο παρεῖται, Bacch. 634, with παρειμένη χεῖρα, Alcest. 204. From the reading of one or two of the late MSS. γῆς, Elmsley proposed τῆς Ἐρεχθιδῶν ἄπο. If γοῦν be retained, (and Hermann contends that it is right,) it can only mean, 'why certainly I have had exertion enough to tire me,' &c. We might suggest γῆν, opposed to τῆς πάροιθεν ἡμέρας.

854. Εὐμόλπου δορός. Schol. πόλεμος, ὅντινα ἐποίησεν Εὐμόλπος. The legend was, that Eumolpus had assisted the Eleusinians to revolt against Erechtheus, but was defeated and killed by the Athenians, who instituted the priesthood of the Eumolpidae in consequence of his having been the first who had been initiated in the Mysteries. The anachronism is noticed by the Schol., who says that the war happened four generations before the Argive invasion of Thebes, but the poet designed to eulogize Athens. Hermann suggests (Praef. p. xxi) that the circumstance may have been mentioned in order to excuse Eteocles for not having consulted the seer before.

859—60. Quoted by Plato, Alcib. ii. p. 151 B. Schol. σημείον ἐθέμην τοῦ ἡμᾶς νικῆσαι τὸν ἐπὶ τῇ νίκῃ δοθέντα σοὶ στέφανον.

862. πρὸς ἀλκὴν Μυκηνίδα. Schol. πρὸς μάχην τῶν Ἀργείων.

865. For the reason of Teiresias' resentment against Eteocles see v. 772.

λέξω· νοσεῖ γὰρ ἦδε γῇ πάλαι, Κρέον,
 ἐξ οὗ 'τεκνώθη Λαῖος βία. θεῶν
 [πόσιν τ' ἔφυσε μητρὶ μέλεον Οἰδίπουν].

αἱ δ' αἵματωποι δεργμάτων διαφθοραὶ 870
 θεῶν σόφισμα καπίδειξίς 'Ελλάδι.

ἀ συγκαλύψαι παῖδες Οἰδίου χρόνω
 χρήζοντες, ὡς δὴ θεοὺς ὑπεκδραμούμενοι,
 ἡμαρτον ἀμαθῶς· οὔτε γὰρ γέρα πατρὶ
 οὔτ' ἔξοδον διδόντες ἀνδρα δυστυχή 875
 ἐξηγρίωσαν· ἐκ δ' ἔπνευσ' αὐτοῖς ἀρὰς
 δεινὰς νοσῶν τε καὶ πρὸς ἡτιμασμένος.

ἀγὼ τί δρῶν οὐ, ποῖα δ' οὐ λέγων ἔπη,
 εἰς ἔχθος ἦλθον παισὶ τοῖσιν Οἰδίου.
 ἐγγὺς δὲ θάνατος αὐτόχειρ αὐτοῖς, Κρέον· 880
 πολλοὶ δὲ νεκροὶ περὶ νεκροῖς πεπτωκότες,
 'Αργεῖα καὶ Καδμεῖα μίξαντες βέλη,

868. For τεκνοῦσθαι, 'to be made a parent,' see Herc. F. 7. So in Aesch. Ag. 729, wealth is said τεκνοῦσθαι, μηδ' ἄπαιδα θνήσκειν. Hesychius explains 'τεκνώθη by τέκνον ἔσχεν, the Schol. τέκνου πατὴρ ἐγένετο. For the numerical agreement of this speech with that at v. 930 seqq. (each thirty verses), and of Creon's and Menoeceus' beyond, and the intervening dialogue at v. 896 seqq., see Preface to vol. ii. p. xxi. It has there been suggested to omit v. 869 as an interpolation. Kirchhoff however is of opinion that several verses have been lost here, and one after v. 878. By the omission of the verse in question, αἱ — διαφθοραὶ may be connected with the nominative Λαῖος, by supplying a word like ἐγένοντο, as the Schol. suggests, καὶ ἐξ οὗ ἐγένοντο αἱ ἡμαρμέναι καὶ τετραμέναι τῶν ὀφθαλμῶν τυφλώσεις. On the whole, it seems better to read αἱ δ' for αἱ θ', and to translate; 'But as for that bloody destruction of eye sight, it was a design of the gods and a demonstration to Hellas.' He goes on to say, that in wishing to hide it by length of time they erred ignorantly, i. e. stupidly, because they fancied they could outwit the gods, who desired to make the case of Oedipus a public example, and could evade the punishment that was sure to follow. — For χρόνω Wakefield proposed σκότῳ.

874. γέρα, his proper prerogatives. This seems to refer to his maintenance in the house, τροφή, on account of which he cursed his sons, Aesch. Theb. 783.

878. τί δρῶν οὐ, ποῖα δ' has been restored by W. Dindorf from the Harleian MS., though it is there doubtless but a conjecture of the transcriber. The best copies give τί δρῶν, ὅποια δ', Aldus with some inferior MSS. τί οὐ δρῶν, ποῖα δ'. Porson reads τίς οὐ δρῶν, i. e. τίνα ἔπη. Hermann τί τοι δρῶν, while Kirchhoff, retaining τί δρῶν, ὅποια δ', marks the loss of a verse after this. Klotz is still bolder, and maintains the integrity of τί δρῶν, though the indirect question for the direct is altogether contrary to the usage of the earlier Attic. The meaning is by no means obscure:—'With respect to which conduct I did and said every thing that I could (i. e. to prevent it), and so made myself disliked by the sons of Oedipus.' On τί — ποῖον οὐ, see Herc. F. 1271. For the government of δ, see on Androm. 660, ἀγὼ προνοία τῇ τε σῇ κάμῃ, γέρον, κτανεῖν θέλων τήνδ' ἐκ χειρῶν ἀρπάσσομαι.

882. μίξαντες, Schol. συγκροτήσαντες. — πικροὺς γόους, lamentations to their own cost, perhaps because retaliation was to come in the war of the Epigoni. Cf. v. 949.

πικροὺς γόους δώσουσι Θηβαίᾳ χθονί.
 σύ τ' ὦ τάλαινα συγκατασκάπτει πόλις,
 εἰ μὴ λόγοισι τοῖς ἐμοῖς τις πείσεται. 885
 ἐκείνο μὲν γὰρ πρῶτον ἦν, τῶν Οἰδίπου
 μηδένα πολίτην μηδ' ἄνακτ' εἶναι χθονός,
 ὥς δαιμονῶντας ἀνατρέφοντας πόλιν.
 ἐπεὶ δὲ κρείσσον τὸ κακὸν ἐστι τὰγαθοῦ,
 μὴ ἔστιν ἄλλη μηχανὴ σωτηρίας. 890
 ἀλλ' οὐ γὰρ εἰπεῖν οὐτ' ἐμοὶ τοδ' ἀσφαλὲς
 πικρὸν τε τοῖσι τὴν τύχην κεκτημένοις
 πόλει παρασχεῖν φάρμακον σωτηρίας,
 ἄπειμι, χαίρεθ'. εἰς γὰρ ὦν πολλῶν μέτα
 τὸ μέλλον, εἰ χρῆ, πείσομαι· τί γὰρ πάθω ; 895
 ΚΡ. ἐπίσχεσ αὐτοῦ, πρέσβυ. ΤΕ. μὴ ἵπταμβάνου.
 ΚΡ. μείνον, τί φεύγεις ; ΤΕ. ἡ τύχη σ', ἀλλ' οὐκ ἐγώ.
 ΚΡ. φράσον πολίταις καὶ πόλει σωτηρίαν.
 ΤΕ. βούλει σὺ μέντοι, κοῦχὶ βουλήσει τάχα.
 ΚΡ. καὶ πῶς πατρώαν γαῖαν οὐ σῶσαι θέλω ; 900
 ΤΕ. θέλεις ἀκοῦσαι δῆτα καὶ σπουδὴν ἔχεις ;
 ΚΡ. ἐς γὰρ τί μᾶλλον δεῖ προθυμίαν ἔχειν ;
 ΤΕ. κλύοις ἂν ἤδη τῶν ἐμῶν θεσπισμάτων.
 πρῶτον δ' ἐκείνο βούλομαι σαφῶς μαθεῖν,

884. The best MSS. give πόλει or πόλι, Flor. 2, πόλις, which is the common reading. But the σὸν in composition rather favours the dative. Possibly he turns to his daughter Manto, who was leading him (v. 834), or he may hint at the fate of Jocasta.

885. τις, i. e. Creon, whom he does not like to name. Porson gives on his own conjecture εἰ μὴ λόγοις τις τοῖς ἐμοῖσι πείσεται, "propter numeros;" but Kirchhoff and Klotz rightly repudiate so arbitrary a change.

888. For δαιμονῶν, 'to be possessed,' see Aesch. Theb. 1004. Cho. 557. For ὥς with the accusative absolute, *sup.* v. 714. He means that the first course that should have been taken was, to expel Eteocles and his brother from the city as ἐναγείς.

889. ἐπεὶ δὲ κτλ. 'But since the wrong course *has* prevailed over the right, and a son of Oedipus is king,' &c.

For the proverbial expression, 'There is more of bad than good in the world,' see Suppl. 197.

892. τοῖσι κτλ. He speaks ambiguously, but he means τῷ ἔχοντι τὴν τυραννίδα, Κρέοντι, and alludes to the surrender of Creon's own son to death for the good of the state.

895. τί γὰρ πάθω; 'For what will become of me?' i. e. τί γὰρ ἄλλο, or ἐὰν θέλω εἰπεῖν τὰληθές. On this formula see Androm. 513.—Teiresias turns to depart; but Creon seizes his arm and detains him.

897. τί φεύγεις μ' Porson, with a few of the inferior copies.

899. μέντοι is rather strangely used. Perhaps it would be better to give μέντοι.

902. τί μ' ἄλλο has rather less authority, but is preferred by Hermann, Klotz, and W. Dindorf.

- ποῦ ὅστιν Μενοικεὺς, ὃς με δεῦρ' ἐπήγαγεν ; 905
- KP. ὃδ' οὐ μακρὰν ἄπεστι, πλησίον δέ σου.
- TE. ἀπελθέτω νυν θεσφάτων ἐμῶν ἐκάς.
- KP. ἐμὸς πεφυκὼς παῖς ἃ δεῖ σιγήσεται.
- TE. βούλει παρόντος δῆτά σοι τούτου φράσω ;
- KP. κλύων γὰρ ἂν τέρποιτο τῆς σωτηρίας. 910
- TE. ἄκουε δὴ νυν θεσφάτων ἐμῶν ὁδόν
[ἃ δρῶντες ἂν σώσαιοτε Καδμείων πόλιν.]
σφάξαι Μενοικέα τόνδε δεῖ σ' ὑπὲρ πάτρας
σὸν παῖδ', ἐπειδὴ τὴν τύχην αὐτὸς καλεῖς.
- KP. τί φῆς ; τίς εἶπας τόνδε μῦθον, ὦ γέρον ; 915
- TE. ἄπερ πέφυκε, ταῦτα κἀνάγκη σε δρᾶν.
- KP. ὦ πολλὰ λέξας ἐν βραχεὶ χρόνῳ κακά.
- TE. σοί γ', ἀλλὰ πατρίδι μεγάλα καὶ σωτήρια.
- KP. οὐκ ἔκλυον, οὐκ ἤκουσα· χαιρέτω πόλις.
- TE. ἀνὴρ ὃδ' οὐκέθ' αὐτὸς, ἐκνεύει πάλιν. 920
- KP. χαίρων ἴθ'. οὐ γὰρ σῶν με δεῖ μαντευμάτων.
- TE. ἀπόλωλεν ἀλήθει', ἐπεὶ σὺ δυστυχεῖς ;
- KP. ὦ πρὸς σε γονάτων καὶ γερασμίου τριχὸς,
- TE. τί προσπίτνεις με ; δυσφύλακτ' αἰτεῖ κακά.

905. Hermann reads ἀπήγαγεν, 'led me away hither,' with some good MSS. Menoeceus had personally accompanied Teiresias, *sup.* v. 841.

912. Kirchhoff is undoubtedly right in omitting this verse, as made up from v. 864. Not only does it violate the order of the stichomythia (Teiresias having spoken *three* lines just above), but the reading of the best MS. (Ven. a.) is materially different, ἃ δρῶντες ἂν μάλιστα σώσαιομεν πόλιν Καδμείων.

914. καλεῖς, 'challenge,' 'provoke,' i.e. by insisting on being told.

915. The Schol. records a various reading, τί φῆς ; ἐμὸν παῖδ' ἔνεκα γῆς σφάξαι θέλεις ; Klotz thinks this was substituted by the actors for the genuine verse.

916. ἄπερ πέφυκε. W. Dindorf gives ἄπερ πέφηνε on his own conjecture. The sense seems to be, 'Whatever is appointed by a fixed natural law, that you must do.' There is an allusion to the ἀνάγκη φύσεως, one of Anaxagoras's physical theories, mentioned in Troad. 886.

We should say in English, 'What is to be, that must be done.' Hermann's punctuation is to the last degree improbable; ἄπερ πέφυκε, ταῦτα κἀνάγκη σε δρᾶν, where he supplies ἔστιν with ταῦτα.

919. For κλύειν, ἀκούσαι, implying hearing with the ears and comprehending with the mind, see Aesch. Prom. 456.

920. ἐκνεύει. See Iph. T. 1330. Schol. ἔξαρκος γίνεται. The sense is, 'having once consented to hear my oracles, he is for withdrawing that consent.'

921. The σῶν seems emphatic: 'I don't want *your* predictions (though I might listen to another).' Otherwise he would have said οὐ γὰρ δεῖ με κτλ.

923. γερασμῖος occurs also in Suppl. 95.

924. αἰτεῖ. So the good MSS., one having αἰτεῖς. Schol. δυσκόλως φυλαχθῆναι, ἡγουν σιωπηθῆναι, δυνάμενα αἰτεῖς, ζητεῖς. Teiresias, as a seer, might easily know what the request was going to be, even if the gesture did not show it. 'You are asking,' he says, 'evils (those resulting from my silence) which it is impossible to

- ΚΡ. σίγα· πόλει δὲ τούσδε μὴ λέξης λόγους. 925
- ΤΕ. ἀδικεῖν κελεύεις μὲν· οὐ σιωπήσαιμεν ἄν.
- ΚΡ. τί δὴ με δράσεις ; παῖδά μου κατακτενεῖς ;
- ΤΕ. ἄλλοις μελήσει ταῦτ', ἐμοὶ δ' εἰρήσεται.
- ΚΡ. ἐκ τοῦ δ' ἐμοὶ τόδ' ἦλθε καὶ τέκνω κακόν ;
- ΤΕ. ὀρθῶς μ' ἐρωτᾷς κεῖς ἀγῶν' ἔρχει λόγων. 930
δεῖ τόνδε θαλάμαις, οὐ δράκων ὁ γηγενῆς
ἐγένετο Δίρκης ναμάτων ἐπίσκοπος,
σφαγέντα φόνιον αἷμα γῇ δοῦναι χοὰς
Κάδμου παλαιῶν Ἄρεος ἐκ μηνιμάτων,
ὃς γηγενεῖ δράκοντι τιμωρεῖ φόνον. 935
καὶ ταῦτα δρῶντες σύμμαχον κτήσεσθ' Ἄρη.
χθὼν δ' ἀντὶ καρποῦ καρπὸν ἀντί θ' αἵματος
αἶμ' ἣν λάβη βρότειον, ἔξετ' εὐμενῇ
γῆν, ἣ ποθ' ὑμῖν χρυσοπήληκα στάχυν
Σπαρτῶν ἀνῆκεν· ἐκ γένους δὲ δεῖ θανεῖν 940
τοῦδ', ὃς δράκοντος γένυος ἐκπέφυκε παῖς.
σὺ δ' ἐνθάδ' ἡμῖν λοιπὸς εἰ Σπαρτῶν γένους
ἀκέραιος ἔκ τε μητρὸς ἀρσένων τ' ἄπο,
οἱ σοὶ τε παῖδες. Αἴμονος μὲν οὖν γάμοι
σφαγὰς ἀπείργουσ'· οὐ γάρ ἐστιν ἧθεος· 945
κεῖ μὴ γὰρ εὐνῆς ἦψατ', ἀλλ' ἔχει λέχος·

guard against.' For if Teiresias spared the life of Menoeceus by not letting the citizens know that it was demanded, evils would follow, viz. the capture of the city, which no care could avert. Scholfield takes αἰτεῖ for παραιτεῖ, 'you are deprecating,' supplying αἰτεῖ φυλάσσεσθαι. Hermann gives αἰνει, 'acquiesce in evils which you cannot guard against,' and this is adopted also by W. Dindorf. It is much more probable than Porson's ἀρκεῖς, 'you are trying to avert.'

926. The first clause of this verse is commonly read with a question.

928. εἰρήσεται, scil. πολλῖταις.

930. ὀρθῶς ἔρχει εἰς ἀγῶνα λόγων, 'you proceed by the right road, viz. by reasonable inquiries, to the investigation of what I have said;' 'you rightly and fairly contest the matter with me.' By ἀγῶν the ἐξέτασις and ἔλεγχος of his words are meant.—θαλάμαις, the dative of

place.

934. Κάδμου μῆνιμα means 'anger at Cadmus,' like ἐχθρα or ὀργή τινος. Porson, after Valckenaer, gives Κάδμω. The reason of the anger of Ares was because the dragon was his offspring (v. 659), and hence its progeny were armed men.

937. ἀντὶ καρποῦ καρπόν. Both the dragon and Menoeceus were καρπὸς γῆς, as being γηγενεῖς, the latter as descended from the Σπαρτοί.

941. γένυος, i. e. ὀδόντων.

945. ἧθεος, unmarried. Photius, ἡῖθεος, ὁ ὥραν γάμου ἔχων καὶ μηδέπω γεγαμηκώς.

946. This verse is condemned by Valckenaer, whom W. Dindorf and Kirchhoff follow. Hermann, Klotz, and Porson defend it, and we think rightly. As before mentioned, this speech of Teiresias has thirty verses, like that at v. 865. There is nothing in the verse of itself objection-

- οὗτος δὲ πῶλος, τῇδ' ἀνειμένος πόλει,
θανὼν πατρώαν γαῖαν ἐκσώσειεν ἄν.
πικρὸν δ' Ἀδράστῳ νόστον Ἀργείοισι τε
θήσει, μέλαιναν κῆρ' ἐπ' ὄμμασιν βαλὼν, 950
κλεινὰς τε Θήβας. τοῖνδ' ἐλοῦ δυοῖν πότμου
τὸν ἕτερον· ἥ γὰρ παῖδα σῶσον ἥ πόλιν.
τὰ μὲν παρ' ἡμῶν πάντ' ἔχεις· ἡγοῦ, τέκνον,
πρὸς οἶκον. ὅστις δ' ἐμπύρῳ χρήται τέχνη,
μάταιος· ἦν μὲν ἐχθρὰ σημήνας τύχη, 955
πικρὸς καθέστηχ' οἷς ἂν οἰωνοσκοπῇ·
ψευδῇ δ' ὑπ' οἴκτου τοῖσι χρωμένοις λέγων
ἀδικεῖ τὰ τῶν θεῶν. Φοῖβον ἀνθρώποις μόνον
χρῆν θεσπιωδεῖν, ὃς δέδοικεν οὐδένα.
ΧΟ. Κρέον, τί σιγᾶς γῆρυν ἄφθογγον σχάσας ; 960
καὶ μοὶ γὰρ οὐδὲν ἦσσον ἔκπληξις πάρα.
ΚΡ. τί δ' ἂν τις εἴποι ; δῆλον οἷ γ' ἐμοὶ λόγοι.
ἐγὼ γὰρ οὐποτ' ἐς τόδ' εἶμι συμφορᾶς,
ὥστε σφαγέντα παῖδα προσθεῖναι πόλει.
πᾶσιν γὰρ ἀνθρώποισι φιλότεκνος βίος, 965
οὐδ' ἂν τὸν αὐτοῦ παῖδά τις δοίη κτανεῖν.
μή μ' εὐλογεῖτω τὰμά τις κτείνειν τέκνα.
αὐτὸς δ', ἐν ὥραίῳ γὰρ ἕσταμεν βίου,

able; and Hermann well observes, that it is even necessary to explain the ambiguous words Αἴμονος γάμοι, which would otherwise have meant that he was actually married to Antigone.

947. ἀνειμένος, consecrated; the same as ἄφετος, Ion 822. Schol. σφαγιασθεὶς καὶ ἀνειμένος τῇ πόλει.

951. κλεινὰς, scil. θήσει. Perhaps, κλεινὰς δὲ Θήβας.

958, 9. Quoted by Plutarch, De Pyth. Orac. p. 407, who has χρή. When something is contemplated in a different light from what it really is, χρήν is invariably used. Cf. Hipp. 619. 645.

960. σχάσας, ἐπισχῶν, παύσας. Cf. 454.

961. ἔκπληξις, i. e. ὥστε σιγᾶν.

962. δῆλον οἷ γ' ἐμοὶ λόγοι. "Constat quid mihi dicendum sit." *Scholefield*. A very inadequate rendering. The sense is, 'Why, what can I say? (If I speak at all,) it is clear what my words

must be,' viz. to refuse to give up my son.—On προσθεῖναι, *addicere*, which Klotz wrongly renders *apponere*, see on Androm. 1016. Iph. A. 540.

966. οὐδ' ἂν κτλ., 'nor is it likely that, nor is it to be expected that,' &c.

967. μή μ' κτλ. 'Let no one praise me for killing my own children.' The common reading, *κτείνων*, does not appear to have been hitherto suspected. But it gives a false sense; for Creon means to say, 'I do not covet the eulogy of being a patriot, if it involves the death of my children.' So αἰνεῖν is elsewhere used with an infinitive, οὐποτ' αἰνέσω τέκνων ὄνειδος οὐνεχ' ἡδονῆς λιπεῖν. Schol. μὴ ἐπαινεῖτω μέ τις λόγους εὐλόγους λέγων, τὰμά τέκνα συμβουλευῶν με κτείνειν.

968. βίου Kirchhoff for βίῳ. The meaning is obvious, though the use of ὥρατος for 'seasonable' in the sense of 'ripe,' 'mature,' is less common than for ἀκμαῖος, 'in the full prime.' Creon says,

θνήσκειν ἔτοιμος, πατρίδος ἐκλυτήριον.
 ἀλλ' εἶα, τέκνον, πρὶν μαθεῖν πᾶσαν πόλιν, 970
 ἀκόλαστ' ἑάσας μάντεων θεσπίσματα
 φεύγ' ὡς τάχιστα τῆσδ' ἀπαλλαχθεὶς χθονός·
 λέξει γὰρ ἀρχαῖς καὶ στρατηλάταις τάδε
 πύλας ἐφ' ἑπτὰ καὶ λοχαγέτας μολών·
 καὶ μὲν φθάσωμεν, ἔστι σοι σωτηρία· 975
 ἢν δ' ὑστερήσης, οἰχόμεσθα, καθθανεῖ.

ΜΕΝΟΙΚΕΤΣ.

ποῖ δῆτα φεύγω ; τίνα πόλιν ; τίνα ξένων ;
 ΚΡ. ὅπου χθονὸς τῆσδ' ἐκποδὼν μάλιστ' ἔσει.
 ΜΕ. οὐκοῦν σέ φράζειν εἰκὸς, ἐκπονεῖν δ' ἐμέ.
 ΚΡ. Δελφοὺς περάσας 980
 ΜΕ. ποῖ με χρῆ, πάτερ, μολεῖν ;
 ΚΡ. Αἰτωλίδ' ἐς γῆν. ΜΕ. ἐκ δὲ τῆσδε ποῖ περῶ ;
 ΚΡ. Θεσπρωτὸν οὐδας. ΜΕ. σεμνὰ Δωδώνης βάθρα ;
 ΚΡ. ἔγνως. ΜΕ. τί δὴ τόδ' ἔρυμα μοι γενήσεται ;
 ΚΡ. πόμπιμος ὁ δαίμων. ΜΕ. χρημάτων δὲ τίς πόρος ;
 ΚΡ. ἐγὼ πορεύσω χρυσόν. 985
 ΜΕ. εὖ λέγεις, πάτερ.

χώρει νυν· ὡς σὴν πρὸς κασιγνήτην μολών,
 ἧς πρῶτα μαστὸν εἴλκυσ', Ἰοκάστην λέγω,
 μητρὸς στερηθεὶς ὀρφανός τ' ἀποζυγεὶς,

he will not kill his son, but is ready to die himself, because he is an old man, and is ripe for death. It is easier to extract this sense from βίου than from βίω. Compare Alc. 291, *καλῶς μὲν αὐτοῖς καθθανεῖν ἦκον βίου*. The common reading *ἴσταμαι* was corrected by Hermann and Kirchhoff from the best MSS. Hermann however contends that this and the next verse are spurious. His reasons do not seem to require a special reply; he does not make sufficient allowance for the earnestness of a father who might make even a somewhat illogical proposal in his anxiety to save his son.

971. ἀκόλαστα, having no proper respect for the rulers of the land.

975. φθάσωμεν, sc. φεύγοντες. Teiresias would send word to the sentinels at

each of the seven gates, and so prevent egress, unless the departure should take place instantly.

977. τίνα ξένων ; We should have expected ποῖον ξένον ;

980. After περάσας the MSS. add φεύγε. Some omit πάτερ. But there is clearly an aposiopesis at περάσας.

983. The MSS. give τί δῆτ' ἔρυμα, for which Porson and Klotz have edited τί δῆτα ῥῦμα, after Valckenaer and Brunck; Hermann and others τί δὴ τόδ' ἔρυμα. The reading seems very doubtful; perhaps τοῦδ' ἔρυμα, 'what resource, support, or security, for this journey.'

986. The words χώρει νυν and v. 990 are given to Creon in the old copies, but were restored to Menoeceus by Musgrave.

προσηγορήσων εἶμι, καὶ σώσω βίον.
 ἀλλ' εἶα, χώρει μὴ τὸ σὸν κωλυέτω. 990
 γυναιῖκες, ὡς εὖ πατὴρ ἐξεῖλον φόβον
 κλέψας λόγοισιν, ὥσθ' ἂ βούλομαι τυχεῖν
 ὅς μ' ἐκκομίζει, πόλιν ἀποστερῶν τύχης,
 καὶ δειλία δίδωσι. καὶ συγγνωστὰ μὲν
 γέροντι, τοῦμόν δ' οὐχὶ συγγνώμην ἔχει, 995
 προδότῃ γενέσθαι πατρίδος, ἣ μ' ἐγείνατο.
 ὡς οὖν ἂν εἰδῇτ', εἶμι καὶ σώσω πόλιν,
 ψυχὴν τε δώσω τῇσδ' ὑπερθανεῖν χθονός.
 αἰσχροὺς γάρ, οἱ μὲν θεσφάτων ἐλεύθεροι,
 κοῦκ εἰς ἀνάγκην δαιμόνων ἀφιγμένοι, 1000
 στάντες παρ' ἀσπίδ' οὐκ ὀκνήσουσιν θανεῖν
 πύργων πάροιθε μαχόμενοι πάτρας ὑπερ-
 ἐγὼ δὲ πατέρα καὶ κασίγνητον προδοὺς
 πόλιν τ' ἐμαντοῦ δειλὸς ὡς ἔξω χθονὸς
 ἄπειμ'· ὅπου δ' ἂν ζῶ, κακὸς φανήσομαι. 1005
 μὰ τὸν μετ' ἄστρον Ζῆν' Ἄρη τε φοῖνιον,
 ὅς τοὺς ὑπερτείλαντας ἐκ γαίης ποτὲ
 Σπαρτοὺς ἀνακτας τῆσδε γῆς ἰδρύσατο.
 ἀλλ' εἶμι, καὶ στὰς ἐξ ἐπάλξεων ἄκρων
 σφάξας ἐμαντὸν σηκὸν ἐς μελαμβαθῇ 1010
 δράκοντος, ἔνθ' ὁ μάντις ἐξηγήσατο,
 ἐλευθερώσω γαῖαν. εἴρηται λόγος.
 στείχω δὲ θανάτου δῶρον οὐκ αἰσχροὺς πόλει

989. καὶ σώσω βίον. 'And I will (by flight, according to your advice) save my life.' This, of course, is a pretext, in order to get Creon out of the way. He is accordingly dismissed, and leaves the stage, as if to procure money for his son's journey. The best MSS. give σώσω or read προσηγορήσας, εἶμι καὶ σώσω βίον. Cf. v. 997.

990. Here Creon leaves the stage.

993. ἐκκομίζει, 'is for getting me away out of the city.'—τύχης, sc. τοῦ σωθῆναι ὑπ' ἐμοῦ.—δειλία, the charge of cowardice.

999. The MSS. and edd. agree in οἱ μὲν. But εἰ μὲν is a very obvious and plausible correction. 'Tis a disgrace, if

(the citizens) without any compulsion from an oracle shall not fear to die, while I, &c. The μὲν however does not very often follow εἰ without an intervening word, though we have this in Iph. A. 1211, εἰ μὲν τὸν Ὀρφέως εἶχον, ὦ πάτερ, λόγον, and the omission of a definite subject to ὀκνήσουσιν is rather harsh.

1006. Quoted by Plutarch, De aud. Poet. p. 23.

1009. ἐξ ἐπάλξεων is shortly put for στὰς ἐπ' ἐπάλξεων, σφάξας ἐμαντὸν ἐξ αὐτῶν. Schaefer compares v. 1224, ἀπ' ὀρθίου σταθεὶς πύργου. See on v. 1189.

1011. ἐξηγήσατο, προεῖπε, ἐσήμηνε. See v. 931.

1013. The best MSS. with the Schol.

- δώσω, νόσου δὲ τήνδ' ἀπαλλάξω χθόνα.
 εἰ γὰρ λαβὼν ἕκαστος ὃ τι δύναίτο τις 1015
 χρηστὸν διέλθοι τοῦτο, κεῖς κοινὸν φέροι
 πατρίδι, κακῶν ἂν αἱ πόλεις ἐλασσόνων
 πειρώμεναι τὸ λοιπὸν εὐτυχοῖεν ἄν.
- ΧΟ. ἔβας ἔβας, ὦ πτεροῦσσα, γᾶς λόχευμα στρ.
 νερέρου τ' Ἐχίδνας 1020
 Καδμείων ἄρπαγὰ,
 πολύφθορος, πολύστονος,
 μιξοπάρθενος,
 δάϊον τέρας,
 φοιτάσι πτεροῖς
 χαλαῖσί τ' ὠμοσίτοις 1025
 Διρκαίων ἃ ποτ' ἐκ
 τόπων νέους πεδαίρουσ'

rightly give *θανάτου*, 'the gift of my death.' Porson and others read *θανάτω*.

1015—18. These four verses are given by Stobaeus, Flor. xliii. 1. The meaning of *διέλθοι* is rather obscure, and the commentators are silent upon it. In reference to his own life, he means *ἀναλώσειε*, 'would expend it,' 'get through it,' as we say; but it is more applicable in its general sense of *διελθεῖν χρηστὰ ἢ χρήματα*, which is opposed to *φείδεσθαι*, *ἐαυτῷ τηρῆσαι*. Translate, 'If each man having got whatever good he could would expend it and contribute it for the common good of his country, the (Hellenic) states experiencing less evils than they now do would be prosperous from henceforth.'

1019. This short and by no means difficult ode describes the ravages of the Sphinx on the citizens of Thebes, until Oedipus arrived, led by the oracle, and defeated the monster by solving the riddle. But having achieved this victory, he unknowingly married his mother, and so brought a curse on the city. The conduct of Menoeceus in devoting himself for his country is eulogized, and the young Phoenician maidens wish for a similar offspring for themselves.—The metres are simple, trochaic and iambic intermixed, with here and there a dochmiac. The Schol. remarks on this ode, *πρὸς οὐδὲν ταῦτα* ἔδει γὰρ τὸν χορὸν οἰκτίσασθαι

καὶ τὸν θάνατον Μεναικέως, ἣ ἀποδέχεσθαι τὴν εὐψυχίαν τοῦ νεανίσκου. ἀλλὰ τὸ περὶ Οἰδῖπου καὶ τὴν Σφίγγα διηγούνται τὰ πολλάκις εἰρημένα. Hermann (Praef. p. xxii) expresses the same opinion;—"Quam non accommodatum sit rei quam agi audivit chorus hoc carmen, quam aliena illa ad fastidium usque repetita Sphingis descriptio, solutique commemoratio aenigmatis, quam frigida et ab humanis sensibus abhorrens illa vix paulum generoso Menoecei consilio tacta levitas, nemo non videt, dixitque Grotius et pluribus exposuit Morus." It is sufficient to say, that if Euripides did not choose to make his chorus take a more direct part in the action of the piece, he doubtless had his reasons for it.

1021. Klotz alone retains *ἄρπαγῶ*, the reading of the MSS. and Schol., against Tyrwhitt's conjecture *ἄρπαγᾶ*, which is also found in the Harleian MS.

1022. W. Dindorf gives *πολύστονος*, *πολύφθορος*, *μιξοπάρθενον* κτλ., against all the good copies. For *φοιτάσι πτεροῖς* see on Orest. 270: for *ἔβας χαλαῖσι*, *sup.* v. 808.

1026. The Schol. explains *Διρκαίων τόπων* by *ἐκ τῶν Θηβῶν*. Rather perhaps, the spot close to the fountain, which she might be supposed to infest, and to carry off the citizens as they came for water. Cf. v. 662.

- ἄλυρον ἀμφὶ μούσαν
 ὀλομέναν τ' Ἑρινὺν
 ἔφερες ἔφερες ἄχρα πατρίδι 1030
 φόνια· φόνιος ἐκ θεῶν
 ὃς τάδ' ἦν ὁ πράξας.
 ἰάλεμοι δὲ ματέρων,
 ἰάλεμοι δὲ παρθένων
 ἐστέναζον οἴκοις· 1035
 ἰήιον βοὰν *βοὰν,
 ἰήιον μέλος *μέλος
 ἄλλος ἄλλ' ἐπωτότυζε
 διαδοχαῖς ἀνὰ πτόλιν.
 βροντᾷ δὲ στεναγμὸς 1040
 ἀχά τ' ἦν ὅμοιος,
 ὁπότε πόλεος ἀφανίσκειν
 ἂ πετροῦσσα παρθένος τιν' ἀνδρῶν.
 χρόνῳ δ' ἔβα Πυθίαις ἀποστολαῖσιν ἀντ.
 Οἰδίπους ὁ τλάμων
 Θηβαίαν τάνδε γὰν 1045

1028. ἀμφὶ μούσαν, 'with a song.' This is rather an uncommon use, but implies the being engaged in or at any action, as ἀμφὶ δεῖπνον εἶναι &c. See on Aesch. Theb. 99, ἀμφὶ λιτάν' ἔξομεν. The Schol. mistook the sense for ἀμφὶ ἔφερες μούσαν, ἄχρα πατρίδι, for he explains περιῆγες καὶ περιέφερες ἄναυλον καὶ ἀν-ήδονον ὦδὴν. Kirchhoff omits τ' in the next verse, with Hartung. Schol. ἐπειδὴ φθορὰς αἰτία ἦν ἡ μούσα, διὰ τοῦτο Ἑρινὺν οὐλομένην αὐτὴν λέγει. Things as well as persons were called Ἑρινύες by the poets, as Aeschylus more than once uses it for ἀρά.

1031. ἐκ θεῶν, of the number of the gods.

1036—7. βοὰν and μέλος were repeated by Grotius, and so the metrical Scholiast had supplied the deficiency. Compare *inf.* 1567 seqq. It has been before remarked, that transcribers very often were content to write a word once in passages of this kind.

1038. Kirchhoff retains the reading of the best MSS., ἄλλος ἄλλον ἐπετότυζε, and so Brunck has edited. But no such

verb as ἐπιτοτύζειν exists, or was likely to exist; unless we suppose it from τοτοῖ, which occurs in Aesch. Pers. 553. Valckenaer gave ἄλλ', and Aldus and Flor. 2 have ἐπωτότυζε or -εν. The omission of the augment is easily defended; see v. 687; but the antistrophic verse is in favour of the corrected reading, and ἄλλο better agrees with μέλος. The Schol. quotes the verses from Aesch. Ag. 1041—2, τί ταῦτ' ἀνωτότυξας ἀμφὶ Λοξίου; οὐ γὰρ τοιοῦτος ὥστε θρηνητοῦ τυχεῖν.

1041. ἀχὰ Elmsley for ἰαχά.

1043. ἀποστολαῖς. See v. 35 seqq. Schol. πυνθανομένῳ γὰρ Οἰδίποδι περὶ τῶν γονέων, ἔχρησεν αὐτῷ ὁ θεὸς ὡς ἀποκτεῖνας τὸν πατέρα γαμήσει τὴν μητέρα. διὸ εἰς Θήβας ἦλθεν, οὐκ εἰς Κόρινθον, φοβούμενος μὴ ἀποκτεῖνας Πόλυβον γαμήσει Μερόπην. He had gone to Delphi to inquire about his parents, but came to Thebes in his way back, because he was sent away from his own country by the god. In Iph. A. 638 ἀποστολαὶ occurs in its proper sense of 'setting out to a distant place.'

τότ' ἀσμένοις, πάλιν δ' ἄχῃ
 ματρὶ γὰρ γάμους
 δυσγάμους τάλας
 καλλίνικος ὦν
 αἰνιγμάτων ξυνάπτει,
 μιαίνει δὲ πτόλιν 1050
 δι' αἰμάτων δ' ἀμείβει
 μυσαρὸν εἰς ἀγῶνα
 καταβαλὼν ἀραισι
 τέκεα μέλεος· ἀγάμεθ' ἀγάμεθ',
 ὃς ἐπὶ θάνατον οἴχεται 1055
 γᾶς ὑπὲρ πατρώας,
 Κρέοντι μὲν λιπὼν γόους,
 τὰ δ' ἐπτάπυργα κλῆθρα γᾶς
 καλλίνικα θήσων.
 γενοίμεθ' ὧδε ματέρες 1060
 γενοίμεθ' εὐτεκνοι, φίλα
 Παλλὰς, ἃ δράκοντος αἶμα
 λιθόβολον κατειργάσω,
 Καδμείαν μέριμναν
 ὀρμήσας' ἐπ' ἔργον,
 ὅθεν ἐπέσυτο τάνδε γαῖαν 1065
 ἀρπαγαῖσι δαιμόνων τις ἄτα.

ΑΓΓΕΛΟΣ.

ὦν, τίς ἐν πύλαισι δωμαίων κυρεῖ;

1046. ἄχῃ is in apposition to *Οἰδίπους*, as the Sphinx was called *πένθεα γαῖας* v. 807.

1051. δι' αἰμάτων κτλ. 'And through blood he makes his sons to pass, having thrown them by his imprecations into an unhallowed contest' for the sovereignty.

1063. κατεργάσασθαι αἶμα is a periphrasis for *πρᾶξαι φόνον*, a more common form of expression.—Καδμείαν μέριμναν, Schol. τὸν Κάδμον περιφραστικῶς. 'Inciting the care of Cadmus to the work' is more likely to be a periphrasis for *Κάδμω ἐμποίησας μέριμναν ὀρμᾶσθαι ἐπ' ἔργον*.—ὅθεν, 'from which slaughter of the dragon (cf. 663. 934) there came upon

this land a heaven-sent calamity by the carrying-off of the citizens (by the Sphinx).' The Schol. wrongly construes *ἀρπαγαῖσι δαιμόνων*, and refers it to the death of Menoeceus.—γαῖαν is the metrical correction of Hermann and others for γᾶν. In the antistrophe (1042) Porson reads *ἀφανίσει*, an elision not more admissible by the Attic poets, than his *καλλιδίφροι* *Ἀθῶνας*, Hec. 468.

1067. A messenger is seen knocking at the side-door representing the *γυναικωνίτις*.—τίς ἐν πύλαισι, sc. τίς πυλῶρς, who is withinside at his post to open the door? See a similar scene of impatient knocking in Aesch. Cho. 642. —διὰ χρόνον, Schol.

- ἀνοίγεται, ἐκπορεύειτ' Ἰοκάστην δόμων.
 ὦν μάλ' αὖθις· διὰ μακροῦ μὲν, ἀλλ' ὅμως
 ἐξελθ', ἄκουσον, Οἰδίπου κλεινὴ δάμαρ, 1070
 λήξας ὀδυρμῶν πενθίμων τε δακρύνων.
- ΙΟ. ὦ φίλτατ', οὗ που ξυμφορὰν ἤκεις φέρων
 Ἑτεοκλέους θανόντος, οὗ παρ' ἀσπίδα
 βέβηκας αἰὲν πολεμίων εἵργων βέλη ;
 [τί μοί ποθ' ἤκεις καινὸν ἀγγελῶν ἔπος ;] 1075
 τέθνηκεν ἢ ζῇ παῖς ἐμός ; σήμαινέ μοι.
- ΑΓ. ζῇ, μὴ τρέσσης τόδ', ὥς σ' ἀπαλλάξω φόβου.
- ΙΟ. τί δ', ἐπτάπυργοι πῶς ἔχουσι περιβολαί ;
- ΑΓ. ἐστᾶσ' ἄθραυστοι, κοῦκ ἀνήρπασται πόλις.
- ΙΟ. ἦλθον δὲ πρὸς κίνδυνον Ἀργείου δορός ; 1080
- ΑΓ. ἀκμήν γ' ἐπ' αὐτήν· ἀλλ' ὁ Καδμείων Ἄρης
 κρείσσων κατέστη τοῦ Μυκηναίου δορός.
- ΙΟ. ἐν εἰπέ πρὸς θεῶν, εἴ τι Πολυνείκους πέρι
 οἶσθ', ὥς μέλει μοι καὶ τόδ', εἰ λεύσσει φάος.
- ΑΓ. ζῇ σοι ξυνωρίς ἐς τόδ' ἡμέρας τέκνων. 1085
- ΙΟ. εὐδαιμονοίης· πῶς γὰρ Ἀργείων δόρυ
 πυλῶν ἀπεστήσασθε πυργηρούμενοι ;
 λέξουν, γέροντα τυφλὸν ὥς κατὰ στέγας
 ἐλθοῦσα τέρψω, τῇσδε γῆς σεσωσμένης.
- ΑΓ. ἐπεὶ Κρέοντος παῖς ὁ γῆς ὑπερθανὼν 1090
 πύργων ἐπ' ἄκρων στας μελάνδεται ξίφος

βραδέως μὲν ἐξέρχῃ, ἀλλ' ὅμως δὲ ἐξελεθε καὶ ἄκουσον.

1072. οὗ που is required by the sense (as Kirchhoff also perceived) for the vulg. ἢ που. These words are generally confused, but have a very different meaning. See Orest. 844. Iph. T. 930.

1073. βέβηκας, i. e. βαλνεις. The Schol. well observes, that as he regularly attended his master, and was now separated from him, the inference was, that Eteocles was dead. He adds (referring doubtless to the next verse, as Valckenaer perceived), ἐν πολλοῖς ἀντιγράφοις οὐ φέρεται οὗτος ὁ στίχος. Kirchhoff accordingly incloses it as spurious. No inference can be drawn from this and the preceding speech having five lines, since Jocasta speaks below in four.

1077. ὥς is not for ἐπεὶ, but for ἵνα, ' (which I tell you) that I may release you at once from your alarm.'

1084. The order is, εἰπέ — εἰ λεύσσει φάος, not καὶ τόδ', εἰ λεύσσει, for she is speaking of a different person, not merely of an additional thing ; and thus ὥς — καὶ τόδ' is parenthetical, and καὶ τῷδε means καὶ τὸ ζῆν Πολυνείκη. Porson gives ὥς μέλον μοι, but only one of the good MSS. exhibits this reading. As another has τοῦδε, Hermann, for the reason just alleged, gives ὥς μέλει καὶ τοῦδε μοι λεύσσειν φάος.

1087. ἀπεστήσασθε, Schol. ἀπεδιώξατε, περικυκλούμενοι ὑπ' ἐκείνων.

1091. πύργων ἐπ' ἄκρων. Cf. v. 1009. Schol. πρὸς τὸ πᾶσι τὴν πρᾶξιν καταφανῇ γενέσθαι. He is wrong however in sup-

λαιμῶν διήκε τῇδε γῇ σωτήριον,
 λόχους ἔνειμεν ἑπτὰ καὶ λοχαγέτας
 πύλας ἐφ' ἑπτὰ, φύλακας Ἀργείου δορὸς,
 σὸς παῖς, ἐφέδρους *θ' ἱππώτας μὲν ἱππόταις 1095
 ἔταξ', ὀπλίτας δ' ἀσπιδηφόροις ἔπι,
 ὡς τῷ νοσοῦντι τειχέων εἷη δορὸς
 ἀλκὴ δι' ὀλίγου. περγάμων δ' ἀπ' ὀρθίων
 λεύκασπιν εἰσορῶμεν Ἀργείων στρατὸν
 Τευμησσὸν ἐκλιπόντα· καὶ τάφρου πέλας 1100
 δρόμῳ ξυνήψεν ἅστυ Καδμείας χθονός.
 παιὰν δὲ καὶ σάλπιγγες ἐκελάδουν ὁμοῦ
 ἐκείθεν ἔκ τε τειχέων ἡμῶν πάρα.
 καὶ πρῶτα μὲν προσῆγε Νηϊσταῖς πύλαις

posing that σωτήριον agrees with ξίφος, for ἔργον is implied, in apposition to the sentence. Cf. Heracl. 401, *θυπολείται δ' ἄστυ μαντέων ἦτο, τροπαῖά τ' ἐχθρῶν καὶ πόλει σωτήρια*. With this brief and merely incidental notice of the self-immolation of Menoeceus, compare the equally slight notice of Macaria's death in Heracl. 822. An event which could not be acted on the stage required a messenger's narration; but in both plays this character was occupied with more important details.

1094. φύλακας, to watch the movements of the Argives; to keep them in check. This was acting on Creon's advice; see v. 731. 744.

1095. ἐφέδρους, 'reserves.' Schol. ἀντιπάλους, ἀγωνιστάς, ἐπικαθεζομένους ἀντιτάττεσθαι, εἰ ἐπικρατοῖη τὸ ἀντίπαλον μέρος. The θ' was added by Valckenaer. Hermann rejects this, and gives τάξας for ἔταξε in the next verse. Klotz thinks the asyndeton is defensible, because the clause ἐφέδρους ἱππώτας μὲν κτλ. is a mere exegesis of the preceding.

1097. ὡς κτλ. 'In order that any weak point in the fortifications might have assistance close at hand.' Cf. Hel. 1604, *Μενελέως δ' ἔχων ὕπλα, ὅπη νοσοῖεν ξύμμαχοι κατασκοπῶν*. Suppl. 709, *ἀλλ' ὥχετ' ἐς τὸ κάμνον οἰκείου στρατοῦ*. Inf. v. 1171, *τοῦτο παύσαντες νοσοῦν*.

1100. Τευμησσόν. So Hermann with the best MS., the others giving Τευμησόν, and two having the correction Τελμησόν, which is the reading of Aldus and many inferior copies. Porson prefers Τευμησσόν

as "antiquior forma." Probably Τελμησόν arose from a confusion with Τελμισός, πόλις ἐν Λυκίᾳ, mentioned by Photius, who rightly gives Τευμησσόν in v. Τευμησία ἀλώπηξ. Schol. Τευμησσός, ἕως Βοιωτίας, ἀντὶ τοῦ τῷ Τευμησσῷ παρακειμένην χώραν. ἐπεὶ πῶς ὄραν ἐδύνατο, τοῦ Τευμησσοῦ ἀφαστηκότος πλέον ρ' σταδίου (about ten miles) τῶν Θηβῶν; ἢ οὐκ ἐκλιπόντα, ἀλλ' ἤδη καταλιπόντα. He found therefore the reading ἐκλείποντα, which is given in one of the best MSS., and suggested ἐκλιπόντα, which is clearly right. For, if they were close to the trenches, they were no longer in the act of leaving Teumesus.

1101. The words ἅστυ Καδμείας χθονός are unquestionably corrupt, though Kirchhoff seems to have been the first to perceive it. 'When near the trench they reach the capitol of the Theban land at full speed,' is an absurd statement, even if ξυνάπτειν ἅστυ could be defended by the var. lect. εἰς χεῖρα γῆν ξυνήψαν (for γῇ) in Heracl. 429. Kirchhoff is perhaps right in suspecting the verse to be spurious. It was enough to say καὶ τάφρου πέλας (δύνα).

1103. ἐκείθεν, from the enemy's side. So Aesch. Theb. 40, *ἥκου σαφῇ τάκειθεν ἐκ στρατοῦ φέρων*. Pers. 397, *σάλπιγγες δ' αὐτῇ πάντ' ἐκεῖν' ἐπέφλεγον*.

1104. Νηϊσταῖς Hermann and W. Dindorf for Νηϊταῖς. See on Aesch. Theb. 455. The ancients themselves seem to have been doubtful both as to the form and the etymology of the word; but Hermann observes, after Unger (Theb. Parad.

λόχον πυκναῖσιν ἀσπίσιν πεφρικότα 1105
 ὁ τῆς κυναγοῦ Παρθενοπαῖος ἔκγονος,
 ἐπίσημ' ἔχων οἰκεῖον ἐν μέσῳ σάκει
 ἐκηβόλοις τόξοισιν Ἀταλάντην κάπρου
 χειρουμένην Αἰτωλόν. ἐς δὲ Προϊτίδας
 πύλας ἐχώρει σφάγι' ἔχων ἐφ' ἄρματι 1110
 ὁ μάντις Ἀμφιάραος οὐ σημεί' ἔχων
 ὑβρισμέν', ἀλλὰ σωφρόνως ἄσημ' ὄπλα.
 Ὠγύγία δ' ἐς πυλώμαθ' Ἴππομέδων ἀναξ
 ἔστειχ' ἔχων σημείον ἐν μέσῳ σάκει
 στικτοῖς πανόπτῃν ὄμμασιν δεδορκότα, 1115
 [τὰ μὲν σὺν ἄστρον ἐπιτολαῖσιν ὄμματα
 βλέποντα, τὰ δὲ κρύπτοντα δυνόντων μέτα,

i. p. 334) that it probably meant 'the lowest gate,' as opposed to the ὕψιστα, κατώτατα, ἔσχατα. One explanation offered in the scholia is ἢ ἐπεὶ νεάται εἰσιν.

1106. Cf. Suppl. 888, ὁ τῆς κυναγοῦ δ' ἄλλος Ἀταλάντης γόνος Παρθενοπαῖος.

1107. ἐπίσημα οἰκεῖον, a device taken from his own family, viz. his mother the huntress.

1110. Kirchhoff and Hermann have restored ἐφ' ἄρματι, the reading of all the good MSS., for ἐφ' ἄρμασιν. Compare v. 172—4.—σημεῖα ὑβρισμένα, Schol. ὑπερήφανα, who quotes the similar statement in Aesch. Theb. 586—7, σῆμα δ' οὐκ ἐπὶν κύκλῳ, κτλ. For the expression, which is virtually the same as ὑβριστικά, Klotz well compares Xen. Cyr. ii. 4, 5, Περσικῇ στολῇ οὐδέν τι ὑβρισμένη. The Greeks had a very keen and lively apprehension of the bad consequences of *boasting*, either in words or deeds. Amphiarus therefore, as knowing the mind of the gods, did not imitate the rest, although, as Aeschylus says, he was involved in common ruin with the other champions who were less discreet.

1116—8. These verses are rejected by W. Dindorf, on the suggestion of Valckenaer. Porson, who says not a syllable on the insuperable difficulties both of grammar and of description which they involve, merely observes that Eustathius on Il. ii. p. 182 quotes v. 1116—17; and therefore he would retain them and the next. Kirchhoff agrees with Hermann,

that a verse has been lost after 1115, in which specific mention was made of Argus. Hermann also gives κλείοντα after Seidler for βλέποντα, which can only be defended as agreeing with ὄμματα, and by regarding ὄμματα as in apposition to πανόπτῃν, the thing to the person, the part to the whole. Harsh as this is, it is much more so when ὄμμασιν δεδορκότα immediately precedes, and when κρύπτοντα must agree not with ὄμματα, but with πανόπτῃν. But for this ὄμμασιν δεδορκότα, we might plausibly read τοῖς μὲν σὺν ἄστρον ἐπιτολαῖσιν ὄμμασι βλέποντα, as one of the Scholiasts appears to have done, τοῖς μὲν πρὸς ἀνατολὰς κειμένοις ὄμμασι βλέποντα, μόνον δὲ τοῖς πρὸς δύσιν. But further; even if eyes, such as Argus wore, (viz. like those in a peacock's tail, from which the legend was derived,) could be said 'partly to see with the rising stars, and partly to be closed with them setting,' (i. e. some of them always being awake, while others were sleeping,) the expression is absurd, if we resolve it into its simplest form, 'having some eyes which slept in the morning.' Lastly, δυνόντων μέτα could not mean ἅμα ἄστροις δύνουσιν. The passages cited by the Scholiasts from ancient writers only prove, what no one doubted, that Argus was always wide awake in watching his charge. For these reasons, it seems safer to regard the verses as added by some one who wished to say, that Argus was painted with some eyes open and others shut; but who, feeling the im-

ὥς ὕστερον θανόντος εἰσορᾶν παρῆν.]
 Ὅμολωσιν δὲ τάξιν εἶχε πρὸς πύλαις
 Τυδεὺς, λέοντος δέρος ἔχων ἐπ' ἀσπίδι 1120
 χαίτη πεφρικὸς, δεξιᾷ δὲ λαμπάδα
 Τитὰν Προμηθεὺς ἔφερεν ὥς πρήσων πόλιν.
 ὁ σὸς δὲ Κρηναίαισι Πολυνείκης πύλαις
 Ἄρη προσῆγε Ποτνιαδες δ' ἐπ' ἀσπίδι
 ἐπίσημα πῶλοι δρομάδες ἐσκίρτων φόβῳ, 1125
 εὖ πως στρόφιγξιν ἔνδοθεν κυκλούμεναι
 πόρπαχ' ὑπ' αὐτὸν, ὥστε μαίνεσθαι δοκεῖν.
 ὁ δ' οὐκ ἔλασσον Ἄρεος ἐς μάχην φρονῶν
 Καπανεὺς προσῆγε λόχον ἐπ' Ἠλέκτραις πύλαις
 σιδηρονώτοις δ' ἀσπίδος τύποις ἐπῆν 1130

possibility of distinguishing so minute a detail in the turmoil of battle, thought it right to add that extremely weak verse, 'as we could perceive after the death of Hippomedon.' Klotz, in a very long note, endeavours to defend the verses and to explain them; but there is nothing in what he says which in any degree removes the difficulties mentioned above.

1120—2. There is some difficulty here, on which Porson is silent, beyond expressing his approval of Musgrave's punctuation, ἔφερεν ὥς, for ἔφε-
 ρεν, ὥς κτλ. The question is, was the device on the shield a shaggy lion's skin, or was it a torch-bearing Prometheus, or both? Or did Tydeus himself bear a torch, like a Prometheus? This latter is the view of those who follow Porson. 'In his right hand he bore a torch, like the giant Prometheus bringing fire from heaven, to burn the city.' But then it is objected, that in Aeschylus (Theb. 427), whom Euripides clearly is imitating, a torch-bearing Prometheus, with the motto πρήσω πόλιν, is the badge of Capaneus. Either then Euripides transferred the same badge to Tydeus, or he compared Tydeus, who was μικρὸς δέμας, a diminutive warrior, to a gigantic Prometheus. Both ways are given in the scholia, and it is not easy to choose. Scholefield (who misunderstands the passage, in saying Tydeus would have ἄσημα ὅπλα unless he had a Prometheus; for he would still have his own private badge, the lion's

skin; cf. v. 420 seqq.) inclines to the old punctuation, ὥς πρήσων πόλιν. 'In his right hand one of the Titans, Prometheus, bore a torch, as if to burn the city.' Thus Tydeus had two badges or devices, unless we suppose the shield itself was covered with the lion's skin, after the fashion which in later times gave to heraldry the terms *vair*, *ermine*, and their varieties. Hermann contends that if a painted Prometheus had been meant, ἐν μέσῳ δὲ λαμπάδα κτλ. would have been written, not δεξιᾷ δέ. The Schol. explains the latter word as if the lion's skin was on the left side of the shield, the Prometheus on the right.

1125. Ποτνιαδες ὧλοι, the horses of Glaucus, bred at Potniae, which were seized with madness and devoured their masters. This was the subject of the Satyric Γλαῦκος Ποτνιεύς of Aeschylus. Hence the Bacchantes were also called Ποτνιαδες, Bacch. 664, and the Erinyes, Orest. 318. These horses were wrought out of metallic plates attached to the shield by a pivot or rivet, στρόφιγξ, in the centre of each, so that on brandishing the shield the horses moved round, and so exhibited the frantic motions of Glaucus' steeds. A similar device is perhaps intended in Aesch. Theb. 485 seqq. By the addition of κυκλούμεναι ὑπὸ πόρπακα, we must understand that the figures were of the kind called *νευροσπαστά*, moved by pulling strings. Such devices would hardly meet with much favour in modern warfare.

γίγας ἐπ' ὤμοις γηγενῆς ὄλην πόλιν
 φέρων μοχλοῖσιν ἐξανασπάσας βάθρων,
 ὑπόνοιαν ἡμῖν οἷα πείσεται πόλις.
 ταῖς δ' ἐβδόμαις Ἄδραστος ἐν πύλαισιν ἦν,
 ἑκατὸν ἐχίδναις ἀσπίδ' ἐκπληρῶν γραφῇ, 1135
 ὕδρας ἔχων λαιοῖσιν ἐν βραχίοσιν
 Ἀργεῖον αὐχην· ἐκ δὲ τειχέων μέσων
 δράκοντες ἔφερον τέκνα Καδμείων γνάθοις.
 παρῇν δ' ἐκάστου τῶνδ' ἐμοὶ θεάματα
 ζύνθημα παραφέροντι ποιμέσιν λόχων. 1140
 καὶ πρῶτα μὲν τόξοισι καὶ μεσαγκύλοις
 ἐμαρνάμεσθα σφενδόναις θ' ἐκηβόλοις
 πετρῶν τ' ἀραγμοῖς· ὥς δ' ἐνικῶμεν μάχῃ,
 ἔκλαγξε Τυδεὺς χῶ σὸς ἐξαίφνης γόνος,
 ὦ τέκνα Δαναῶν, πρὶν κατεξάνθαι βολαῖς, 1145
 τί μέλλετ' ἄρδην πάντες ἐμπίπτειν πύλαις,
 γυμνήτες, ἱππῆς, ἀρμάτων τ' ἐπιστάται;
 ἡχῆς δ' ὅπως ἤκουσαν, οὐτις ἀργὸς ἦν·
 πολλοὶ δ' ἐπιπτον κρᾶτας αἵματούμενοι,

1132. *βάθρων*, which Porson was much inclined to edit for *βίᾱ*, from one of his inferior MSS. and the scholia, has been restored by Hermann and Kirchhoff from a variant in the best MS.

1133. *ὑπόνοιαν*, in apposition to the sentence, 'a hint to us (Thebans) what the city is to endure.' So *ἐννοια* is used in Aesch. Theb. 397.

1134. *ἐβδόμαις*. Porson observes, in a good note, that neither Aeschylus (Theb. 627) nor Euripides specifies by name the seventh gate, but both leave it to be implied after mentioning the rest. These were the *Βόρραιαι* of Aeschylus (Theb. 522), called also *Ῥύμισται*, as opposed to *Νήϊσται* (see on v. 1104).

1135. *ἐκατὸν κτλ.* 'With a hundred snakes filling up his shield in its painting.' Compare Orest. 54, *λιμένα δὲ Ναυπλίου ἐκπληρῶν πλάτῃ*. Porson adopts an inelegant conjecture of Valckenaer's, which subsequent critics have rightly rejected, *ἀσπίδ' ἐκπληρῶν, γραφὴν ὕδρας ἔχων κτλ.* The meaning is, that the unoccupied field or ground of his shield was ornamented with wreathed snakes, proceeding from the head of the Hydra. This too is

from Aesch. Theb. 490, *ὀφέων δὲ πλεκτάναισι περίδρομον κύτος προσηδάφισται κοιλογάστατος κύκλου*. Schol. τὸ δὲ ἐξῆς, *ἀσπίδα ἔχων λαιοῖς ἐν βραχίοσιν, ἑκατὸν ἐχίδναις ὕδρας ἐκπληρῶν τῇ γραφῇ*.—λέγει δὲ τὴν ὕδραν, *ἐχιδνώδεις γὰρ ἦσαν αἱ ταύτης κεφαλαί*. It is evident that he adopted the common punctuation of the old editions, *ἐκπληρῶν γραφῇ ὕδρας, ἔχων κτλ.* Klotz after others compares Virg. Aen. vii. 658, "*clipeoque insigne patrum Centum angues cinctamque gerit serpentibus hydram*."

1140. *παραφέρειν*, like *παραγγέλλειν*, is properly used of conveying the watchword along the ranks.

1141. *μεσαγκύλοις*, javelins with a thong in the middle. See Androm. 1133.

1144. *καὶ σὸς* MSS. and edd., except Ven. a., which has *καὶ ὁ σὸς*, which Kirchhoff has restored, one other giving *ὁ σὸς δ'* by the first hand, altered to *καὶ σὸς δ'*.

1147. *γυμνήτες*, as in Rhés. 31, 313, includes all the light troops, principally archers and javelin-men, not ranked among *ὀπλῖται* or equestrian forces.

ἡμῶν τ' ἐς οὐδας εἶδες ἂν πρὸ τειχέων 1150
 πυκνοὺς κυβιστητῆρας ἔκπεπνευκότας,
 ξηρὰν δ' ἔδενον γαίαν αἵματος ῥοαῖς.
 ὁ δ' Ἀρκὰς, οὐκ Ἀργεῖος, Ἀταλάντης γόνος,
 τυφῶς πύλαισιν ὥς τις ἐμπεσὼν βοᾷ
 πῦρ καὶ δικέλλας, ὡς κατασκάψων πόλιν 1155
 ἀλλ' ἔσχε μαργῶντ' αὐτὸν ἐναλίου θεοῦ
 Περικλύμενος παῖς, λᾶαν ἐμβαλὼν κάρα
 ἄμαξοπληθῇ, γεῖσ' ἐπάλξεων ἄπο·
 ξανθὸν δὲ κρᾶτα διεπάλυνε καὶ ραφὰς
 ἔρρηξεν ὁστέων, ἄρτι δ' οἶνωπὸν γένυν 1160
 καθημάτωσεν· οὐδ' ἀποίσεται βίον
 τῇ καλλιτόξῳ μητρὶ Μαινάλου κόρη.
 ἐπεὶ δὲ τάσδ' εἰσεῖδεν εὐτυχεῖς πύλας,
 ἄλλας ἐπῆει παῖς σὸς, εἰπόμεν δ' ἐγώ.
 ὁρῶ δὲ Τυδέα καὶ παρασπιστὰς πυκνοὺς 1165
 Αἰτωλίσιν λόγχαισιν εἰς ἄκρον στόμα
 πύργων ἀκοντίζοντας, ὥστ' ἐπάλξεων
 λιπεῖν ἐρίπνας φυγάδας· ἀλλὰ νιν πάλιν,

1151. ἐκπεπνευκότας, though a doubtful word, is not certainly corrupt. Markland on Suppl. 692 proposed ἐκνευενυκότας, which Porson and others have adopted, while Klotz and Kirchhoff retain the vulgate. In Hipp. 470, πῶς ἂν ἐκνεύσαι δοκεῖς; one MSS. gives ἐκπενεύσαι. As the poet used the perfect πέπνευκα in Hel. 405, we cannot say he might not use πέπνευκα here. Cf. Orest. 496, ἐπεὶ γὰρ ἐξέπνευσεν Ἀγαμέμνων βίον. Inf. v. 1454, ἔμφο δ' ἄμ' ἐξέπνευσαν ἄθλιον βίον. It is easy to construe κυβιστητῆρας ἐς οὐδας, 'tumblers down upon the ground.' Cf. Suppl. 692, ἐς κρᾶτα πρὸς γῆν ἐκκυβιστούντων βίᾳ. But ἐκνένευκα, from ἐκνεῖν, could only mean, 'having escaped,' which seems inconsistent with the next verse. See *sup.* v. 920.

1153. Ἀρκὰς, οὐκ Ἀργεῖος. The Schol. quotes Suppl. 890, Ἀρκὰς μὲν ἦν, ἐλθὼν δ' ἐπ' Ἰνᾶχου ῥοὰς παιδεύεται κατ' Ἄργος.

1155. Porson and Kirchhoff have δικέλλας, which is the reading of the best MSS. for δῖκελλαν. For βοᾶν τι or τινα see on Aesch. Cho. 394.

1157. For the metre compare Θεοκλύμενον μὲν ἄρσεν', Hel. 9.

1159. διεπάλυνε. Schol. εἰς λεπτὰ διέχεε.—Ὅμηρος, "Ὅτε πέρ τε χιῶν ἐπάλυνεν ἀρούρας.

1160. ἄρτι οἶνωπὸν, just blooming with manhood's glow. Cf. Bacch. 438, οὐδ' ἠλλαξεν οἶνωπὸν γένυν. He was ἀνδρόπαις ἀνὴρ, Aesch. Theb. 528. Cf. Pers. 319, πυρσὴν γενειάδα ἔτεγγ' ἀμείβων χρώτα πορφυρέα βαφῇ. Schol. πυρρὰν, ξανθίζουσιν. But the colour of the cheek rather than of the beard seems meant.

1161. ἀποίσεται βίον. Compare Iph. A. 296, ᾧ τις εἰ προσαρμόσει βαρβάρους βάριδας, νόστον οὐκ ἀποίσεται. *Sup.* v. 595. The Schol. records a variant Μαινάλου χθόνα. Perhaps by 'the maid of Maenalus' the poet meant, 'the virgin huntress on mount Maenalus' in Arcadia, not 'the daughter of Maenalus,' as Apollodorus says, from this passage. For Aeschylus calls her μήτηρ ὄρεσκόος, Theb. 527.

1163. ἐπεὶ δὲ κτλ. It was the care of Eteocles, like a good general, to attend to τὸ νοσοῦν τειχέων, v. 1097. Cf. v. 1171.—εἰπόμεν ἐγώ, viz. as παρασπιστῆς, v. 1073.

1168. ἐπαλξέων ἐρίπνας, the heights of

κυναγὸς ὥσει, παῖς σὸς ἐξαθροίζεται,
 πύργοις δ' ἐπέστησ' αὐθις. ἐς δ' ἄλλας πύλας 1170
 ἡπειγόμεσθα τοῦτο παύσαντες νοσοῦν.
 Καπανεὺς δὲ πῶς εἵποιμ' ἂν ὥς ἐμαίνετο ;
 μακραύχενος γὰρ κλίμακος προσαμβάσεις
 ἔχων ἐχώρει, καὶ τοσόνδ' ἐκόμπασε,
 μῆδ' ἂν τὸ σεμνὸν πῦρ νιν εἰργάθειν Διὸς 1175
 τὸ μὴ οὐ κατ' ἄκρων Περγάμων ἐλεῖν πόλιν.
 καὶ ταῦθ' ἅμ' ἡγόρευε καὶ πετρούμενος
 ἀνείρφ' ὑπ' αὐτὴν ἀσπίδ' εἰλίζας δέμας,
 κλίμακος ἀμείβων ξέστ' ἐνηλάτων βάθρα.
 ἦδη δ' ὑπερβαίνοντα γέισα τειχέων 1180
 βάλλει κεραυνῷ Ζεὺς νιν· ἐκτύπησε δὲ
 χθῶν, ὥστε δεῖσαι πάντας· ἐκ δὲ κλιμάκων
 ἐσφενδονάτο χωρὶς ἀλλήλων μέλη,
 κόμαι μὲν εἰς Ὀλυμπον, αἶμα δ' ἐς χθόνα,
 χεῖρες δὲ καὶ κῶλ' ὥς κύκλωμ' Ἰξίονος 1185
 εἰλίσσεται· ἐς γῆν δ' ἔμπυρος πίπτει νεκρός.
 ὥς δ' εἶδ' Ἀδραστος Ζῆνα πολέμιον στρατῷ,
 ἔξω τάφρου καθίσεν Ἀργείων στρατόν.
 οἱ δ' αὖ παρ' ἡμῶν δεξιὸν Διὸς τέρας
 ἰδόντες ἐξήλαννον ἀρμάτων ὄχους 1190

the battlements. Electr. 210, οὐρείας ἂν ἐρίπνας.

1171. Schol. τοῦτο τὸ μέρος παύσαντες δυστυχοῦν καὶ κακῶς ἔχον.

1175. Some of the editors give εἰργαθεῖν, with Elmsley ; but Hermann retains εἰργάθειν. That these forms in —άθω, —έθω, —ύθω, are not always aorists, seems as clear as most points in Greek orthography.—The boast of Capaneus is closely copied from Aesch. Theb. 422, θεοῦ τε γὰρ θέλοντος ἐκπέρσειν πόλιν καὶ μὴ θέλοντός φησιν, οὐδὲ τὴν Διὸς ἔριν πέδω σκήψασαν ἐκποδῶν σχεθεῖν.

1176. κατ' ἄκρων Περγάμων. Another form of κατὰκρας, as the Schol. observes.

1177. Cf. Bacch. 1082, καὶ ταῦθ' ἅμ' ἡγόρευε, καὶ πρὸς οὐρανὸν καὶ γαίαν ἐστήριξε φῶς σεμνοῦ πυρός.

1179. κλίμακος. It is best to take this as depending on ἐνηλάτων. The latter

word, here the same as κλιμακτῆρες in Hel. 1570, 'the rounds of a ladder,' in Hipp. 1235 are 'the linch-pins' of a chariot. Schol. περιφραστικῶς δὲ ἐνήλατα, ὅπου ἐπιβαίνομεν· ἢ τὰς βάσεις τῶν ἐνηλάτων τῆς κλίμακος.

1183. The effects of lightning are not, as Hermann observes, such as the poet describes them, on non-rigid substances. This therefore is a poetical hyperbole.

1188. καθίσεν L. Dindorf for καθεῖσεν. The ε has no place in an aorist, where the ι is long by nature (καθίζεω), the root being ἰδ or ἔδ. The quantity of the ι is shown by the accent of the imperfect, ἴζειν.

1189. οἱ παρ' ἡμῶν is not, as Klotz teaches, simply 'nostri,' but it is shortly put, by a well-known idiom, for οἱ παρ' ἡμῖν ἐξήλαννον ὄχους παρ' ἡμῶν. Musgrave proposed ὄχοι, which would further require ἰππῆς δ' ὀπλίται τ' κτλ.

ἰππῆς, ὀπλίται τ' εἰς μέσ' Ἀργείων ὄπλα
 ξυνῆψαν ἔγχη, πάντα δ' ἦν ὁμοῦ κακά·
 ἔθνησκον, ἐξέπιπτον ἀντύγων ἄπο,
 τροχοί τ' ἐπήδων ἄξονές τ' ἐπ' ἄξοσι,
 νεκροὶ δὲ νεκροῖς ἐξεσωρεύονθ' ὁμοῦ. 1195

πύργων μὲν οὖν γῆς ἔσχομεν κατασκαφὰς
 ἐς τὴν παροῦσαν ἡμέραν· εἰ δ' εὐτυχὴς
 ἔσται τὸ λοιπὸν ἥδε γῆ, θεοῖς μέλει
 [καὶ νῦν γὰρ αὐτὴν δαιμόνων ἔσωσέ τις.]

ΧΟ. καλὸν τὸ νικᾶν· εἰ δ' ἀμείνον' οἱ θεοὶ 1200
 γνώμην ἔχουσιν, εὐτυχὴς εἶην ἐγώ.

ΙΟ. καλῶς τὰ τῶν θεῶν καὶ τὰ τῆς τύχης ἔχει·
 παῖδές τε γάρ μοι ζῶσι κακπέφευγε γῆ.
 Κρέων δ' ἔοικε τῶν ἐμῶν νυμφευμάτων
 τῶν τ' Οἰδίπου δύστηνος ἀπολαῦσαι κακῶν 1205
 παιδὸς στερηθεὶς τῇ πόλει μὲν εὐτυχῶς,
 ἰδίᾳ δὲ λυπρῶς. ἀλλ' ἀνελθέ μοι πάλιν,
 τί τὰπὶ τούτοις παῖδ' ἐμῷ δρασεῖeton.

ΑΓ. ἔα τὰ λοιπά· δεῦρ' αἶε γὰρ εὐτυχεῖς.

ΙΟ. τοῦτ' εἰς ὑποπτον εἶπας· οὐκ ἑατέον. 1210

ΑΓ. μεῖζόν τι χρήζεις παῖδας ἢ σεσωσμένους ;

ΙΟ. καὶ τὰπίλοιπά γ' εἰ καλῶς πράσσω κλύειν.

ΑΓ. μέθες μ'· ἔρημος παῖς ὑπασπιστοῦ σέθεν.

1196. ἔσχομεν, Schol. διεκωλύσαμεν.

1199. If this verse be genuine, (and it is only found in three of the good MSS., and not in any of the early editions,) there is an ellipse of this kind, ('and we are hopeful that matters *will* be well for the future,) for now also' &c. Porson, Hermann, W. Dindorf, and Klotz reject it; but there is a very fair probability of its being genuine.

1200. ἀμείνονα γνώμην, better sentiments towards the two rival brothers; 'then,' says the chorus, 'I should be happy.' This is a notable instance of the omission of ἂν. Cf. Herc. F. 1417. Hel. 991, τί ταῦτα; δακρύοις εἰς τὸ θῆλυ τρεπόμενος ἐλεινὸς εἶην μᾶλλον ἢ δραστήριος, where the old reading was ἐλεινὸς ἦν or ἦν ἂν. Here Hermann gives an unknown form, εὐτυχὴς ἂν εἶν ἐγώ, on the analogy of the

contraction admitted in the other persons, εἶμεν, εἶτε, εἵτην &c. Kirchhoff conjectures εὐτυχήσεται, οἷδ' ἐγώ. Between ἔχουσιν and ἔχοιεν the MSS. are equally balanced, and Hermann prefers the latter, which means, 'if the gods were but better disposed to the brothers, then should I be happy.' Porson too hastily says, "ἔχοιεν sine sensu Ald."

1205. ἀπολαῦσαι, to have experienced the consequences of.—ἀνελθε, 'recount,' διήγησαι.

1210. εἰς ὑποπτον, so as to excite suspicion. In dwelling on *present* good fortune, but shunning the mention of the future, Jocasta perceives something is suppressed. Compare El. 345, ὦ φίλτατ', εἰς ὑποπτα μὴ μόλῃς ἐμοί.

1213. παῖς σέθεν κτλ. 'Your son is wanting his attendant; I must go.' Cf. v. 1074. 1164.

- ΙΟ. κακόν τι κεύθεις καὶ στέγεις ὑπὸ σκότῳ.
 ΑΓ. κοῦκ ἄν γε λέξαιμι' ἐπ' ἀγαθοῖσι σοῖς κακά. 1215
 ΙΟ. ἦν μή γε φεύγων ἐκφύγῃς πρὸς αἰθέρα.
 ΑΓ. αἰαὶ τί μ' οὐκ εἶσας ἐξ εὐαγγέλου
 φήμης ἀπελθεῖν, ἀλλὰ μηνῦσαι κακά ;
 τὼ παῖδε τὼ σὼ μέλλετον, τολμήματα
 αἰσχιστα, χωρὶς μονομαχεῖν παντὸς στρατοῦ· 1220
 [λέξαντες Ἀργείοισι Καδμείοισι τε
 ἐς κοινὸν οἶον μήποτ' ὄφελον λόγον.
 Ἐτεοκλῆς δ' ὑπῆρξ' ἀπ' ὀρθίου σταθεὶς
 πύργου, κελεύσας σῖγα κηρύξαι στρατῷ·
 ἔλεξε δ', ὦ γῆς Ἑλλάδος στρατηλάται 1225
 Δαναῶν ἀριστῆς, οἵπερ ἦλθετ' ἐνθάδε,
 Κάδμου τε λαὸς, μήτε Πολυνείκους χάριν
 ψυχὰς ἀπεμπολᾶτε μήθ' ἡμῶν ὕπερ.

1215. Most of the editions, after Porson, give οὐκ ἄν γε, but the majority of the good MSS., with Aldus, have κοῦκ ἄν γε. Hermann says the καὶ is out of place, because it virtually admits that the speaker does withhold some evil. This is the force of it; and if it were not so, the γε itself would be also out of place. He says, in effect, 'There is some evil behind, but you must not expect me to tell it.' Hence there is no reason either for rejecting καὶ, or for doubting the combination ἄν γε, which is apparent rather than actual, the γε exerting its usual force in the general reply, 'Yes, and I am not likely to tell what is bad close upon your successes.' Compare Orest. 784. Heracl. 966, and the note there. For the doctrine implied, of not mixing up bad with good, see on Ion 246. Porson here, misled by a false reading in Iph. A. 814, thinks we might read οὐκ ἄν σε λέξαιμι, "accipiendo σε pro σοι,"—which Scholfield gravely approves,—but he also suggests, what is not less improbable, οὐκ ἄν τι λέξαιμι' ἐπ' ἀγαθοῖσι σοῖς κακόν. Scholfield however is right in defending ἦν μή γε in the next verse against Porson's reading, from some MSS., ἦν μή με. He compares, as does Klotz, Orest. 1593, ἀλλ' οὔτι χαίρων, ἦν γε μὴ φεύγῃς πτεροῖς. Here the γε is much more essential to the sense than με. 'Yes, but you shall, unless' &c.

1217—1269. There is much in this

speech which sounds strange to an ear well practised in the style of Euripides. This strangeness is in many instances more easily felt than described. But what shall we say of the adjective νεκρὸς in v. 1235, and of the form ἔσταν in v. 1246? Without here going into details, the present editor desires to record his opinion, that from v. 1221 to v. 1258 is an addition to the play, although by an early and by no means an unskilful hand. The addition was made, perhaps, to give uniformity with the next messenger's speech, which at v. 1427 has a secondary narrative about the suicide of Jocasta.

1217. Compare Aesch. Agam. 619, εὐφημον ἡμαρ οὐ πρέπει κακαγγέλω γλώσσῃ μιᾶναι.—ἀλλὰ μηνῦσαι, sc. ἀνυγκάσεις, implied by the context. So Orest. 899, οὗτος κτανεῖν μὲν οὔτε σ' οὔτε σύγγονον εἶα, φυγῇ δὲ ζημιῶντας εὐσεβεῖν.

1223. ὑπῆρξε, Schol. ἤρξατο τοῦ λόγου. For ἀπὸ, where ἐπὶ might be expected, see v. 1009.

1225. This verse, the Scholiast tells us, ἐν πολλοῖς ἀντιγράφοις οὐ φέρεται. It is however retained in most of the editions without suspicion. Kirchhoff would omit it; and the opinion is confirmed by Δαναῶν, not Δαναῶν τ', being found in several of the best MSS., including Ven. a. The narrative is much more forcible by the omission of a feeble and supplementary verse.

- ἐγὼ γὰρ αὐτὸς τόνδε κίνδυνον μεθεῖς
 μόνος συνάψω συγγόνῳ τῷμῳ μάχην 1230
 καὶ μὲν κτάνω τόνδ', οἶκον οἰκήσω μόνος,
 ἡσσωμένος δὲ τῷδε παραδώσω τμόνος.
 ὑμεῖς δ' ἀγῶν' ἀφέντες Ἀργεῖοι χθόνα
 νίσσεσθε βίοντον μὴ λιπόντες ἐνθάδε.
 Σπαρτῶν τε λαὸς ἄλις, ὅσος κεῖται νεκρός. 1235
 τοσαύτ' ἔλεξε· σὸς δὲ Πολυνείκης γόνος
 ἐκ τάξεων ὤρουσε κάπηνι λόγους.
 πάντες δ' ἐπερρόθησαν Ἀργεῖοι τάδε
 Κάδμου τε λαὸς, ὡς δίκαι' ἡγούμενοι.
 ἐπὶ τοῖσδε δ' ἐσπείσαντο, καὶ μεταιχμίοις 1240
 ὄρκους συνῆψαν ἐμμένειν στρατηλάτας.
 ἤδη δ' ἔκρυπτον σῶμα παγχάλκοις ὄπλοις
 δισσοὶ γέροντος Οἰδίου νεανία·
 φίλοι δ' ἐκόσμου τῇσδε μὲν πρόμον χθονὸς
 Σπαρτῶν ἀριστῆς, τὸν δὲ Δαναῖδων ἄκροι. 1245

1229. This verse can only mean, 'disregarding this danger,'—a doubtful use of *μεθεῖναι*. Kirchhoff considers it corrupt. Hermann after Valckenaer explains *μεθεῖς* κίνδυνον like *ρίψας κίνδυνον*, Rhcs. 154. The whole passage bears marks of an interpolator's hand. Porson, remarking that αὐτὸς μόνος is defensible, against Valckenaer's *μόνῳ συνάψω* κτλ., is nevertheless inclined to accept another conjecture from the same critic, *μόνῳ* for *τῷ* μῳ. This however with *μόνος* in both of the following verses, is improbable. For the latter *μόνος*, for which the variants *μόνῳ*, *δόμον*, *πόλιν*, *πάλιν*, are found (all so many conjectural restorations) in good MSS., some critics adopt one reading, some another. Of these *μόνῳ* is certainly the most plausible.

1233. Ἀργεῖοι is the reading of nearly all the good MSS. The common reading is Ἀργεῖαν. The imperative *νίσσεσθε* is a form which Euripides was not very likely to use; still less *χθόνα νίσσεσθε* for *ἐς πατρίν*. The same must be said of the unusual phrase *βίοντον λιπεῖν ἐνθάδε*.

1235. If any indication were wanting, that these verses are not from Euripides, it would be supplied by the incorrect use of *νεκρός* as an adjective. Aldus indeed,

and the editions generally after Porson, give *θανόν*, which is a mere gloss. Valckenaer, followed by W. Dindorf, omits the verse. Kirchhoff punctuates it thus, *σπαρτῶν τε λαός· ἄλις, ὅσος κεῖται νεκρός*. But Euripides would certainly have preferred *ὅσοι κεῖνται νεκροί*. Moreover, the good copies give *ὅς* in place of the Aldine *ὅσος*.

1237. *ὤρουσε*. This is not a common Attic word; but we have *πήδημ' ὀρούσας* in Aesch. Ag. 799. To a very practised ear even *κάπηνι* will suggest a suspicion.

1238. Neither *ἐπιρροθεῖν τι* nor *ὡς δίκαια ἡγείσθαι* is according to Attic usage. To construe *τάδε δίκαια ἡγούμενοι* is against the order of the words.

1241. *ἐμμένειν στρατηλάτας*, 'for the generals to abide by.' This is the reading which has most authority; but Flor. 2, with the Schol., has *στρατηλάται*, which is commonly received, though *στρατηλάταις* (l. —as) is given as a variant by the Schol., and —as by a correction in one of the best MSS. Kirchhoff adopts *ἐμμενεῖν*, with W. Dindorf, after Elmsley. Klotz renders it, in somewhat doubtful Latinity, "*ut duces utriusque exercitus obligarentur servare has pactiones.*"

ἔσταν δὲ λαμπρὸν, χρώμά τ' οὐκ ἡλλαξάτην,
 μαργῶντ' ἐπ' ἀλλήλοισιν ἰέναι δόρυ.
 παρεξιώντες δ' ἄλλος ἄλλοθεν φίλων
 λόγοις ἐθάρσυνόν τε καξηγύδων τάδε·
 Πολύνεικες, ἐν σοὶ Ζηνὸς ὀρθῶσαι βρέτας 1250
 τρόπαιον, Ἄργει τ' εὐκλεᾶ δοῦναι λόγον·
 Ἐτεοκλέα δ' αὖ, Νῦν πόλεως ὑπερμαχεῖς,
 νῦν καλλίνικος γενόμενος σκήπτρων κρατεῖς.
 τάδ' ἡγόρευον παρακαλοῦντες ἐς μάχην.
 μάντεις δὲ μῆλ' ἔσφαζον, ἐμπύρους τ' ἀκμὰς 1255
 ῥήξεις τ' ἐνώμων, ὑγρότητ' ἐναντίαν,
 ἄκραν τε λαμπάδ', ἣ δυοῖν ὄρους ἔχει,
 νίκης τε σῆμα καὶ τὸ τῶν ἡσσωμένων.]
 ἀλλ', εἴ τιν' ἀλκὴν ἢ σοφοὺς ἔχεις λόγους,
 ἢ-φίλτρ' ἐπωδῶν, στεῖχ', ἐρήτυσον τέκνα 1260
 δεινῆς ἀμίλλης, ὥς ὁ κίνδυνος μέγας.
 [καὶ τὰθλα δεινὰ δάκρυά σοι γενήσεται,

1246. That no critic should have objected to the spurious form ἔσταν is truly surprising. See on v. 824.

1249. Porson gives λόγοισι θαρσύνοντες ἐξηγῶν τάδε, with Aldus; and so some of the good MSS., either as a variant or in the text.

1250. βρέτας τρόπαιον, an image in honour of Zeus τρόπαιος, occurs also *inf.* v. 1473. Heracl. 937.

1255—8. The meaning of these difficult verses has been much disputed. The Scholiasts were completely at fault; and it is quite evident from their very varied comments that no two agreed as to the sense. Under the conviction that they are a post-Attic interpolation, we might be justified in following Porson's plan of being silent altogether; but, although it is probable that some high-sounding terms derived from a later (perhaps Roman) kind of divination were strung together more for poetical effect than for definite meaning, still the pains bestowed by Valckenaer and Hermann in investigating the sense deserves a brief summary. They conclude, that ἔμπυροι ἀκμαὶ are the points or tips of the flame arising from the burning victim; ῥήξεις the cleaving or dividing of the forked flashes; ὑγρότης either the μυδῶσα κηκὶς of Soph. Antig.

1008, or the lambent and downward-tending flexure of the flame, which was *unfavourable*, as opposed to the upright direction of it; and the ἄκρα λαμπὰς, the tip of the torch-light, which portended either victory or defeat according as it burned brightly and steadily, or otherwise. Hermann would have us believe that ῥήξεις ὑγρότητα ἐναντίαν is to be construed together, *fissus in diversa sinuosis flexibus ignis*; but this is manifestly impossible. That not very dissimilar expressions are quoted from Seneca and Statius, shows, not that they copied this passage, but rather that this passage describes customs more in accordance with the late Roman than with the early Greek divination. Had they been of this latter kind, we should hardly have been so destitute of all illustrations from contemporary writers.

1256. ἐνώμων, 'observed.' Aesch. Theb. 25, ἐν ὧσι νόμων καὶ φρεσὶν πυρὸς δίχα χρηστηρίους ὕριθας.

1258. τὸ has quite as much authority as τὰ, and is much better in respect of sense.

1262. This and the next verse are condemned by Valckenaer, whom W. Dindorf follows. Kirchhoff thinks the last only is interpolated, and reads ὥς ὁ κίνδυν-

- δισσοῖν στερείσῃ τῇδ' ἐν ἡμέρᾳ τέκνουιν.]
 IO. ὦ τέκνον, ἔξελθ' Ἀντιγόνη δόμων πάρος·
 οὐκ ἐν χορείαις οὐδὲ παρθευύμασι 1265
 νῦν σοι προχωρεῖ δαιμόνων κατάστασις.
 ἀλλ' ἄνδρ' ἀρίστῳ καὶ κασιγνήτῳ σέθεν
 ἐς θάνατον ἐκνεύοντε κωλύσαί σε δεῖ
 ζῆν μητρὶ τῇ σῇ μὴ πρὸς ἀλλήλοιν θανεῖν.
 AN. τίν', ὦ τεκοῦσα μήτηρ, ἔκπληξιν νέαν 1270
 φίλοις αὐτέϊς τῶνδε δωμάτων πάρος ;
 IO. ὦ θύγατερ, ἔρρει σῶν κασιγνήτων βίος.
 AN. πῶς εἶπας ; IO. αἰχμὴν ἐς μίαν καθέστατον.
 AN. οἱ γὰρ, τί λέξεις, μήτηρ ; IO. οὐ φίλ', ἀλλ' ἔπου.
 AN. ποῖ, παρθενῶνας ἐκλιποῦσ' ; IO. ἀνὰ στρατόν. 1275
 AN. αἰδούμεθ' ὄχλον. IO. οὐκ ἐν αἰσχύνῃ τὰ σά.
 AN. δράσω δὲ δὴ τί ; IO. συγγόνων λύσεις ἔριν.
 AN. τί δρῶσα, μήτηρ ; IO. προσπίτνουσ' ἐμοῦ μέτα.
 AN. ἡγοῦ σὺ πρὸς μεταίχμι', οὐ μελλητέον.
 IO. ἔπειγ' ἔπειγε, θύγατερ· ὥς, ἦν μὲν φθάσω 1280
 παῖδας πρὸ λόγχης, οὐμὸς ἐν φάει βίος,
 θανοῦσι δ' αὐτοῖς συνθανοῦσα κείσομαι.
 XO. αἰαῖ αἰαῖ· στρ.
 τρομερὰν φρίκα τρομερὰν φρέν' ἔχω 1285
 διὰ σάρκα δ' ἐμὴν

vos μέγας καὶ τὰθλα δεινά· δάκρυά σοι γενήσεται. But nothing can be less like the manner in which Euripides makes his speeches to conclude. Porson, believing τὰθλα to be a false crasis, because the α in ἀθλον (ἄεθλον) is long, gives κῆπαθλα δεινά. But this alteration is rightly rejected by subsequent editors. Hermann reads καὶ τὰθλα δειν', & δάκρυα κτλ.—In the next verse στερείσῃ is Reiske's correction for στερήσῃ.

1265. παρθευύματα are here 'the employments of unmarried girls,' perhaps with especial reference to embroidery. Cf. Ion 1425, ὦ χρόνιον ἰσθὺν παρθευεμάτων ἐμῶν.—κατάστασις, the state, condition, or circumstances brought about by the gods. Matthiae compares the phrases ἐν σιωπῇ, ἐν αἰσχύνῃ, ἐν ἀβρότῃ εἶναι, κείσθαι &c. The general sense is, τὰ πράγματα οὐ νῦν προχωρεῖ σοι ὥστε ἐν

χορείαις εἶναι κτλ.

1268. ἐκνεύοντε is somewhat strangely used for παρατρεπομένω. Cf. v. 920. Iph. T. 1330.

1281. After this verse nearly all the good MSS. add ἦν δ' ὑστερήσης, οἰχόμεσθα, κατθανεῖ, which had before occurred, as v. 976. But a note in one of these copies states that ἐν πολλοῖς οὐ φέρεται. Klotz alone attempts to defend it. Yet nothing could be worse than κατθανεῖ here used for 'you will be undone,' while συνθανοῦσα bears its literal sense in the very next verse.—Jocasta and Antigone here leave the stage, and the chorus in a brief ode express their apprehensions about the coming contest, and their sympathy for the mother.

1286. The MSS. prefix αὐτὰ more or less often repeated. If admitted here, the same must be added in the antistrophe.

ἔλεος ἔλεος ἔμολε μάτερος δειλαίας.
 δίδυμα τέκεα πότερος ἄρα πότερον αἰμάξει,
 ἰώ μοι πόνων,
 ἰὼ Ζεῦ, ἰὼ γὰ,
 1290 ὁμογενῇ δέραν, ὁμογενῇ ψυχὰν
 δι' ἀσπίδων, δι' αἱμάτων ;
 τάλαιν' ἐγὼ, τάλαινα,
 πότερον ἄρα νέκυν ὀλόμενον ἀχήσω ;
 1295 φεῦ δὰ φεῦ δὰ,
 αὐτ.
 δίδυμοι θῆρες, φόνιαι ψυχαί,
 δορὶ παλλόμεναι
 πέσει πέσει δαΐ' ἀντίχ' αἰμάζετον. [1300
 τάλανες, ὃ τι ποτὲ μονομάχον ἐπὶ φρέν' ἤλθέτην,
 βοᾷ βαρβάρῳ
 ἱακχὰν στενακτὰν
 μέλομένην νεκροῖς δάκρυσι θρηνήσω.
 σχεδὸν τύχα πέλας φόνου
 1305 κρινεῖ φάος τὸ μέλλον.

1287—8. *μάτερος* for *ματρὸς* is required by the metre, which in both these verses consists of a resolved iambus and a double dochmiac. The middle syllable of *δειλαίας* is pronounced short.

1288. *πότερος* is added, as *ἐκαστος* often is, as an epexegetis of a preceding plural. Perhaps we should read *πρότερον*, 'which will kill the other first?' Cf. Soph. Trach. 947, *πότερα πρότερον ἐπιστένω*; The construction is however in any way rather complicated, especially as *δέραν* and *ψυχὰν* are exegetical accusatives after *πότερον*. Schol. *τοῦτο τινὲς σολοικισμὸν ἡγήσαντο· ἔδει γὰρ εἰπεῖν, δίδυμων τεκέων*.

1295. *ἀχήσω* W. Dindorf for *ἱαχῆσω*, by which change the verse becomes dimeter dochmiac.

1297. Kirchhoff suggests *φονίᾳ ψυχᾷ*, which would further require *δορὶ παλλόμενοι*. However, the *ψυχῇ* itself is more properly said *πάλλεσθαι*, to palpitate with the desire of the spear. Schol. *ἐπὶ πόλεμον κινήθεισαι*.

1299. *αἰμάσσειν πέσος*, for *πίπτοντος σώμα*, is a sufficiently bold phrase. A more common word in this sense is *πτῶμα*.—For ὃ τι ποτὲ cf. Electr. 1160, *τλάμων*

πόσις, ὃ τι ποτὲ τὰν τάλαιναν ἔσχεν κακόν.

1303. By adding *μέλομένην νεκροῖς* she expresses that her strain will be a dirge, and not a strain of joy.—*ἱακχὰν* Musgrave for *ἱαχὰν*. In some copies *στενακτὰν* is put first, in others last, in some altogether omitted, and in Flor. 2 it comes before *ἐπὶ φρέν'*. Kirchhoff shows that all these variants arose from the word being omitted in the text, and supplied in the margin of the archetype.

1304. Hermann, after Porson, adopts a conjecture of Scaliger's recorded by Barnes, *σχεδὸν τύχα, πέλας φόνος*. The common reading seems just as good; "*paene fortuna prope caedem est*," as Klotz renders it.

1305. Though *κρινεῖ φάος τὸ μέλλον* is ambiguous, since *τὸ μέλλον* may be either nominative or accusative, and neither *φάος* alone nor (as Klotz contends) *φάος τὸ μέλλον* can very easily mean 'this day,' still little reliance can be placed on Hermann's *κρινεῖ ξίφος τὸ μέλλον*. The order of the words is in favour of construing *φάος τὸ μέλλον*, and the natural meaning is, 'the following morning.' Perhaps the chorus did not expect

ἄποτμος ἄποτμος ὁ φόνος ἔνεκ' Ἑρινύων.
 ἀλλὰ γὰρ Κρέοντα λεύσσω τόνδε δεῦρο συννεφῇ
 πρὸς δόμους στείχοντα, παύσω τοὺς παρεστῶτας
 γόους.

- ΚΡ. οἶμοι, τί δράσω; πότερ' ἔμαντὸν ἢ πόλιν 1310
 στένω δακρύσας, ἣν πέριξ ἔχει νέφος
 τοιοῦτον ὥστε δι' Ἀχέροντος ἰέναι;
 ἐμός τε γὰρ παῖς γῆς ὅλῳλ' ὑπερθανὼν
 τοῦνομα λαβὼν γενναῖον, ἀνιάρῳ δ' ἐμοί·
 ὃν ἄρτι κρημνῶν ἐκ δρακοντείων ἐλὼν 1315
 αὐτοσφαγῇ δύστηνος ἐκόμισ' ἐν χεροῖν,
 βοᾷ δὲ δῶμα πᾶν· ἐγὼ δ' ἤκω μετὰ
 γέρων ἀδελφὴν γραῖαν Ἰοκάστην, ὅπως
 λούσῃ προθῆταί τ' οὐκέτ' ὄντα παιδ' ἐμόν.
 τοῖς γὰρ θανούσι χρὴ τὸν οὐ τεθηγκότα 1320
 τιμὰς διδόντα χθόνιον εὐσεβεῖν θεόν.

that the event would take place quite so soon. By comparing v. 1281, οὐμὸς ἐν φάει βίος, we might give this meaning to the words here, 'the coming event will decide whether I am to live.' The Schol. explains thus; ἡ παρεστῶσα ἡμέρα διδάξει τὸ πέρας, καὶ τὸ μέλλον, ἡγουν τὸ ἀποβησόμενον.

1307. Porson and Hermann give *ἐκεκεν*, which has some authority. It does not seem necessary to the dochmiac verse to pronounce Ἑρινύων as of three syllables, or to write it Ἑρινύν. In both verses one short syllable is redundant; but the resolved dochmiacs may be regarded as having a spondaic termination. Schol. διὰ τὰς ἀρὰς τοῦ Οἰδίποδος, καὶ τὰς ἐπηκόους Ἑρινύς.

1309. Aldus and one of the good MSS. give *λόγους*.

1312. Kirchhoff considers this verse spurious. Some MSS. give *τοσοῦτον*, and most give *ιέναι*. Here *ιέναι* is used intransitively, as occasionally *ρίπτειν*. If we omit the verse, *νέφος* is rather vaguely employed for 'the troubles of war.' The Schol. however, in explaining it *πλῆθος τῶν πολέμιων*, makes no mention of the following verse.

1313. *ἐμός τε γάρ*. He was going to add, *καὶ νῦν κινδυνεύει πόλιν*, or something to that effect.—The quantity of *ἀνιάρως*, (though in *ἀνία* the *ι* is long, as

Porson observes,) is here and in Orest. 230, short after the epic use, as *αἰ αἰ* Ἐρως ἀνιάρῃ, in Theocritus.—*κρημνῶν κτλ.*, cf. v. 1010. Schol. *δεῖ νοεῖν ἔσω τῶν τειχέων τὸν σηκὸν τοῦ δράκοντος εἶναι*· πῶς γὰρ εἶχε τὸ σῶμα ἀναλαβεῖν ὁ Κρέων, τῶν πολέμιων παρακαθημένων; ἀπὸ δὲ τοῦ τείχους ἔρριψεν αὐτὸν ὁ παῖς, εἰς ἐπίδειξιν τῆς ὑπὲρ τῆς πατρίδος προθυμίας.

1318. *γέρων* is interposed between the preposition and its case on account of *γραῖαν*. Cf. Bacch. 193, *γέρων γέροντα παιδαγωγῶσά σ' ἐγώ*. From not noticing this, some of the later transcribers introduced a gloss found in the Aldine and other copies, *ἤκω μεταστέλλων ἀδελφὴν Ἰοκάστην*. Hermann thinks *μετὰ* rather than *στέλλων* is the interpolation; and he edits thus, *ἐγὼ δ' ἤκω στελῶν γέρων ἀδελφὴν κτλ.*

1319. Compare Hec. 613, *ὡς παῖδα λουτροῖς τοῖς πανστᾶτοις ἐμῇν*—*λούσω προθῶμαί τ'*. Photius in v. *πρόθεσις*: *τὸ τὴν νεκρὸν προθεῖναι· προετίθεσαν δὲ πρὸ τῶν θυρῶν, ὥστε φανερὸν γίνεσθαι ὅτι οὐκ ἐξ ἐπιβουλῆς τινὸς ἀνήρηται*. This explains the allusion in Alcest. 90. 99. Hence *κλαύσῃ*, the reading of Flor. 2, has the less probability.

1320—1. Quoted by Stobaeus, Fl. cxxv. 9. For *εὐσεβεῖν* Porson and others give *εὐ σέβειν*. But *εὐσεβεῖν τινα* is used like *ἀλιτέσθαι τινά*, 'to sin against one.'

- ΧΟ. βέβηκ' ἀδελφῇ σὴ, Κρέων, ἔξω δόμων,
κόρη τε μητρὸς Ἀντιγόνη κοινῶ ποδί.
- ΚΡ. ποῖ καπὶ ποίαν συμφορὰν, σήμαινέ μοι.
- ΧΟ. ἤκουσε τέκνα μονομάχῳ μέλλειν δορὶ 1325
εἰς ἀσπίδ' ἥξειν βασιλικῶν δόμων ὕπερ.
- ΚΡ. πῶς φῆς; νέκυν τοι παιδὸς ἀγαπάζων ἐμοῦ
οὐκ ἐς τόδ' ἦλθον ὥστε καὶ τὰδ' εἰδέναι.
- ΧΟ. ἀλλ' οἴχεται μὲν σὴ κασιγνήτῃ πάλαι·
δοκῶ δ' ἀγῶνα τὸν περὶ ψυχῆς, Κρέον, 1330
ἤδη πεπράχθαι παισὶ τοῖσιν Οἰδίπῳ.
- ΚΡ. οἴμοι, τὸ μὲν σημεῖον εἰσορῶ τόδε,
σκυθρωπὸν ὄμμα καὶ πρόσωπον ἀγγελου
στείχοντος, ὃς πᾶν ἀγγελεῖ τὸ δρώμενον.
- ΑΓ. ὦ τάλας ἐγὼ, τίν' εἶπω μῦθον ἢ τίνας λόγους; 1335
- ΚΡ. οἰχόμεσθ'· οὐκ εὐπροσώποις φροιμίῳις ἄρχει λόγου.
- ΑΓ. ὦ τάλας, δισσωὺς αὐτῷ· μεγάλα γὰρ φέρω κακὰ
πρὸς πεπραγμένοισιν ἄλλοις πῆμασιν. ΚΡ. λέγεις
δὲ τί;
- ΑΓ. οὐκέτ' εἰσὶ σῆς ἀδελφῆς παῖδες ἐν φάει, Κρέον.

See on Aesch. Ag. 329. Troad. 85.
Schol. τιμᾶν τὸν χθόνιον θεόν.

1322. The Aldine reading, which has been commonly received, δόμων ἔξω, Κρέον, has been corrected by Kirchhoff after Brunck, the best MSS. giving Κρέον ἔξω δόμων.

1324. After this verse Kirchhoff marks the loss of one verse, on account of the stichomythia, which here proceeds in couplets.

1327. ἀγαπάζων, 'while bestowing care upon.' For this use of ἀγαπᾶν see on Suppl. 764, φαίης ἂν, εἰ παρήσθ', δὲ ἡγάπα νεκρούς.

1330. On ἀγὼν περὶ ψυχῆς see Orest. 348.

1332. For τὸ μὲν we might have expected κακόν, or some similar epithet. If the text be right, the sense is τόδε τὸ σημεῖον ἐστὶ τοῦ λόγου· εἰσορῶ γὰρ κτλ., or τὸ μὲν σημεῖον, ὃ εἰσορῶ, τόδε ἐστίν.

1333. Porson, Hermann, and W. Dindorf adopt, and Kirchhoff is inclined to approve, πρόσψιν for πρόσωπον, on account of the similar termination with σκυθρωπόν. All the good copies however agree in πρόσωπον.

1336. Porson and Hermann give οἰχόμεσθ' to the messenger, after Valckenaer. This seems a needless change, as ὦ τάλας are the ominous words alluded to by Creon. Klotz well observes, that the repetition of ὦ τάλας alone proves that this was the expression which had caused the alarm, and not οἰχόμεσθα. For ἄρχει the MSS. and edd. give ἄρχῃ, corrected by Valckenaer.

1337. "Quum dissows αὐτῷ dicit nuntius, non fratrum duorum mortem, sed fratrum et Jocastae in mente habet." Hermann. All the messenger means is, 'I say ὦ τάλας twice.' But Hermann rightly observes that μεγάλα κακὰ mean the death of Jocasta (cf. v. 1427) over and above that of her sons; and rightly also he assigns the first part of the next verse to the messenger, instead of Creon, to whom it is commonly given with an interrogation.—Porson, following, as usual, Valckenaer and Brunck, reads πρὸς πεπραγμένοισιν ἄλλα πῆμασιν λέγεις ἔτι; where ἄλλα is in place of their ἄλλο. But this is a bad alteration, because contrary to the natural order of the syntax.

- KP. αἰαῖ·
 μεγάλα μοι θροεῖς πάθεα καὶ πόλει, 1340
- XO. ὦ δώματ' εἰσηκούσατ' Οἰδίπου τάδε ;
- KP. παίδων ὁμοίαις συμφοραῖς ὀλωλότων.
- XO. ὥστ' ἐκδακρῦσαι γ', εἰ φρονοῦντ' ἐτύγχανεν.
- KP. οἴμοι ξυμφορᾶς βαρυνποτμωτάτας,
 οἴμοι κακῶν δύστηνος· ὦ τάλας ἐγώ. 1345
- ΑΓ. εἰ καὶ τὰ πρὸς τούτοισί γ' εἰδείης κακά.
- KP. καὶ πῶς γένοιτ' ἂν τῶνδε δυσποτμώτερα ;
- ΑΓ. τέθνηκ' ἀδελφὴ σὴ δυοῖν παιδῶν μετά.
- XO. ἀνάγετ' ἀνάγετε κωκυτὸν, 1350
 †ἐπὶ κάρᾳ τε λευκοπήχεις κτύπους χεροῖν.
- KP. ὦ τλῆμον, οἶον τέρμον', Ἰοκάστη, βίου
 γάμων τε τῶν σῶν Σφιγγὸς αἰνιγμοὺς ἔτλης.
 πῶς καὶ πέπρακται διπτύχων παίδων φόνος
 ἀρᾶς τ' ἀγώνισμ' Οἰδίπου, σήμαινέ μοι. 1355
- ΑΓ. τὰ μὲν πρὸ πύργων εὐτυχήματα χθονὸς
 οἶσθ'· οὐ μακρὰν γὰρ τειχέων περιπτυχαὶ
 ὥστ' οὐχ ἅπαντά σ' εἰδέναι τὰ δρώμενα.

1341—2. These verses, commonly, but wrongly, given to the messenger, are distributed by Hermann in the manner given in the text. Kirchhoff, with one of his MSS., assigns them to Creon, but thinks v. 1342 is an interpolation. If the chorus take any part at all in this place, (and all assign to it v. 1343,) it was most fitting that they should speak *two* verses, addressing the family with whom they had no other connexion than that of sympathy, and replied to by Creon, who is the person now in need of their consolation.

1343. ἐκδακρῦσαι rests on but little authority, though most editions retain it from the Aldine. The best MSS. give ὥστε δακρῦσαι. Kirchhoff reads ὥστ' ἂν δακρῦσαι γ', after Hartung. But ἂν is not rightly placed, except it follows the emphatic word (Donaldson, Gr. Gr. § 508). Either ἐνδακρῦσαι or ἐκδακρῦσαι seems at least likely to be right.—For ἐτύγχανεν most MSS. give ἐτύγχανον, resulting perhaps from the plural εἰσηκούσατε in v. 1341.

1351. This verse, which should be dochmiac, is corrupt. Perhaps ἀναγε — κτύπους ἐπιβαλοῦ χεροῖν. Kirchhoff

would read, ἀναγ' ἀναγε κωκυτὸν ἐπὶ κρᾶτα λευ|κοπήχεις κτύπους [τιθεμένα] χεροῖν. Hermann edits thus; ἀνάγετ', ἀναγετ', ἔξ, κωκυτὸν, χεροῖν | ἐπὶ κάρᾳ τε λευκοπήχεις κτύπους.

1353. Some copies give αἰνιγμοὺς τ', and Geel proposed αἰνιγμοῖς. But the phrase is a short one for οἶος τέρμων βίου, καὶ γάμων, ὃν ἔτλης, γέγονεν δ' τῆς Σφιγγὸς αἰνιγμὸς. *Qualem finem vitae ac nuptiarum tuarum Sphingis aenigma habuisti*, Klotz. *Sphingis aenigma Jocastae attulit infelicem cum vitae tum nuptiarum finem*, Porson.

1354. Porson, in a good note on this passage, shows that καὶ πῶς implies an objection (rather, an ironical question,) and πῶς καὶ a desire to be informed, (i. e. a sincere question,) as Hec. 515, πῶς καὶ νιν ἐξεπράξατ'; ἀρ' αἰδοῦμενοι; Compare sup. v. 1347.

1355. ἀρᾶς ἀγώνισμα, the contest resulting from the curse.

1356. ὥστ' οὐχ. We might have expected ὥς μὴ οὐχ, as the Schol. appears indeed to have found, (as well as ἅπαντας for ἅπαντά σ'), οὐ μακρὰν εἶσιν, ὥστε μὴ οὐχὶ πάντας εἰδέναι τὰ δρώμενα. Another

- ἐπεὶ δὲ χαλκίοις σῶμ' ἐκοσμήσανθ' ὄπλοις
 [οἱ τοῦ γέροντος Οἰδίου νεανίαι,] 1360
 ἔστησαν ἐλθόντ' ἐς μέσον μεταίχμιον
 [δισσὼ στρατηγὼ καὶ διπλῶ στρατηλάτα]
 ὡς εἰς ἀγῶνα μονομάχου τ' ἀλκὴν δορός.
 βλέψας δ' ἐς Ἄργος ἦκε Πολυνείκης ἀρὰς,
 ὦ πότνι Ἥρα, σὸς γάρ εἰμ', ἐπεὶ γάμοις 1365
 ἔξευξ' Ἀδράστου παῖδα καὶ ναίω χθόνα,
 δός μοι κτανεῖν ἀδελφὸν, ἀντήρη δ' ἐμὴν
 καθαιματώσαι δεξιὰν νικηφόρον.
 [αἰσχιστον αἰτῶ στέφανον, ὁμογενὴ κτάνειν.
 πολλοῖς δ' ἐπήει δάκρυα τῆς τύχης ὄση, 1370
 κᾶβλεψαν ἀλλήλοισι διαδόντες κόρας.]
 Ἔτεοκλῆς δὲ Παλλάδος χρυσάσπιδος
 βλέψας πρὸς οἶκον ἠῦξάτ', ὦ Διὸς κόρη,
 δὸς ἔγχος ἡμῖν καλλίνικον ἐκ χερὸς
 ἐς στέρν' ἀδελφοῦ τῆσδ' ἀπ' ὠλένης βαλεῖν, 1375
 κτανεῖν θ', ὃς ἦλθε πατρίδα πορθήσων ἐμήν.

has ὡς μὴ πάντα σε εἰδέναι. But the vulgate is defended by Hel. 108, ὥστ' οὐδ' ἔχνος γε τειχέων εἶναι σαφές. The present passage has created a difficulty to Mr. Shilleto (on Dem. Fals. Leg., Append. B. p. 204) and Dr. Donaldson, Gr. Gr. § 596 d., who says (without telling us how) that "we ought to restore the indicative." We cannot be sure that the passage is right even though ὥστε οὐ is capable of defence. Something seems wanting to connect τὰ μὲν πρὸ πύργων with the affairs in the camp without, after this fashion; στρατοῦ δὲ πλῆθος ἀναμένει πόλεως πρόσω, in which case οὐχ ἅπαντα would be taken strictly together, 'so that you know not *all* that is being done, (but only part of it).'

1360. Kirchhoff considers this verse as repeated from 1243. The next but one is rejected by Porson and W. Dindorf after Valckenaer. Both in fact seem to have been added to supply a nominative, which however is easily implied from v. 1354; yet Klotz and Hermann strenuously maintain their genuineness, while Kirchhoff does not question the latter. It is not easy to believe that so weak and useless a verse could have proceeded from

Euripides.

1363. For μονομάχου τ' most MSS. give μονομαχοῦντ', and a variant μονόμαχόν τ' is recorded.

1369—71. These three verses are also omitted by Porson after Valckenaer. W. Dindorf too places them within brackets. Hermann and (as a matter of course) Klotz defend them; the former however adopting Canter's very plausible reading αἰτῶν for αἰτῶ, (by which the verse becomes part of the narrative and not part of the prayer,) and εὐχῆς for τύχης. To enter into details respecting the objections that have been made and the replies that have been given, would occupy much space. According to the judgment of the present editor, these verses are in all probability an interpolation. The use of ὅση for ὡς δεινὴ ἦν is rather harsh. It may be remarked, that καὶ does not very often make a crasis with the syllabic augment of a verb, as in κᾶβλεψαν. In Soph. Antig. 1009, ἔτυφε might be read without detriment to the sense, for κᾶτυφε. *Infra* v. 1457, we have κᾶπραξε, in v. 1468 κᾶφθήμεν, and a few such instances may be elsewhere found.

1376. This verse occurred before at

ἐπεὶ δ' ἀφείθη πυρσὸς ὥς Τυρσηνικῆς
 σάλπιγγος ἡχῇ, σῆμα φοινίου μάχης,
 ᾗξαν δρόμημα δεινὸν ἀλλήλοισι ἔπι
 κάπροι δ' ὅπως θήγοντες ἀγρίαν γένυν 1380
 ξυνῆψαν ἀφρῶ διάβροχοι γενειάδας·
 ᾗσσον δὲ λόγχαις· ἀλλ' ὑφίζανον κύκλοις,
 ὅπως σιδήρος ἐξολισθάνοι μάτην.
 εἰ δ' ὅμμ' ὑπερσχὸν ἵτυος ἄτερος μάθοι,
 λόγχην ἐνώμα στόματι προφθῆναι θέλων. 1385
 ἀλλ' εὖ προσήγον ἀσπίδων κεγχρώμασιν
 ὀφθαλμὸν, ἀργὸν ὥστε γίγνεσθαι δόρυ.
 πλείων δὲ τοῖς ὀρώσιν ἐστάλασσ' ἰδρῶς
 ἢ τοῖσι δρῶσι διὰ φίλων ὀρρωδίαν.
 Ἐτεοκλῆς δὲ ποδὶ μεταψαίρων πέτρον 1390
 ἵχνους ὑπόδρομον, κῶλον ἐκτὸς ἀσπίδος
 τίθησιν. Πολυνείκης δ' ἀπήντησεν δορὶ
 πληγὴν σιδήρῳ παραδοθείσαν εἰσιδὼν,
 κνήμης τε διεπέρασεν Ἀργεῖον δόρυ·
 στρατὸς δ' ἀνηλάλαξε Δαναϊδῶν ἅπας. 1395
 καὶ τῷδε μόχθῳ γυμνὸν ὦμον εἰσιδὼν
 ὁ πρόσθε τρωθεὶς στέρνα Πολυνείκους †βία

756. In this place some critics defend, others reject it. There is some truth in Hermann's remark, that it seems almost necessary in order to modify and excuse so atrocious a wish as had just been expressed.

1377. *πυρσὸς ὥς*, like the torch at the lampadephoria, which was thrown as the signal to start, *Ar. Ran.* 132. Klotz prefers the old reading *πυρσὸς, ὥς T. σ. ἡχῇ*, and thinks that a torch was really thrown, which, in so far as it was a signal for a fight, the poet compares to the blast of a trumpet. The converse however is far more natural.

1380. After this verse Hermann ventures to introduce one from Gregory of Nazianzum, who quotes the present (*T. ii. p. 28 D*) with the addition, *λοξὸν βλέποντες ἐμπύροις τοῖς ὅμμασι*, whence Valckenaer proposes to insert it, giving *ἐμπύροισιν*. But Kirchhoff judges better, "versus à Gregorio petitus non est Euripidis, sed Gregorii."

1382. *κύκλοις*, their circular shields, behind which they crouched or drew themselves up to avoid the lance aimed by the adversary, which thus glanced harmlessly off. Compare *ὑφίζειν*, *Rhes.* 730.

1385. *στόματι*, 'at his face,' as we say. The genitive however is more common, as *θύρσους ἔεσαν Πενθέως*, *Bacch.* 1100.

1386. *κεγχρώματα* were small barred apertures which seem to have been left as spy-holes in the margin of the shields. *Hesych.* *τὸν περὶ τὰς ἵτους τῶν ἀσπίδων κόσμον*. And so one of the Scholiasts, who adds, *τινὲς δὲ μικρὰς ὁπὰς περὶ τὴν ἵτυν, δι' ὧν ἐθεώντο τοὺς ἐναντίους*.

1390. *μεταψαίρων*, scraping away, trying to remove with his foot, a stone rolling loose under it; *μεταφέρων*, *Hesychius*.

1394. For *κνήμης* many give *κνήμην*. See v. 1398.—*δόρυ* is the nominative, not the accusative.

1397. *βία* is omitted in Kirchhoff's best MS. (*Ven. a.*), and he thinks it a conjectural addition in the rest. Probably

διήκε λόγχην, κάπέδωκεν ἥδονας
 Κάδμου πολίταις, ἀπὸ δ' ἔθραυσ' ἄκρον δόρυ.
 ἐς δ' ἄπορον ἦκων δορὸς ἐπὶ σκέλος πάλιν 1400
 χωρεῖ, λαβὼν δ' ἀφῆκε μάρμαρον πέτρον,
 μέσον δ' ἄκοντ' ἔθραυσεν· ἐξ ἴσου δ' Ἄρης
 ἦν κάμακος ἀμφοῖν χεῖρ' ἀπεστερημένον.
 ἔνθεν δὲ κώπας ἀρπάσαντε φασγάνων
 ἐς ταὐτὸν ἦκον, συμβαλόντε δ' ἀσπίδας 1405
 πολλὴν ταραγμὸν ἀμφιβάντ' εἶχον μάχης.
 καί πως νοήσας Ἑτεοκλῆς τὸ Θεσσαλὸν

we should read *ἐπι*, 'directed his spear against Polynices' breast,' *pectus hasta pectebat*. Though *διέναι* (*ἔναι*) *τινὰ τι* is a very unusual syntax, still Porson does not seem justified in reading *λόγχην*. Cf. Aesch. Pers. 506, *ἡλίου κύκλος μέσον πόρον διήκε*, i. e. *ἀκτίνας*. Hermann, who contends that Eteocles could not have aimed at (nor, if he had, hit) his adversary's breast merely because he saw the shoulder exposed, gives *σπερχνὰ* for *στέρνα*. In truth, if the man had a spear *through his breast*, he would hardly have risen after it and fought valiantly with his sword. It seems best to take *στέρνα* in a somewhat laxer sense for the shoulder; by which both difficulties will be avoided, and Hermann's very improbable alteration rendered unnecessary. Klotz adopts the explanation of the Scholiast, *εἰς τὰ στέρνα τοῦ Πολυνεῖκου* *ἐπεμψε σὺν βίᾳ τὴν λόγχην*, which, while it recognizes *βία*, also confirms *ἐπι* as suggested above. If he did not find *ἐπι*, he must have regarded *στέρνα* as the accusative of motion towards, whereas *διήκε στέρνων* would be more correct, if the actual piercing of his adversary were meant. Cf. v. 1092. All this is deserving of consideration; and yet if Polynices were not really wounded, but the spear-head broke short off in the shield, where was the occasion of triumph for the Thebans?

1400. The phrase *ἐπὶ σκέλος χωρεῖν*, 'to retire backwards a step,' literally 'to retire to (the support of) the leg,' viz. that leg which is behind, is well illustrated by Klotz from Xen. Cyr. vii. 5. 6, *ἀπῆσαν—ἐπὶ πόδα*, *ibid.* iii. 3. 69, *ἐπὶ πόδα ἀνάγειν*, and Anab. v. 2. 32, *ἐπὶ πόδα ἀνεχώρησαν*. Compare also *χωρεῖν πρὺμναν* in Androm. 1120. The weapons

they were now fighting with were not javelins, but spears; for both the combatants were *ὀπλιταί*. Polynices had struck his into his brother's knee, and withdrawn it. Eteocles on the other hand had broken his spear-point in his adversary's shield; and now he breaks that adversary's spear-shaft by hurling a stone at it.—This mode of warfare was, of course, not the usual one with the Greeks of the more civilized time; but in treating of events so remote the poet was justified in adopting a well-known Homeric figure.—The adjectival use of *μάρμαρον* is to be observed.

1404. *ἐνθένδε* Porson and others, against the MSS. *ἐνθεν* is for *ἐντεῦθεν*, as *ἐνθα* for *ἐνταῦθα* in Aesch. Suppl. 33. Schol. *ἀπὸ τοῦτου δέ*.

1406. *ἀμφιβάντε*, *dum circumaguntur*, Klotz.

1407. τὸ Θεσσαλὸν σόφισμα, 'that crafty trick of the Thessalians,' who were noted for cunning, deceit, and the practice of secret arts. Kirchhoff quotes Hesychius; Θεσσαλὸν σόφισμα, παροιμία ἐπὶ τῶν σοφισμένων λεγομένη καὶ μὴ εὐθιμαχούντων. By *ὁμιλία χθονὸς* he means that Eteocles, living on the confines of Thessaly, was conversant with the customs of that country. Schol. οὐχ ὥς τραφέντος τοῦ Ἑτεοκλέους ἐν Θετταλίᾳ, ἀλλ' ὥς ἐν (qu. ὡσεὶ?) ξυντυχίᾳ αὐτοῦ πεποιηκότος σχήμα Θετταλόν· οὐχ ὥς Θετταλὸν οἶτω τιτρωσκόντων, ἀλλ' ὥς δι' ἀπάτης νικόντων. Photius in Θετταλὸν σόφισμα· καὶ ἐπὶ μάχης καὶ ἐπὶ σχήματος καὶ ἐπὶ παρακρούσεως καὶ ἄλλων μυρίων τάσσουσιν. And he adds an anecdote in explanation of the proverb, for such it was. *Id.* in Θεσσαλὸν νόμισμα· παροιμιῶδες τοῦτο τασσόμενον ἐπὶ ἀπάτης.

εἰσήγαγεν σόφισμ' ὁμιλία χθονός.
 ἐξάλλαγεις γὰρ τοῦ παρεστῶτος πόνου
 λαῖον μὲν ἐς τοῦπισθεν ἀναφέρει πόδα 1410
 πρόσω τὰ κοῖλα γαστρὸς εὐλαβούμενος·
 προβὰς δὲ κῶλον δεξιὸν δι' ὀμφαλοῦ
 καθήκεν ἔγχος, σφονδύλοις τ' ἐνήρμοσεν.
 ὁμοῦ δὲ κάμψας πλευρὰ καὶ νηδὺν τάλας
 ξὺν αἵματηραῖς σταγόσι Πολυνείκης πίτνει. 1415
 ὁ δ', ὥς κρατῶν δὴ καὶ νενικηκῶς μάχη,
 ξίφος δικῶν ἐς γαῖαν ἐσκύλευέ νιν
 τὸν νοῦν πρὸς αὐτὸν οὐκ ἔχων, ἐκείσε δέ.
 ὁ καὶ νιν ἔσφηλ'. ἔτι γὰρ ἐμπνέων βραχὺ,
 σῶζων σίδηρον ἐν λυγρῷ πεσήματι, 1420
 μῶλις μὲν, ἐξέτεινε δ' εἰς ἡπαρ ξίφος
 Ἐτεοκλέους ὁ πρόσθε Πολυνείκης πεσών.
 γαῖαν δ' ὁδᾶξ ἐλόντες ἀλλήλοιν πέλας
 πίπτουσιν ἄμφω, κοῦ διώρισαν κράτος.
 ΧΟ. φεῦ φεῦ, κακῶν σῶν, Οἰδίπου, σ' ὅσων στένω· 1425
 τὰς σὰς δ' ἀρὰς ἔοικεν ἐκπλήσαι θεός.
 ΑΓ. ἄκουε δὴ νυν καὶ τὰ πρὸς τούτοις κακά.
 ἐπεὶ τέκνω πεσόντ' ἐλειπέτην βίον,

1409. ἐξάλλαγεις, 'withdrawing himself for a moment from the contest he was engaged in,' i. e. pretending to give in; for in this consisted the craft of the trick. The reading of all the MSS. except Flor. 2, which has ἀπαλλαγεις, is clearly right. The latter, which Porson has edited, and after him W. Dindorf, would mean 'retiring altogether from the contest.'

1412. προβῆναι πόδα is not, of course, grammatically identical with προβῆσαι πόδα, but is used like ἐλθεῖν πόδα, περᾶν πόδα, and other similar phrases, for which see Alcest. 869. Hec. 53. Orest. 1470, Μυκηνίδ' ἀρβύλην προβάς. So we say 'to advance a step,' meaning, 'by a single step.' In a case like the present, the usage became virtually confounded with that of the active participle.

1413. ἐνήρμοσεν, 'locked it in the vertebrae,' 'infixing it in the joints of the back-bone.' The use of ἔγχος for φάσγανον is here very clearly established.

1418. The best MSS. give πρὸς αὐτὸν, which is defensible, and is retained by Klotz. This would mean, that he was not attending to the action of the man who lay wounded, but only to the getting of the spoils. So the Schol. explains, τὸν νοῦν πρὸς τὸν Πολυνείκην οὐκ ἔχων.

1419. ὁ καί. Cf. Hec. 13, ὁ καί με γῆς ὑπεξέπεμψεν. *Supra*, v. 155. 263.

1422. This verse looks like the insertion of a grammarian for the sake of explicitness.—γαῖαν ὁδᾶξ ἐλεῖν is a phrase borrowed from Homer.—κράτος, i. e. ὀποτέρου εἴη ἡ νίκη.

1425. The reading of the best MSS. is Οἰδίπου σὺς ὧν στένω, and so Aldus gives. Porson edits Οἰδίπους, ὅσον στένω with a few of the later copies. The reading in the text is Kirchhoff's, 'Alas! for thy misfortunes, Oedipus, how many are they, for which I lament thee!' Hermann, followed by Klotz, gives Οἰδίπου, σ' ὅσον στένω.

1428. ἐπεὶ τέκνω κτλ. This is the

D d

- ἐν τῷδε μήτηρ ἢ τάλαινα προσπίνει
 [σὺν παρθένῳ τε καὶ προθυμῷ ποδός.] 1430
 τετρωμένους δ' ἰδοῦσα καιρίους σφαγὰς
 ὤμωξεν, ὦ τέκν', ὑστέρα βοηδρόμος
 πάρεμι. προσπίνουσα δ' ἐν μέρει τέκνα
 ἔκλαι', ἐθρήνει τὸν πολὺν μαστῶν πόνον
 στένουσ', ἀδελφή θ' ἢ παρασπίζουσ' ὁμοῦ, 1435
 ὦ γηροβοσκῶ μητρὸς, ὦ γάμους ἐμοὺς
 προδόντ' ἀδελφῶ φιλάτω· στέρνων δ' ἄπο
 φύσημ' ἀνείς δύσθνητον Ἑτεοκλῆς ἀναξ
 ἤκουσε μητρὸς, κάπιθεῖς ὑγρὰν χέρα
 φωνὴν μὲν οὐκ ἀφῆκεν, ὁμμάτων δ' ἄπο 1440
 προσεῖπε δακρύοις, ὥστε σημήναι φίλα.
 ὁ δ' ἦν ἔτ' ἔμπνους, πρὸς κασιγνήτην δ' ἰδὼν
 γραῖάν τε μητέρ' εἶπε Πολυνείκης τάδε·
 ἀπωλόμεσθα, μήτηρ· οἰκτεῖρω δὲ σὲ
 καὶ τήνδ' ἀδελφήν καὶ κασίγνητον νεκρόν. 1445
 φίλος γὰρ ἐχθρὸς ἐγένετ', ἀλλ' ὅμως φίλος.

old reading, and is fully as good as that adopted by Porson from two or three inferior MSS., (given also as a variant in Ven. a.,) ὥς γὰρ πεσόντε παῖδ' ἐλειπέτην βίον.

1430. This verse is omitted as spurious by most of the critics after Valckenaer. Klotz defends it, as is his wont; but his advocacy of any suspected verse in particular loses all its force from the fact that he *invariably* retains such verses against objectors. Hermann well observes, that ἢ παρασπίζουσα in v. 1435, 'who was her companion,' implies that no mention of Antigone had been made before. Klotz evades this, by taking it to mean, with the Schol., συμπονοῦσα, καὶ συναγωνιζομένη.

1431. καιρίους σφαγὰς, 'mortal wounds,' is a cognate accusative, equivalent to καῖρια τρώματα. Cf. ἐς καιρὸν τυπεῖς, Andr. 1120.

1436. This is said by Antigone on her own account, 'O my brothers, who have left my marriage unaccomplished.' Supply therefore with ἀδελφῇ, λέγουσα τοιάδε.

1438. δύσθνησκον is the not improbable emendation of Hermann for δύσ-

τλητον, the Schol. explaining δυσέκ-
 πνευστον, and Ven. a. giving δύσθνητον,
 which Kirchhoff has rightly adopted.
 This compound may be defended by
 εὐθνήσιμος in Aesch. Ag. 1264; but
 Euripides uses δύσθνησκων in two other
 passages, Rhes. 791 and Electr. 843, and
 it was a form very likely to be corrupted
 by transcribers on account of its rarity
 and its termination in —ον. It is to be
 observed that Klotz, who defends the vul-
 gate, calls Ven. a., which Kirchhoff justly
 reckons the very best of all the MSS.,
 "liber non bonus," and its authority for
 a unique reading a "leve indicium."

1439. ὑγρὰν, clammy with the damp of death.

1442. ὁ δὲ, but he, Polynices, was yet conscious; while the other was dying. This is rightly said; and there is not the least ground for preferring, (what is at first sight an obvious alteration,) ὅς δ' ἦν ἔτ' ἔμπνους, πρὸς κασιγνήτην ἰδὼν. So however Porson has edited on Valckenaer's conjecture. The antithesis between φωνὴν οὐκ ἀφῆκεν and εἶπε τάδε is much better maintained by contrasting the persons strongly.

- θάψον δέ μ', ὦ τεκοῦσα καὶ σὺ, σύγγονε,
 ἐν γῇ πατρώα, καὶ πόλιν θυμουμένην
 παρηγορεῖτον, ὥς τοσόνδε γοῦν τύχῳ
 χθονὸς πατρώας, κεῖ δόμους ἀπώλεσα. 1450
 ξυνάρμοσον δὲ βλέφαρά μου τῇ σῇ χειρὶ,
 μήτερ· τίθησι δ' αὐτὸς ὀμμάτων ἔπι
 καὶ χαίρετ'· ἤδη γάρ με περιβάλλει σκότος.
 ἄμφω δ' ἄμ' ἐξέπνευσαν ἄθλιον βίον.
 μήτηρ δ', ὅπως εἰσεῖδε τήνδε συμφορὰν, 1455
 ὑπερπαθήσας ἥρπασ' ἐκ νεκροῦ ξίφος
 κᾶπραξε δεινὰ· διὰ μέσου γὰρ αὐχένος
 ὠθεῖ σίδηρον, ἐν δὲ τοῖσι φιλτάτοις
 θανοῦσα κεῖται περιβαλοῦσ' ἄμφοιν χέρας.
 ἀνῆξε δ' ὀρθὸς λαὸς εἰς ἔριν λόγων, 1460
 ἡμεῖς μὲν ὥς νικῶντα δεσπότην ἐμόν,
 οἱ δ' ὥς ἐκείνον· ἦν δ' ἔρις στρατηλάταις,
 οἱ μὲν πατάξαι πρόσθε Πολυνείκην δορὶ,
 οἱ δ', ὥς θανόντων οὐδαμοῦ νίκη πέλοι.
 κὰν τῷδ' ὑπεξῆλθ' Ἀντιγόνη στρατοῦ δίχα, 1465
 οἱ δ' εἰς ὅπλ' ἦισον· εὖ δέ πως προμηθία
 καθήστο Κᾶδμου λαὸς ἀσπίδων ἔπι
 κᾶφθηνεν οὐπω τεύχεσιν πεφραγμένον
 Ἀργεῖον εἰσπεσόντες ἐξαίφνης στρατόν.
 κοῦδεις ὑπέστη, πεδία δ' ἐξεμίπλασαν 1470

1447—50. Quoted by Teles *περὶ φυγῆς*, in Stobaeus, Fl. xl. 8, who shortly after adds *συνάρμοσον—μήτερ*, and interposes a verse which Hermann inserts in the text, *καὶ γῆς φίλης ὄχθοισι κρυφθῆναι τάφῳ*, changing however *καὶ* into *ἐν*. Kirchhoff judges that the verse, if from the pen of Euripides, does not belong here.

1451. Teles gives *μου βλέφαρα*, which may be defended. See on Suppl. 1196.

1458. The Schol. records a variant *σὺν τέκνοις δὲ φιλτάτοις*.

1461. *ὥς νικῶντα*, sc. *νομίζοντες*, by a common ellipse. So *λέγοντες* must be supplied in 1463.

1464. *οὐδαμοῦ*, 'no where,' for *οὐδετέρου*, 'on neither side.'

1465. Valckenaer would omit this verse, and W. Dindorf assents. Hermann how-

ever contends, that the poet could not have left it to be supposed that Antigone was present while the armies fought; and also that her absence here was properly noticed, because she afterwards returns on the stage with the bodies of her brothers and mother (v. 1482).

1466. *εὖ δέ πως*. Cf. *Iph. A.* 66. *Sup.* v. 1126. This clause is parenthetical, and explains how it came to pass that the Theban army were able to resume arms in a moment, and to do so before the enemy could get ready for the fight. For *ἐπ' ἀσπίδων*, 'in arms' (leaning against or sitting on them), Abresch compares Thuc. vii. 79, *ἐπ' ἀσπίδων παρατεταγμένοι*.

1469. *στρατόν*, as Klotz remarks, depends on *εἰσπεσόντες*, not on *ἐφθηνεν*,

φεύγοντες, ἔρρει δ' αἷμα μυρίων νεκρῶν
 λόγχαις πιτνόντων. ὥς δ' ἐνικῶμεν μάχῃ,
 οἱ μὲν Διὸς τρόπαιον ἱστάσαν βρέτας,
 οἱ δ' ἀσπίδας συλῶντες Ἀργείων νεκρῶν
 σκυλεύματ' εἴσω τειχέων ἐπέμπομεν.

1475

ἄλλοι δὲ τοὺς θανόντας Ἀντιγόνης μέτα
 νεκροὺς φέρουσιν ἐνθάδ' οἰκτίσαι φίλοις.
 πόλει δ' ἀγῶνες οἱ μὲν εὐτυχέστατοι
 τῇδ' ἐξέβησαν, οἱ δὲ δυστυχέστατοι.

ΧΟ. οὐκ εἰς ἀκοὰς ἔτι δυστυχία

1480

δώματος ἦκει· πάρα γὰρ λεύσσειν
 πτώματα νεκρῶν τρισσῶν ἤδη
 τάδε πρὸς μελάνθοις κοινῶ θανάτῳ
 σκοτίαν αἰῶνα λαχόντων.

ΑΝ. οὐ προκαλυπτομένα βοτρυχῶδες

1485

ἄβρὰ παρηίδος,
 οὐδ' ὑπὸ παρθενίας τὸν ὑπὸ βλεφάροις
 φοίνικ', ἐρύθημα προσώπου,
 αἰδομένα φέρομαι βάκχα νεκύων
 κράδεμνα δικούσα κόμας ἀπ' ἐμᾶς,
 στολίδα κροκόεσσαν ἀνείσα †τρυφᾶς,

1490

1471. *μυρίων* has been restored by Kirchhoff from the best MSS. Recent editions give *μυρίον* with the inferior MSS. The Schol. however explains it *πλείστον*.

1473. *βρέτας τρόπαιον*. See v. 1250.

1480. *εἰς ἀκοὰς ἦκει*, extends to mere hearsay.—For *πάρα γὰρ* Porson gives *πάρα καί*, from the corrupt reading of one MS. *παρακελεύσειν*, “*miro judicio*,” says Hermann.

1484. *αἰὼν*, like *αἰθήρ*, was sometimes used feminine by the poets.

1485. The following monody or threnos of Antigone is divided by Hermann into antithetical systems so exceedingly complex and unnatural, that his opinion, except as that of a high authority in metrical matters, will carry but little weight with it to the mind of the ordinary reader. The first part, to v. 1508, is almost wholly composed of dactylic verses, sometimes, as in 1488 and 1490, with the anacrusis; it then passes into choriambics, occasionally with cretic and bacchiac variations.—

In the first verse *βοτρυχῶδες* was restored by Hermann from one MS. for *βοστρυχῶδες*. He quotes the authority of the *Etym. Mag.* p. 205, 32, *παρὰ τὸν βότρυν βότρυχος καὶ βόστρυχος, ὁ βοτρυχῶδης*. Porson had conjectured *βοτρυχῶδες*. With *ἄβρὰ* we must supply *καλύμματα* from the context, and translate thus; ‘Not having a delicate veil thrown before my cheek with its clustering locks, nor feeling abashed, through maiden modesty, at the redness that is beneath my eyes, the blush on my face, I hurry along, a frantic mourner of the dead, having cast the covering from off my hair, and having let loose (i. e. ungirdled) the saffron hem of my delicately embroidered stola, an escort to the dead full of lamentation.’ See on Bacch. 936. Orest. 1435. Theocr. xv. 134, *ἐπὶ σφυρὰ κόλπον ἀνείσαι*. For *καλύπτειν τι*, ‘to place a thing as a covering over another,’ see Herc. F. 642. Iph. T. 312.

1491. *κροκόεσσαν*, Schol. *τὴν ἐκ κρόκης*

ἀγεμόνευμα νεκροῖσι πολύστονον. αἰαῖ, ἰὼ μοι.
 ὦ Πολύνεικες, ἔφυς ἄρ' ἐπώνυμος, ὦμοι, Θῆβαι, 1495
 σὰ δ' ἔρις οὐκ ἔρις, ἀλλὰ φόνῳ φόνος
 Οἰδιπόδα δόμον ὤλεσε κρανθεῖς
 [αἵματι δεινῶ,] αἵματι λυγρῶ.
 †τίνα προσφῶδον
 ἥ τίνα μουσπόλον στοναχὰν ἐπὶ 1500
 δάκρυσι δάκρυσιν, ὦ δόμος, ὦ δόμος,
 †ἀνακαλέσομαι,
 τρισσὰ φέρουσα τάδε †σώματα σύγγονα,

στολήν. Rather, 'saffron-dyed,' the *κροκωτὸν* of Aristophanes, *κρόκου βαφαὶ* of Aesch. Ag. 230. For *τρυφᾶς* Kirchhoff adopts *χλιδᾶς* from the scholium *χλιδᾶς-τρυφῆς*. So also Klotz, and there is much probability in this reading. Porson prefers *στολίδος* — *τρυφᾶν*, which W. Dindorf admits. The Schol. however found the vulgar reading, which he explains, though wrongly, *τὴν ἐμὴν στολὴν πάσης τρυφῆς ἐκβαλοῦσα*.

1492. ἀγεμόνευμα, Schol. ἐαυτὴν λέγει προσηγήτειραν τῶν νεκρῶν. Rather perhaps for *πομπήν*, in apposition to the sentence.

1494. ἐπώνυμος. Compare v. 636, ὄνομα Πολυνείκους — νεικέων ἐπώνυμον. Hermann gives *Θήβαις*. The MSS. and edd. have *ὦμοι μοι*. By omitting *μοι* this verse ends like the preceding, where *ἰὼ* is a monosyllable (*yo*).

1498. The repetition of *αἵματι* with an epithet so nearly the same in meaning is weak, and W. Dindorf seems to be right in omitting the words within brackets. Hermann edits thus (to suit his antistrophe, which he supposes to commence at v. 1570), *αἵματι | δεινῶ κρανθεῖς, αἵματι λυγρῶ*. One of the Scholiasts recognizes *κρανθεῖς*, by explaining it *ἄχρι φόνων ἐπαλλήλων διελθοῦσα*, and *φόνος ἐπὶ φόνῳ κρανθεῖσα*, and one of the best MSS. gives *κρανθεῖς* by the first hand; but the masculine is evidently as good. 'Thy quarrel, which was not merely a quarrel, but a double slaughter, ruined the house of Oedipus, having been accomplished with lamentable shedding of blood.' So *τέρας οὐ τέρας ἄλλ' ἔριν*, Hel. 1134.

1499. There is certainly some corruption here, as also in v. 1502, though none of the critics seem to have suspected it.

Schol. τίνα θρήνον ἕξιον καὶ τίνα στεναγμὸν σύμφωνον τῆς προκειμένης συμφορᾶς καὶ τῶν τριῶν τούτων νεκρῶν ἀνακαλέσω; προσφῶδοντα, φησὶ, καὶ ἁρμόζοντα τοῖς νῦν πάθει. μουσπόλον δὲ, μουσικὴν. ἔστι γὰρ καὶ θρήνος μουσικός. And again, *μουσπόλον, θρηνητικὴν*. But (to say nothing of the unmetrical character of the two short lines, which Hermann makes antistrophic) the poet would hardly have said *τίνα προσφῶδον ἢ τίνα μουσπόλον στοναχὴν*, especially as *προσφῶδς* means 'accordant,' as in Ion 359, *οἷμοι, προσφῶδς ἢ τύχη τῷμῳ πάθει*, and *μουσπόλος* is 'a poet,' Alcest. 445, *πολλά σε μουσπόλοι μέλψουσι*. One cannot help thinking that *προσφῶδον* is a gloss on *μουσπόλον*, and that *ἀγκαλέσω* should be restored from the scholia. The MSS. give *ἀνακαλέσομαι*, but most critics have adopted *ἀνακαλέσσομαι*, which is the reading by the second hand in one of the best MSS. We suspect the true reading to be, *ἥ τινὰ μουσπόλον στοναχὰς ἐπὶ | δάκρυσι δάκρυσιν ὦ δόμος ὦ δόμος ἀγκαλέσω*; 'Would you have me call up from the dead some Orpheus to sing my woes?' For, as explained on Med. 190, the Greeks seem to have regarded poetry, *μοῦσα*, alien from grief, and accordant only with joy. For the repetition of *ὦ δόμος* compare Androm. 1186, *ὦ γάμος, ὦ γάμος, ὅς τάδε δώματα καὶ πόλιν ὤλεσας*, where perhaps we should read *ὦ γάμος, οὐ γάμος, κτλ.*, like *σὰ δ' ἔρις οὐκ ἔρις* above.

1503. This verse again is corrupt. From the Aldine reading *αἵμακτὰ*, which is not supported by any of the good MSS., Porson and others adopt the "certissima Musgravii emendatio," *τὰδ' αἵματα*. Kirchhoff suggests *πесήματα σύγγονα*.

ματέρα καὶ τέκνα, χάρματ' Ἐρινύος ;

ἂ δόμον Οἰδιπόδα πρόπαν ὤλεσε,

1505

τὰς ἀγρίας ὅτε

δυσξύνετον ξυνετὸς μέλος ἔγνω

Σφίγγος αἰοιδοῦ σῶμα φονεύσας.

ἰὼ μοι, πάτερ,

τίς Ἑλλάς ἢ βάρβαρος, ἢ τῶν προπάροιθ' εὐγενε-

τᾶν

1510

ἕτερος ἔτλα κακῶν τοσῶνδ'

αἵματος ἀμερίου

τοιᾶδ' ἄχρα φανερά ; τάλαιν',

ῥῶς ἐλελίζει. τίς ἄρ' ὄρνις

1504. *χάρματα*, the sport of the Erinys, or paternal curse.

1505. *πρόπαν* is used adverbially. Hermann thinks that *πρόπαν* may be right, which is found in one MS., and Klotz adopts this.

1507. *ξυνετὸν* is the reading of the best MSS. and the Scholiasts, but the latter recognize also *δυσξύνετου* (the Aldine) and *ξυνετὸς*, which last is said to be found in Flor. 2.

1509. Hermann, followed by W. Dindorf, omits *πάτερ*, and gives *πρόπαν* for *προπάροιθ'* in the next verse after Seidler. The metre is choriambic with an iambic dipodia preceding.—*τίς Ἑλλάς*, sc. *γυνή*. Antigone speaks in reference to herself; nor is it necessary, with some of the Scholiasts, to suppose *Ἑλλάς* is used for *Ἑλλην* in the masculine. Perhaps however we should restore *τίς Ἑλλάδος*, ἢ *κτλ.* Schol. *τίς Ἑλλήνων ἢ βαρβάρων*.

1512. *αἵματος ἀμερίου*, Schol. *γένους ἀνθρωπέου*. Kirchhoff proposes *ἀμετέρου*. Perhaps these words should come next after *εὐγενετᾶν*.

1515. Here also the text is very uncertain. The best MSS., and Aldus, with Eustathius on Il. A. p. 125, give *ἐλελίζει*, but *ἐλελίξω* is found in Flor. 2, and so the Scholiasts read. This is not a matter of importance, since Antigone is speaking of herself in either case. But *ἐλελίξεσθαι* occurs as a medial form in Hel. 1111, and here it is doubtless the second person. But for *ὡς* we should read either *ὧν*, 'on account of which you are trilling a sad strain,' or *οἷ*, the correlative to *τοιᾶδε*. Hermann reads as follows; *τάλαινα*, | *τίς*

ποτ' ἄρ' ὄρνις ἐλελί-|ζει *δρυὸς ἢ ἐλάτας* *κτλ.*, and so W. Dindorf, Aldus and the inferior copies omitting *ἢ* before *δρυὸς*. The passage as it is commonly given is very difficult. The best comment on it is Hel. 1107, where the chorus in very similar terms invoke the aid of the nightingale in singing their griefs, *ἐλθ' ὃ διὰ ξουθᾶν γενύων ἐλελιζόμενα, θρήνοις ἐμοῖς ξυνεργός*. Here then it is clear that Antigone asks, 'What nightingale, perching on boughs crowned with foliage, of oak or silver-fir (will come) to help me, bereaved of my mother, in my grief?' It is manifest that some verb is wanting. The Schol. explains *συνφῶδες καὶ σύμφωνος ἔσται τοῖς ἐμοῖς ὀδυρμοῖς ἐν ἄχρῃ καὶ λύπῃς*, and again, *ἐγὼ, φησί, τάλαινα, ἥ τις αἴλινον ἀνακλαῖω καὶ ἀναθρηνώ, — καθάπερ τις ὄρνις θρηνοῦσα ἀπηχεῖ δρυὸς πετάλοις ἐφεξομένη*. He seems to have construed *ὡς ἐλελίξω τις ὄρνις* as if it could mean *ἐλελίξω ὡς τις ὄρνις ἐλελίζει*. Porson, who throughout the whole of this difficult threnos shows little or no consideration for the metre, adopts the "certa Musgravii emendatio," *ἀχῆσει ξυνφῶδες*. It is however much more likely that *ὀδυρμοῖς*, which follows *μονομάτορος* in the copies, has been interpolated in place of the lost word, which at once restores sense and a legitimate metre, *εἶσιν*. That word the present editor has ventured to insert. It is probable that one of the Scholiasts so read, for he gives *τίς ἄρα ὄρνις — ἐστὶν* (qu. *εἶσιν*?) *ἐν τοῖς οἰκείοις ἄχρῃ συνφῶδες*; For *μονομάτορος*, the genitive depending on *ἐμοῖς*, Hermann gives *μονομάτωρ*, from

ἡ δρυὸς ἡ ἐλάτας 1515
 ἀκροκόμοις ἀμφὶ κλάδοις ἐξομένα μονομάτορος
 *εἴσιν ἐμοῖς ἄχεσι ξυνωδός ;
 αἴλινον αἰάγμασιν ἅ τοῖσδε προκλαίω μονάδ' αἰ-
 ῶνα διάξουσα τὸν αἰὲ χρόνον ἐν λειβομένοισιν δάκ-
 ρυσιν. 1522
 τίν' ἐπὶ πρῶτον ἀπὸ χαίτας σπαραγμοῖς ἀπαρχὰς
 βάλω ;
 ματρὸς ἐμᾶς διδύμοισι †γάλακτος παρὰ μαστοῖς,
 ἡ πρὸς ἀδελφῶν
 οὐλόμεν' αἰκίσματα νεκρῶν ;
 ὅτοτοτοῖ,
 λείπε σούς δόμους, 1530
 ἀλαδὸν ὄμμα φέρων
 πάτερ γεραῖε, δεῖξον,
 Οἰδιπόδα, σὸν αἰῶνα μέλεον, ὃς ἐπὶ
 δώμασιν ἀέριον σκότον ὄμμασι σοῖσι βαλὼν ἔλκεις
 μακρόπουν ζῶαν. 1535

the Schol. ἡ μεμονωμένη τῆς μητρός. But this only shows, as Kirchhoff observes, that he took *μονομάτορος* for a form of the nominative, as some take *ὀλεσίθηρος* in v. 664.

1520. αἰὼν again appears to be feminine. Cf. v. 1484. W. Dindorf observes that *μονάδ'* was wrongly taken by some for *μόνα δ'*, (the Aldine reading,) and hence ἀχῆσω was added after δάκρυσιν. Aldus, against all the good MSS., gives *δακρύοισιν*, and hence Porson and Hermann adopt the improbable and unmetrical conjecture of Musgrave, τίν' *λα-χῆσω*;

1523. This verse is composed wholly of cretics, the two first of which consist of resolved syllables. Translate ; 'On whom first shall I throw offerings from my hair by rending it ? By the two breasts of my mother's milk ? Or upon the fatal disfiguring wounds of my dead brothers ?' The reading of v. 1525 is suspected. The best copies give ἐν διδύμοισι — μαστοῖσιν, and *μαστοὶ γαλακτός*, 'breasts of milk,' is hardly a Greek expression. The Schol. was well aware of this, as he says *λείπει τοῖς ποιητικοῖς*. See however on *Orest.* 225.

1527. *νεκρῶν* is the reading of the good MSS., but one or two have the variant *δισσῶν*, which has been commonly adopted, with most of the later MSS.

1530. Aldus, with Ven. a., has *λείπε*, the rest *λίπε*. It is hard to say which is right, the metre here being very irregular and uncertain. She calls to Oedipus, who had been kept shut up in the interior of the house, to leave the rooms where he resides, (*δόμοι* or *δῶματα*, see on *Med.* 378,) and to show to the light his wretched life, i. e. way of living.

1534. For ἐπὶ δώμασιν Hermann gives ἐπὶ δάκρυσιν. A less change would be ἐν δώμασιν, but ἐπὶ seems to have the same force as in our phrase, 'at home.' Translate, 'You who in your chamber, having cast a misty darkness on your eyes, are dragging on a long-protracted life.' Klotz gives the Aldine *μακρόπουν*, not being aware that all the good MSS. agree in *μακρόπουν*. The Schol. also found *μακρόπουν*, which might be defended by *χρόνον πόδα*, Bacch. 889. W. Dindorf gives *ζῶαν*, but the *dochmius* is equally good with the long *ω*.

κλύεις, ὦ κατ' αὐλὰν ἀλαίνων γεραιὸν πόδ' *ἐν δεμ-
νίοισιν

δυστάνοις ἰαύων ;

ΟΙ. τί δ', ὦ παρθένε, βακτρεύμασι τυφλοῦ ποδὸς ἐξά-
γαγες ἐς

1540

φῶς *με λεχήρη σκοτίων ἐκ θαλάμων οἰκτροτάτοισιν
δακρύοισιν,

πολὶδ' αἰθ' ῥος ἀφανὲς εἶδωλον, ἧ νέκυν ἔνερθεν, ἧ
ποτανὸν ὄνειρον ;

1545

ΑΝ. δυστυχὲς ἀγγελίας ἔπος οἶσει,

*ὦ πάτερ, οὐκέτι σοι τέκνα λεύσσει

φάος, οὐδ' ἄλοχος, παραβάκτροις

ἃ πόδα σὸν τυφλόπουν θεραπεύμασιν αἰὲν ἐμόχθει,

*ὦ πάτερ, ὦμοι.

1550

1538. *δυστάνοις* the present editor for *δύστανον*, Flor. 2 having *δύστανος*. It is impossible to accept the interpretation of the Scholiast, *ἰαύων δύστηνον πόδα δεμνίοις*, 'reposing your wretched foot (or body) on the bed.' There can be no doubt that *ἀλαίνειν πόδα* is used like *βῆναι*, *ἐλθεῖν*, *περὰν πόδα*, &c., a form of expression very common in Euripides.—For *πόδα δεμνίοις* the metre (bacchiac) seems to require *ἐν δεμνίοισιν*. The Schol. explains *διατρίβων καὶ κινῶν ἐν τοῖς δεμνίοις γηραῖν πόδα δύστηνον*. Were it not that the metres in this part are obscure and uncertain, we might easily restore a glyconean verse with phrecreatean ending, (a very favourite form,) *γηραῖν πόδα δεμνίοις δυστήνοισιν ἰαύων*.

1539. Oedipus comes forth, guided, apparently, by the hand of his daughter, who meets him at the door. This was an excellent tragic device, and one sure to inspire both awe and commiseration in the audience. The blind old man, whose latter life had been buried in the obscurity of the palace, once more is brought out to the gaze of the people and the light of day.—Hesychius, quoted by Kirchhoff, has *βακτρεύμασιν, τοῖς ἐρείσμασιν*. This and the next verse are choriambic. Hermann inserts *με* before *λεχήρη*, giving *τί δ'* at the beginning with Flor. 2, though the best MSS. have *τί μ'*.

1543. W. Dindorf gives *αἰθέριον* from the Harleian MS., which is not of high

authority. The metre, two dochmii with two cretics interposed, will allow the short syllable at the end of the first dochmius, though it is a rather rare licence. Hermann, to avoid it, gives *πολὶδ' αἰθέρ' ὦς*, by which Oedipus is compared to the air. But *αἰθέρως εἶδωλον* is a phrase justified by Hel. 34, 584, and other passages in that play, where the semblance of Helen is described as composed of air. If *ὦς* is to be inserted any where, it should rather come in v. 1545, where *πτανὸν ὄνειρον ὦς* would be a dochmius. Hermann and W. Dindorf give *πτανὸν* after Seidler.

1546—50. These anapaestics seem antithetical with v. 1555—9. They are composed, like the rest as far as v. 1564, with a dactylic rhythm, forming a contrast to the other species of irregular anapaestic verse, which consists wholly of spondees, and is of much more common occurrence. In this passage, the dactyls occasionally break into regular hexameters.

1547. The *ῶ* here and in v. 1550 is wanting in the MSS., and was supplied by Hermann.—In the next verse the best copies give *ἃ* before as well as after *παραβάκτροις*. The error arose either from an attempt to transpose the relative to its natural place at the beginning of the clause, or from the usual desire of transcribers to complete catalectic verses.

ΟΙ. ὦμοι μοι ἐμῶν παθέων· πάρα γὰρ† στενάχειν τάδ' αὔτειν.

τρισσαὶ ψυχὰι ποῖα μοῖρα,
πῶς ἔλιπον φάος, ὦ τέκνον, αὔδα.

ΑΝ. οὐκ ἐπ' ὀνειδέσιν οὐδ' ἐπιχάρμασιν, 1555
ἀλλ' ὀδύναισι λέγω· σὸς ἀλάστωρ
ξίφεσιν βρίθων * *
καὶ πυρὶ καὶ σχετλίοισι μάχαις ἐπὶ παῖδας ἔβα
σοὺς,

ὦ πάτερ, ὦμοι.

ΟΙ. αἰαῖ, ΑΝ. τί τάδε καταστένεις; 1560

ΟΙ. τέκνα. ΑΝ. δι' ὀδύνας ἔβας,
εἰ τὰ τέθριππ' εἰς ἄρματα λεύσσω
αἰλίου τάδε σώματα νεκρῶν
ὄμματος αὐγαῖς [σαῖς] ἐπενώμας.

ΟΙ. τῶν μὲν ἐμῶν τεκέων φανερόν κακόν· 1565
ἀ δὲ τάλαιν' ἄλοχος τίνι μοι, τέκνον, ὤλετο μοῖρα;

ΑΝ. δάκρυα γοερὰ φανερὰ πᾶσι τιθεμένα

1551—4. These verses also appear to be anapaestic. Commonly, an hexameter is made, ὦμοι ἐμῶν παθέων, πάρα γὰρ στενάχειν τάδ', αὔτειν. Hermann supposed that στενάχειν was a mere interpolation. Porson, from some of the inferior copies, gives πάρα γὰρ στενάχειν, καὶ τάδ' αὔτειν. Hermann, ὦ μοι ἐμῶν παθέων, πάρ' αὔτειν. In defence of the vulgate Seidler compares Ion 1446, τὴν αὐδὰν αὖσω, βοάσω; But it would be a very slight change to read πάρα γὰρ στοναχῇ (or στοναχαῖς) τάδ' αὔτειν, or ταῦτα στενάχειν, τὰ δ' αὔτειν, sc. τὰ μὲν — τὰ δέ.

1554. Porson gives on his own conjecture πῶς ἔλιπον φῶς, τέκνον, αὔδα.

1555. 'Not to reproach you, nor to exult over you, but in grief I say it, Your curse, heavy with [deadly] swords, with fire and with wretched battles, has come upon your children.' The MSS. give ὁ σὸς ἀλάστωρ, where the article is clearly against the metre. Some epithet seems to be lost after βρίθων. W. Dindorf, after Seidler, adds φονίοισιν, some of the later copies having φονίαισι as a variant to σχετλίοισιν in the next verse.

1561. Hermann prefers ὦ before τέκνα.

The metre is uncertain; perhaps the passage should be arranged in dochmiacs thus: Ο. αἰαῖ. Α. τί δὲ καταστένεις, Ο. ὦ τέκνα. | Α. δι' ὀδύνας ἔβας. Porson, who imagined that all the verses from 1539 to the end were to be forced into anapaestics, with one or two dactylic hexameters interposed, here reads, ΟΙ. ὦ μοι αἰ αἰ. ΑΝ. τί τάδε στενάχεις; ΟΙ. ὦ μοι τέκνα. ΑΝ. δι' ὀδύνας ἂν ἔβας. But these readings are from one or two very inferior copies.

1562. The common reading is τὰ τέθριππά γ' ἐς ἄρματα. Hermann gives ἔθ' for ἐς, W. Dindorf τέθριππ' εἰς. The meaning is, 'You would have been pained if, being able to look at the four-horsed chariot of the sun, you had surveyed (or contemplated) these corpses of the slain with the light of your eyes.' Porson omits σαῖς, after Valckenaer. For ἐπινωμῶν see v. 1256.

1567. This and the next two verses are trochaic. 'Making her tears and groans conspicuous to all, she set out to carry as a suppliant her suppliant breast to her sons.' Without caring to conceal her grief from the vulgar gaze, she set out to meet her sons, resolved to try the effects

τέκεσι μαστὸν ἔφερεν ἔφερεν

ἱκέτις ἱκέτιν ὀρομένα.

ἡῦρε δ' ἐν Ἡλέκτραισι πύλαις τέκνα

1570

λωτοτρόφον κατὰ λείμακα λόγχαις

κοινὸν ἐνυάλιον

μάτηρ, ὥστε λέοντας ἐναύλους,

μαρναμένους ἐπὶ τραύμασιν, αἵματος

ἤδη ψυχρὰν λοιβὰν, φονίαν,

1575

ἂν ἔλαχ' Ἀϊδας, ὥπασε δ' Ἄρης.

χαλκόκροτον δὲ λαβοῦσα νεκρῶν πάρα φάσγανον

εἴσω

σαρκὸς ἔβαψεν, ἄχει δὲ τέκνων ἔπεσ' ἄμφι τέκ-
νοισιν.

πάντα δ' ἐν ἅματι τῷδε συνάγαγεν,

ὦ πάτερ, ἀμετέροισι δόμοισιν ἄχῃ θεὸς, ὅστις

τῷδε τελευτᾷ.

1581

ΧΟ. πολλῶν κακῶν κατῆρξεν Οἰδίπου δόμοις

τόδ' ἡμαρ· εἴη δ' εὐτυχέστερος βίος.

ΚΡ. οἴκτων μὲν ἤδη λήγεθ', ὥς ὦρα τάφου

μνήμην τίθεσθαι· τῶνδε δ', Οἰδίπου, λόγων

1585

of that sacred appeal to their feelings, the exposure of the breasts which had nourished them. The old reading *αἰρομένα*, (Schol. *μετεωρίζουσα*.) has given place in Kirchhoff's and W. Dindorf's texts to *ὀρομένα*, recorded as a variant in the scholia and found in the best MS., Ven. a. The reading in the Cambridge MS., *αἰωρομένα*, evidently came from *ο* or *αι* superscribed. Hermann doubts whether *ἱκέτιν*, as a feminine form, could agree with *μαστὸν*. Most of the good MSS. give *ἱκέταν* or *ἱκέτην*. Hermann himself reads *ἱκέτις ἱκτορ' ὀρομένα*. It is certain that *ἱκέταν* is against the metre, while it is possible that *ἱκέτις μαστὸς* may be an anomaly like *φοιτὰς πτερὸν* in v. 1024.

1574. *μάρνασθαι κοινὸν ἐνυάλιον* means 'to fight a battle that is waged between relations.'—*ἐπὶ τραύμασιν*, 'with the intention of wounding.' The Scholiast, not without reason, observes *ὁ δὲ λόγος ἀσύ- νητος*. Either some participle seems wanting after 1576, like *ἀποχεννομένους*, (cf. Ion 147,) or we should read *ἐπὶ τραύ- μασί θ' αἵματος*—*λοιβὰν*, 'a chilled (or

congealed) outpouring of blood on their wounds.' By 'a now cold libation of blood to Hades,' the life-blood of the combatants already shed may be meant. So in Aesch. Ag. 1358, Clytemnestra calls the death-blow dealt to her husband *Αἴδου εὐκταίαν χάριν*. Hermann gives *ἄμφι τύχαν* for *αἵματος*, from an attempted explanation, by one of the Scholiasts, of a reading *αἵματος τύχην* (for *ψυχράν*).

1577. *λαβοῦσα*. Cf. v. 1456.

1578. *ἔβαψεν*. The best MS. gives *ἔβαλεν*, by the mistake of a single letter; others *ἔπεμψεν*; several *ἔβαψεν*. Cf. Prom. 382, *δίθηκτον ἐν σφαγαῖσι βάψασα ξίφος*.

1579. *ὅστις τῷδε τελευτᾷ* Klotz and W. Dindorf after Hermann, for *ὅς τῷδε τελευτᾷ*. Porson gives *ταῦτα* for *τάδε*. We might compare *Διόθεν τῇδε τελευτᾷ*, Aesch. Cho. 299.

1581. This verse is variously read, *ὑπῆρξεν, δόμος, πολλῶν κατῆρξεν*. The order in the text is that of the best MSS. Porson compares El. 213, after Valckenaer, *πολλῶν κακῶν Ἑλλήσιν αἰτίαν ἔχει*.

ἄκουσον· ἀρχὰς τῆσδε γῆς ἔδωκέ μοι
 Ἐτεοκλῆς παῖς σὸς γάμων φερνὰς διδοὺς
 Αἴμονι, κόρης τε λέκτρον Ἀντιγόνης σέθεν.
 οὐκουν σ' ἑάσω τήνδε γῆν οἰκεῖν ἔτι
 σαφῶς γὰρ εἶπε Τειρεσίας οὐ μὴ ποτε
 σοῦ τήνδε γῆν οἰκοῦντος εὖ πράξειν πόλιν·
 ἀλλ' ἐκκομίζου. καὶ τὰδ' οὐχ ὕβρει λέγω,
 οὐδ' ἐχθρὸς ὢν σοι, διὰ δὲ τοὺς ἀλάστορας
 τοὺς σοὺς δεδοικῶς μὴ τι γῇ πάθῃ κακόν.

1590

ΟΙ. ὦ μοῖρ', ἀπ' ἀρχῆς ὥς μ' ἔφυσας ἄθλιον
 καὶ τλήμον', εἴ τις ἄλλος ἀνθρώπων ἔφν·
 ὃν καὶ πρὶν ἐς φῶς μητρὸς ἐκ γονῆς μολεῖν,

1593

1587. Hermann gives *σὸς παῖς* with Aldus, but against the good MSS., on the ground that *σὸς* is too emphatic if the ictus falls on it. To which Klotz well replies, "permirum est doctos nunquam desinere confundere sonum metricum cum grammatico." He observes that in Latin the very converse would be the case; *tuus filius* has more emphasis on the pronoun than *filius tuus*.—*γάμων φερνὰς*, as Haemon's fortune in right of his wife. Eteocles had nominated as his heir Creon's son Haemon, who was about to marry his sister Antigone. Creon therefore, on the death of Eteocles, assumes the right of holding the empire in place of his yet unmarried son, who would not be entitled to it except by actual marriage. Literally, 'he gave me the empire when he was assigning a marriage-portion to Haemon, and the bed (hand) of your daughter Antigone.'

1590. The actual words of Teiresias, οὐ μὴ ποτε εὖ πράξει πόλις, 'there is no chance of the state ever prospering, while you live in it,' are converted into the infinitive by the preceding εἶπε. It would be easy, were it necessary, to read εὖ πράξει πόλιν. Scholefield, in his brief note, has contrived to show that neither he nor Elmsley rightly understood the idiom.

1595. Although a careful critical perusal of the following speech of Oedipus suggests some doubts if it is not the addition of a somewhat later hand, especially as the tenor of the play would proceed uninterrupted without it; still it is possible that the various faults and repetitions

it contains may be due rather to the interpolation of single verses. The dialogue at 1646 seqq. implies that Creon had ordered the expulsion of Oedipus and also denied the burial of Polynices. But, when we consider that v. 1626 is only v. 1589 somewhat clumsily repeated, it seems very likely that from v. 1627 originally formed a continuation of Creon's speech after v. 1594.

1596. Both Hermann and L. Dindorf have independently ejected this verse, as both Valckenaer and Kirchhoff suspect some corruption in it. We prefer to leave it, because it is as likely to be one of the indications of an inferior hand in the composition of the whole *ῥῆσις*. For the repetition *ἄθλιον* and *τλήμονα*, see on Orest. 852. 1564.

1597. *ὃν καὶ κτλ.* 'With respect to whom, even before I came into the light after being born from my mother, Apollo declared to Laius that I, as yet unborn, should become the murderer of my father.' The clumsiness and even incorrectness of the diction here is apparent. Porson says, "suspectum istud *ὃν* propter μ' in versu sequenti;" and he proposes to read *οὐ, καὶ πρὶν κτλ.* interrogatively. Kirchhoff suggests *Δαῖψ' ἑθεσπίκει*. No critic seems to have objected to the strange phrase *ἐκ γονῆς μητρὸς*, for *γεννήσεως*, rendered still more strange by *ἔγονον* closely following. And yet some of the late transcribers felt the difficulty, and omitted *μητρὸς*, giving *εἰς φῶς ἐκ γονῆς μολεῖν ἔτι ἔγονον κτλ.* It was an ingenious idea of Valckenaer, that Aristophanes was ridiculing the tautology of

ἄγονον Ἀπόλλων Λαῖω μ' ἐθέσπισε
 φονέα γένεσθαι πατρός· ὦ τάλας ἐγώ.
 ἐπεὶ δ' ἐγενόμην, αὖθις ὁ σπείρας πατὴρ 1600
 κτείνει με νομίσας πολέμιον δυσδαίμονα·
 χρῆν γὰρ θανεῖν νιν ἐξ ἐμοῦ· πέμπει δέ με
 μαστὸν ποθοῦντα θηρσὶν ἄθλιον βοράν·
 οὗ σωζόμεσθα. Ταρτάρου γὰρ ὤφελεν
 ἐλθεῖν Κιθαιρῶν εἰς ἄβυσσα χάσματα, 1605
 ὅς μ' οὐ διώλεσ', ἀλλὰ δουλεύσαι τέ μοι
 δαίμων ἔδωκε Πόλυβον ἀμφὶ δεσπότην,
 κτανῶν τ' ἐμαντοῦ πατέρ' ὁ δυσδαίμων ἐγὼ
 ἐς μητρὸς ἦλθον τῆς τάλαιπώρου λέχος,
 παῖδάς τ' ἀδελφούς ἔτεκον οὓς ἀπώλεσα, 1610
 ἀρὰς παραλαβὼν Λαῖου καὶ παισὶ δούς.
 οὐ γὰρ τοσοῦτον ἀσύνετος πέφυκ' ἐγὼ
 ὥστ' εἰς ἔμ' ὄμματ' ἔς τ' ἐμῶν παίδων βίον

this very passage in Ran. 1184, ὄντινά γε, πρὶν φῦναι μὲν, Ἀπόλλων ἔφη ἀποκτενεῖν τὸν πατέρα, πρὶν καὶ γεγενῆναι. If we could feel sure of this, the genuineness of this βῆσις is of course established.

1601. κτείνει με, viz. ἐκτιθεῖς, was for putting me to death by exposing me. The syntax is κτείνει με δυσδαίμονα, but we may translate, 'exposes me to die, regarding me as an enemy, luckless that I was.' There is indeed a variant πεφυκέναι, which is commonly received, after the Aldine; but the other is the reading of the good MSS., and there is little doubt that it was altered on mere conjecture. The Greek paraphrast however has νομίσας γεγενῆναι πολέμιον.

1603. ἄθλιον the best MSS., ἄθλιαν the later ones. Porson gives an improbable and needless punctuation, μαστὸν ποθοῦντα, θηρσὶν, ἄθλιον, βοράν, after Valckenaer.

1604. οὗ is not 'where' (*qua in re*, Klotz), but οὗ κινδύνου, 'from which we were delivered,' as the poets say σωθῆναι κακῶν, πόνων, &c. But the phrase excites suspicion, especially on account of the present tense. Euripides, we think, would have said οὗ δὴ σέσωσμαι.

1606—7. These verses are rejected as spurious by W. Dindorf; Porson thinks them corrupt, and proposes ἀλλὰ δουλεύσοντά με Μοῖρ' ἔξεδωκε Πόλυβον ἀμφὶ

δεσπότην, some of the inferior MSS. having Πόλυβον (or πρὸς Π.) ἐξέδωκεν ἀμφὶ δεσπότην. Klotz reads ἀλλὰ δουλεύσαι γέ μοι. The vulgate, while it is capable of being construed, betrays an inferior writer; 'Would that Cithæron had sunk below the earth, for not destroying me; but (instead of that) not only did fortune allot to me that I should be a slave to Polybus as my master, but also (τε — τε) after killing my father, unhappy that I was, I came to marry my mother.' The best MSS. give κτανῶν δ', which might be defended. κτανῶν τ' however appears to have respectable authority. The phrase δουλεύειν ἀμφὶ τινα is questionable. Moreover, no mention is elsewhere made of Oedipus having ever been the slave of Polybus.

1610. ἔτεκον, i. e. ἐγέννησα. See Herc. F. 3. The next verse is regarded as spurious by W. Dindorf. The meaning seems to be, 'having taken an ancestral curse from Laius, and given it to (uttered it against) my sons.' The Schol. says that Pelops had cursed Laius, because Laius had carried off his son Chrysippus.

1613. Not only ἐμ' for ἐμὰ, but the construction ὥστε ἐμηχανήσασθαι, where οὐ precedes, is questionable. The Attics say, οὕτως ἀσύνετος ἦν, ὥστε ταῦτα ἔδρασα, but οὐχ οὕτως ἀσύνετος ἦν, ὥστε δράσαι. The first contemplates the act

ἄνευ θεῶν του ταῦτ' ἐμηχανησάμην.

εἶεν τί δράσω δῆθ' ὁ δυσδαίμων ἐγώ ; 1615

τίς ἡγεμών μοι ποδὸς ὁμαρτήσῃ τυφλοῦ ;

ἦδ' ἡ θανούσα ; ζῶσά γ' ἂν σάφ' οἶδ' ὅτι.

ἀλλ' εὐτεκνος ξυνωρίς ; ἀλλ' οὐκ ἔστι μοι.

ἀλλ' ἔτι νεάζων αὐτὸς εὐροιμ' ἂν βίον ;

πόθεν ; τί μ' ἄρδην ᾧδ' ἀποκτείνεις, Κρέον ; 1620

ἀποκτενεῖς γάρ, εἴ με γῆς ἔξω βαλεῖς.

οὐ μὴν ἐλίξας γ' ἀμφὶ σὸν χεῖρας γόνυ

κακὸς φανοῦμαι· τὸ γὰρ ἐμόν ποτ' εὐγενὲς

οὐκ ἂν προδοίην οὐδέπερ πράσσω κακῶς.

KP. σοί τ' εὖ λέλεκται, γόνατα μὴ χρώζειν ἐμά, 1625

ἐγώ τε ναίειν σ' οὐκ ἔασαιμ' ἂν χθόνα.

νεκρῶν δὲ τῶνδε τὸν μὲν ἐς δόμους χρεῶν

ἦδη κομίζουσιν, τόνδε δ', ὃς πέρσων πόλιν

πατρίδα σὺν ἄλλοις ἦλθε, Πολυνείκους νέκυν

ἐκβάλετ' ἄθραπτον τῆσδ' ὄρων ἔξω χθονός. 1630

κηρύσσεται δὲ πᾶσι Καδμείοις τάδε,

ὃς ἂν νεκρὸν τόνδ' ἢ καταστέφω ἀλῶ

ἢ γῇ καλύπτω, θάνατον ἀνταλλάσσεται.

as really done ; in the other, the doing of it is negated by the very conditions of the sentence. Nor is this construction defended by v. 595, which is equivalent to οὐδεὶς οὕτω ἄτρωτος ἐστίν, ὅστις οὐκ ἀποίσεται μέρος, where ὅστις οὐκ ἀποίσεται represents, not ὥστε οὐκ ἀποίσεται, but ὥστε μὴ ἀποφέρεσθαι.

1615. A better poet than the interpolator would hardly have repeated ὁ δυσδαίμων ἐγώ after v. 1608. The same remark may be made on the unwonted ending of 1619 and 1626. (See on v. 1595).

1617. ζῶσά γ' ἂν. Klotz prefers ζῶσα γὰρ, the reading of Aldus and some good MSS.

1619. ἔτι νεάζων κτλ. 'Or am I still young enough to find a livelihood myself? Impossible,' &c.

1621. Kirchhoff thinks that this verse was interpolated. Thus, while nearly every other verse in the speech has been questioned by one critic or another, none have suspected that the whole of it is spurious, as well as v. 1625—6.

1622. ἐλίξας. Cf. Iph. T. 1270, χέρα

παιδὸν ἐλίξεν ἐκ Διὸς θρόνων.

1625. Porson gives σοί γ', which he too readily adopted from Valckenaer. This would mean, 'You at all events have spoken well,' &c. The verse however seems not more genuine than those preceding it from 1595. It was probably suggested by Hel. 831, ὡς οὐκ ἄχρωστα γόνατ' ἐμῶν ἔξει χερῶν, compared with Med. 497.

1628. Porson, who is followed by W. Dindorf, thought we should read τὸν δὲ Πολυνείκους νέκυν, omitting the intermediate words. His chief reason however was founded on a mistake, that πόλιν πατρίδα could not be construed together ; whereas the construction is, ὃς ἦλθε πατρίδα, πέρσων πόλιν. In the sense of ἐπελθεῖν, 'to invade,' we often find ἐλθεῖν used with an accusative. Hermann retains the verse, but gives σὺν ὄπλοις for σὺν ἄλλοις on the conjecture of King. But ἦλθε alone, as above remarked, implies a hostile invasion, especially in connexion with πέρσων πόλιν. Hence, if σὺν ἄλλοις is "ineptum," not less so is σὺν ὄπλοις.

- [ἔαν δ' ἄκλανστον, ἄταφον, οἰωνοῖς βοράν.]
 σὺ δ' ἐκλιποῦσα τριπτύχων νεκρῶν γόους 1635
 κόμιζε σαυτὴν, Ἀντιγόνη, δόμων ἔσω,
 καὶ παρθενεύου τὴν ἰοῦσαν ἡμέραν
 μένουσ', ἐν ᾗ σε λέκτρον Αἴμονος μένει.
 AN. ὦ πάτερ, ἐν οἷοις κείμεθ' ἀθλίους κακοῖς.
 ὥς σε στενάζω τῶν τεθνηκότων πλέον 1640
 οὐ γὰρ τὸ μέν σοι βαρὺν κακῶν, τὸ δ' οὐ βαρὺν,
 ἀλλ' εἰς ἅπαντα δυστυχῆς ἔφυς, πάτερ.
 ἀτὰρ σ' ἐρωτῶ τὸν νεωστὶ κοίρανον,
 τί τόνδ' ὑβρίζεις πατέρ' ἀποστέλλων χθονός;
 * τί θεσμοποιεῖς ἐπὶ ταλαιπώρῳ νεκρῷ; 1645
 KP. Ἐτεοκλέους βουλευμάτων, οὐχ ἡμῶν, τάδε.
 AN. ἄφρονα γέ, καὶ σὺ μῶρος, ὃς ἐπίθου τάδε.
 KP. πῶς; τὰν τεταλμέν' οὐ δίκαιον ἐκπονεῖν;
 AN. οὐκ, ἣν πονηρά γ' ἦ κακῶς τ' εἰρημένα.
 KP. τί δ'; οὐ δικαίως ὅδε κυσὶν δοθήσεται; 1650

1634. Klotz's determination to defend and retain every suspected verse is conspicuously shown here, where he devotes a page and a half of notes to uphold a verse rejected by all the editors since Valckenaer, and reasonably believed to have been imported from Soph. Antig. 29, ἔαν δ' ἄκλανστον, ἄταφον, οἰωνοῖς γλυκὺν θησαυρόν.

1635. The reading of Aldus, given in the text, is also recorded as a variant in Ven. a., which has τριπτύχους θρήνους νεκρῶν. Porson and W. Dindorf give τριπτύχων θρήνους νεκρῶν, with the later copies. Hermann chooses to read τριπτύχους νεκρῶν γόους, although against the Schol., who explains ἐκλιποῦσα τοὺς θρήνους τῶν τριῶν νεκρῶν.

1637—8. These two verses are rejected by W. Dindorf. One would be rather inclined to suppose the only really genuine parts of this speech are from 1627 to 1633 inclusive. Kirchhoff thinks these two verses are corrupt rather than spurious. The best MSS. give τὴν εἰσιούσαν ἡμέραν, but Flor. 2, τὴν ἰοῦσαν by a correction of τὴν ἐπιούσαν. It seems doubtful if ἰοῦσα ἡμέρα could signify 'a coming day.' It should rather mean 'a day now partly spent.' There is something very improbable and absurd in

telling Antigone to prepare for marriage on the very day after her brothers and her mother had been killed. Besides, she appears to be first informed of this, as a stern command, at v. 1674.

1639. ἄθλιοι Porson, W. Dindorf, and Kirchhoff, after Barnes, against all the copies.

1641. Aesch. Pers. 798, συμβαίνει γὰρ οὐ τὰ μὲν, τὰ δ' οὐ. Eur. Hel. 647, δυοῖν γὰρ ὄντοιν οὐχ ὁ μὲν τλήμων, ὁ δ' οὐ.

1644. W. Dindorf agrees with Valckenaer in rejecting this verse, chiefly because Creon takes no notice in his reply of this question, but only of the next. Hermann gives εἰ τόνδ' ὑβρίζεις κτλ., after Siebelis; but it would be as easy and as probable to give καὶ for τί in the next verse. Creon is asked, as a newly-appointed king, why he commences his legislation by enactments against a helpless corpse. This is clearly the force of θεσμοποιεῖς.

1647. ἐπίθου is the reading of two good MSS., others having ἐπείθου. The rhythm of the verse is displeasing. Perhaps Hermann is right in suggesting ὃς πείθει τάδε.

1648. Klotz gives ἐκτελεῖν, apparently not aware that the best MSS. have ἐκπονεῖν.

- AN. οὐκ ἔννομον γὰρ τὴν δίκην πράσσεισθ' ἐνιν.
 KP. εἴπερ γε πόλεως ἐχθρὸς ἦν, οὐκ ἐχθρὸς ὦν.
 AN. οὐκοῦν ἔδωκε τῇ τύχῃ τὸν δαίμονα.
 KP. καὶ τῷ τάφῳ νῦν τὴν δίκην παρασχέτω.
 AN. τί πλημμελήσας, τὸ μέρος εἰ μετῆλθε γῆς ; 1655
 KP. ἄταφος ὁδ' ἀνὴρ, ὡς μάθης, γενήσεται.
 AN. ἐγὼ σφε θάψω, καὶ ἀπεννέπη πόλις.
 KP. σαυτὴν ἄρ' ἐγγὺς τῷδε συνθάψεις νεκρῷ.
 AN. ἀλλ' εὐκλεές τοι δύο φίλῳ κείσθαι πέλας.
 KP. λάζυσθε τήνδε κείς δόμους κομίζετε. 1660
 AN. οὐ δῆτ', ἐπεὶ τοῦδ' οὐ μεθήσομαι νεκροῦ.
 KP. ἔκριν' ὁ δαίμων, παρθέν', οὐχ ἂ σοὶ δοκεῖ.
 AN. κακὲν κέκριται, μὴ 'φυβρίζεσθαι νεκρούς.
 KP. ὡς οὔτις ἀμφὶ τῷδ' ὑγρὰν θήσει κόνιν.
 AN. ναὶ πρὸς σε τῆσδε μητρὸς Ἰοκάστης, Κρέον. 1665
 KP. μάταια μοχθεῖς· οὐ γὰρ ἂν τύχοις τάδε.
 AN. σὺ δ' ἀλλὰ νεκρῷ λουτρὰ περιβαλεῖν μ' ἔα.
 KP. ἐν τοῦτ' ἂν εἶη τῶν ἀπορρήτων πόλει.
 AN. ἀλλ' ἀμφὶ τραύματ' ἄγρια τελαμῶνας βαλεῖν.
 KP. οὐκ ἔσθ' ὅπως σὺ τόνδε τιμήσεις νέκυν. 1670

1651. οὐκ ἔννομον κτλ. 'For the punishment you are exacting is not a lawful one;' it being contrary to divine law to leave the dead unburied, Soph. Antig. 1072.

1652. εἴπερ γε. See on v. 725. Schol. ναί, φησὶν, ἔννομος, εἴπερ ἦν ἐχθρὸς τῆς πόλεως, οὐκ ἐχθρὸς ὦν, ἥτοι οὐκ ὀφείλων εἶναι ἐχθρὸς.

1653. Kirchhoff thinks τὸν δαίμονα corrupt; but his conjecture is not very felicitous, τῇ τύχῃ οὐκ εὐδαίμονα. Schol. κατ' ἐρώτησιν ὁ λόγος, οὐκ ἔδωκεν οὖν τῇ ἀποβάσει τὴν κόλασιν; δαίμονα δὲ φησὶ τὸν ἐξ εἰμαρμένης καὶ δαίμονος θάνατον, τύχην δὲ τὴν κατὰ τὸν πόλεμον συντυχίαν. Klotz, by translating "Submit it igitur fortunae genium suum, vel salutem suam, vel potius, obtulit igitur animam suam fortunae," shows that he did not know what to make of it. Perhaps, οὐκ οὖν ἔδωκε τὴν τύχην εὐδαίμονα, i. e. ἡ τύχη, ἣν ἔδωκε, οὐκ εὐδαίμων ἦν, where τύχην διδόναι would be a variation of the

common formula δίκην διδόναι. So τύχη and εὐδαίμων are combined in Hel. 697, with the very same use of the article; εἰ καὶ τὰ λοιπὰ τῆς τύχης εὐδαίμονος τύχοιτε. This conjecture is confirmed by the tenor of the following verse. The meaning, as indicated by the context, should be this: 'if he *was* an enemy, he met with the punishment he deserved, by being slain.' To which Creon replies, 'In his tomb also, (as well as when alive,) let him pay the satisfaction that is due.' —'Why, what outrage did he commit, if he only came to recover his share in the land?' —'I will not argue the matter; if you wish to hear the whole, this man shall be unburied.'

1663. κακὲν Porson and Kirchhoff, with the best MSS. Others give κακείνα.

1669. τελαμῶνας, bandages. Troad. 1232, τελαμῶσιν ἔλκη τὰ μὲν ἐγὼ σ' ἰάσομαι.

- AN. ὦ φίλτατ', ἀλλὰ στόμα γε σὸν προσπτύξομαι.
 KP. οὐ *μη²εἰς γάμους σους ξυμφορὰν κτήσει γόοις ;
 AN. ἦ γὰρ γαμοῦμαι ζῶσα παιδὶ σῶ ποτέ ;
 KP. πολλή σ' ἀνάγκη· ποῖ γὰρ ἐκφεύξει λέχος ;
 AN. νῦξ ἄρ' ἐκείνη Δαναῖδων μ' ἔξει μίαν. 1675
 KP. εἶδες τὸ τόλμημ' οἶον ἐξωνείδισεν ;
 AN. ἴστω σίδηρος ὄρκιόν τέ μοι ξίφος.
 KP. τί δ' ἐκπροθυμεῖ τῶνδ' ἀπηλλάχθαι γάμων ;
 AN. ξυμφεύσομαι τῷδ' ἀθλιωτάτῳ πατρί.
 KP. γενναιότης σοι, μωρία δ' ἔνεστί τις. 1680
 AN. καὶ ξυνθανοῦμαί γ', ὥς μάθης περαιτέρω.
 KP. ἴθ', οὐ φοιεύσεις παῖδ' ἐμὸν, λίπε χθόνα.
 OI. ὦ θύγατερ, αἰνῶ μέν σε τῆς προθυμίας.
 AN. ἀλλ' εἰ γαμοίμην, σὺ δὲ μόνος φεύγοις, πάτερ ;
 OI. μέν' εὐτυχούσα, τὰμ' ἐγὼ στέρξω κακά. 1685
 AN. καὶ τίς σε τυφλὸν ὄντα θεραπεύσει, πάτερ ;

1671. ὦ φίλτατ', κτλ. She here kisses the corpse.

1672. The common reading, οὐκ εἰς γάμους—γόοις, will hardly stand, because it does not convey a direct command 'you shall not,' but merely a statement, 'you will not;' whereas the context requires 'you will.' When οὐ is apparently used in this sense with a future, as *inf.* v. 1682, ἴθ', οὐ φοιεύσεις παῖδ' ἐμὸν, the result is really contemplated; 'it shall never be said that you slew my son.' The correction in the text is proposed by Kirchhoff, and had been independently made by the present editor. 'Do not win for yourself calamity against your marriage, by lamentations.' The usual dread of combining joy and grief, as ill-omined, is here shown.

1674. πολλή γ' Hermann and Klotz.

1675. ἄρ' is the reading of the old copies. ἄρ' Barnes. τὰρ Hermann. She means, 'I will slay my husband.' Cf. Aesch. Prom. 881.

1677. Porson gives ὄρκιόν τ' ἐμοί, but there is no emphasis on the pronoun. 'My witness be the steel, the sword that I swear by.'

1678. Not only is ἐκπροθυμεῖ found in this place alone, but the question itself is a somewhat simple one, and the reply to

it is inappropriate. It is more likely that Creon repeats the question that was left unanswered before, and that we should read ποῖ γὰρ προθυμεῖ κτλ. When δὲ and γὰρ had been interchanged, as they very often are, ἐκπροθυμεῖ may have followed as a metrical correction. Compare v. 1709.

1680. Cf. Ion 238, γενναιότης σοι, καὶ τρόπων τεκμήριον τὸ σχῆμ' ἔχεις τόδ'.

1682. λείπε Porson and Hermann, but against the best MSS.

1684. It is rather singular that Porson allowed the old reading φεύγεις to pass unquestioned. The correction was quite obvious; and φεύγοις has been restored by Matthiae, Kirchhoff, and Hermann, from the best MS. 'But what if I were to marry, and you were to go alone into exile, my father?' Some wrongly print this verse without an interrogation. Cf. Iph. T. 750, εἰ δ' ἐκλιπὼν τὸν ὄρκον ἀδικοῖς ἐμέ; Klotz takes σὺ δὲ κτλ. for the apodosis, 'why, then you go into exile all alone.'

1685. Cf. Iph. T. 687, εὖφημα φάνει' τὰμὰ δεῖ φέρειν κακά.

1686. καὶ τίς κτλ. As usual, an objection is implied under the form of an ironical question. So Hel. 583, where see the note, and Herc. F. 297.

- ΟΙ. πεσὼν ὅπου μοι μοῖρα κείσομαι πέδῳ.
 ΑΝ. ὁ δ' Οἰδίπους ποῦ καὶ τὰ κλείν' αἰνίγματα ;
 ΟΙ. ὅλωλ' ἐν ἡμάρ μ' ὤλβισ', ἐν δ' ἀπώλεσεν.
 ΑΝ. οὐκ οὖν μετασχεῖν κάμ'ε δέϊ τῶν σῶν κακῶν ; 1690
 ΟΙ. αἰσχροῖα φυγὴ θυγατρὶ σὺν τυφλῷ πατρί.
 ΑΝ. οὐ, σωφρονούσῃ γ', ἀλλὰ γενναία, πάτερ.
 ΟΙ. προσάγαγέ νῦν με, μητρὸς ὡς ψαύσω σέθεν.
 ΑΝ. ἰδοῦν, γεραιᾶς φιλτάτης ψαῦσον χερί.
 ΟΙ. ὦ μήτερ, ὦ ξυνάορ' ἀθλιωτάτη. 1695
 ΑΝ. οἰκτρὰ πρόκειται πάντ' ἔχουσ' ὁμοῦ κακά.
 ΟΙ. Ἔτεοκλέους δὲ πτώμα Πολυνείκους τε ποῦ ;
 ΑΝ. τῷδ' ἐκτάδην σοι κείσθον ἀλλήλοιν πέλας.
 ΟΙ. πρόσθες τυφλὴν χεῖρ' ἐπὶ πρόσωπα δυστυχή.
 ΑΝ. ἰδοῦν, θανόντων σῶν τέκνων ἄπτου χερί. 1700
 ΟΙ. ὦ φίλα πεσήματ' ἄθλι' ἀθλίου πατρός.
 ΑΝ. ὦ φίλτατον δῆτ' ὄνομα Πολυνείκους ἐμοί.
 ΟΙ. νῦν χρησμός, ὦ παῖ, Δοξίου περαίνεται.
 ΑΝ. ὁ ποῖος ; ἀλλ' ἦ πρὸς κακοῖς ἐρεῖς κακά ;
 ΟΙ. ἐν ταῖς Ἀθήναις κατθανεῖν μ' ἀλώμενον. 1705
 ΑΝ. ποῦ, τίς σε πύργος Ἀτθίδος προσδέξεται ;
 ΟΙ. ἱερὸς Κολωνός, δώμαθ' ἱππίου θεοῦ.
 ἀλλ' εἶα, τυφλῷ τῷδ' ὑπηρετεῖ πατρί,
 ἐπεὶ προθυμεί τῇσδε κοινοῦσθαι φυγῆς.

1687. For πέδῳ there is a variant *θανῶν*, which Klotz prefers. The other has greater authority, and is rightly adopted by the rest of the editors.

1688. ὁ δ' Οἰδίπους. This verse is twice quoted by Plutarch (ap. Kirch.), *De adul. et amic.* p. 72, and *An Seni gerenda &c.*, p. 784. The article is especially to be noticed: 'the great Oedipus and those famed riddles.' So *Suppl.* 127, τὸ δ' Ἄργος ὑμῖν ποῦ ἴσται; ἢ κόμπτοι μάτην; Cf. *Herc. F.* 1414, ὁ κλεινὸς Ἡρακλῆς ποῦ κείνος ὢν;

1690. Most of the recent editions give *οὐκοῦν* — *κακῶν*.

1692. οὐ, σωφρονούσῃ γ'. So Hermann for οὐ σωφρονούσῃ γ'.

1694. γεραιὰ is here used for *γραῖα* or *γραῦς*. Porson gives *φιλτάτη*, but against the good MSS.

1697. πτώμα, the corpse. Cf. v. 1482.

Orest. 1196, 'Ἑλένης πτώμ' ἰδὼν ἐν αἵματι.

1698. ἵκτείνεσθαι is the word properly used of a corpse. Cf. *Hippol.* 786. *Soph. Phil.* 857, ἀνὴρ δ' ἀνόμματος — ἐκτέταται νύχιος.

1699. ἐπὶ governs the accusative, because *πρόσθες* implies *φέρουσα*. *Antigone* accordingly guides her blind father's hand that he may pass it over the faces of his dead sons; a very natural and touching tragic device.

1705. ταῖς Ἀθήναις, i. e. ταῖς κλειναῖς. See on *Ion* 577.

1707. The old copies give *ἱππείου*. *Soph. Oed. Col.* 59, οἱ δὲ πλησίον γυαί τόνδ' ἱπποτήν Κολωνὸν εὔχονται σφίσιν ἀρχηγὸν εἶναι. Between δώμαθ' and δώμαθ' MSS. and editors vary; indeed, it is hard to say which is the better.

- AN. ἴθ' ἐς φυγὰν τάλαιναν ὄρεγε χέρα φίλαν, 1710
 πάτερ γεραιῇ, πομπίμαν
 ἔχων ἔμ', ὥστε ναυσίπομπον αὔραν.
- OI. ἰδοῦ, πορεύομαι, τέκνον,
 σύ μοι ποδαγὸς ἀθλία γενοῦ. 1715
- AN. γενόμεθα γενόμεθ' ἄθλιοι
 γε δῆτα Θηβαιῶν μάλιστα παρθένων.
- OI. πόθι γεραιὸν ἵχνος τίθημι;
 βάκτρα πρόσφερ', ὦ τέκνον.
- AN. τᾶδε τᾶδε βᾶθί μοι, 1720
 τᾶδε πόδα τίθει, τᾶδε,
 ὥστ' ὄνειρον ἰσχύν.
- OI. ἰὼ ἰὼ, δυστυχεστάτας φυγὰς
 ἐλαύνων τὸν γέροντά μ' ἐκ πάτρας.
 ἰὼ ἰὼ, δεινὰ δειν' ἐγὼ τλᾶς. 1725
- AN. τί τλᾶς; τί τλᾶς; οὐχ ὄρᾳ Δίκα κακοῦς,
 οὐδ' ἀμείβεται βροτῶν ἀσυνεσίας.
- OI. ὄδ' εἰμὶ μοῦσαν ὃς ἐπὶ καλλίνικον οὐράνιον ἔβαν
 παρθένου κόρας αἰνιγμ' ἀσύνητον εὐρών. 1730
- AN. Σφίγγος ἀναφέρεις ὄνειδος·

1710. χέρα Hermann for χεῖρα.—ἐμὲ is emphatic, as if she had said ἐγὼ γὰρ ἡγήσομαι.

1716. ἄθλιοι Porson for ἄθλῃαι, because Antigone is speaking of herself alone.—After παρθένων the MSS. add δὴ, which the editors have rightly expunged, as this verse seems to be a senarius. Porson however omits γε, W. Dindorf γε δῆτα. In this case we might read Θηβαίων, the metre as in 1715.

1718. Perhaps τιθῶ; In either case, if γεραιὸν be scanned as three short syllables, we have a trochaic verse. Of course, τίθημι must mean, 'Where am I setting my foot?' The Schol. missed the sense; ὅπου μέλλω τὸ ἵχνος τιθέναι, ἐκεῖ χειραγῶγει με.

1722. After ἰσχύν the MSS. add ἔχων, which Hermann ejected as a gloss. The sense is, 'like a dream in respect of strength.' Cf. Herc. F. 111, ἔπεα μόνον καὶ δόκημα νυκτερωπὸν. Prom. 557, ὀλιγοδρανίαν ἄκικυν ἰσύνειρον.

1724. ἐλαύνων. This is addressed to Creon. Good MSS. give φυγὰς. Hermann denies that Euripides could have

written this, and marks the loss of several words. But in doing this he seems rather carried away by a desire of working out a complex antistrophic arrangement, than really doubtful about the syntax.

1726. τί τλᾶς; 'What is the use of repeating the words δεινὰ τλᾶς, &c.?' See on this idiom Alcest. 807. Ion 286. Hermann, who remarks that the expression rather implies the refutation of a mistaken opinion, gives ἔτλᾶς, ἔτλᾶς. But it is impossible to have the least confidence in such arbitrary changes.

1727. ἀσυνεσία, like many words implying 'folly' (see on Hipp. 161), has a deeper import, and is rightly explained by the Scholiast; οὐδὲ μετέρχεται αὐτῶν τὰς ἀσελγείας. Perhaps this verse should be read with a question, 'Does not Justice requite men's follies?'

1729. βῆναι ἐπὶ μοῦσαν is 'to aspire to literature,' 'to ascend to lofty victorious wisdom,' as διὰ μοῦσας καὶ μετάρσιος ᾗξα, Alcest. 963. The best MSS. add τε after οὐράνιον, Aldus also after καλλίνικον.

1731. The Schol. explains ὄνειδος by

ἄπαγε τὰ πάρος εὐτυχήματ' αὐδῶν.

τάδε σ' ἐπέμενε μέλεα πάθεα

φυγάδα πατρίδος ἄπο γενόμενον,

1735

ὦ πάτερ, θανεῖν πον.

ποθνεὶνὰ δάκρυα παρὰ φίλαισι παρθένοις

λιποῦσ' ἄπειμι πατρίδος ἀποπρὸ γαίας

ἀπαρθένευσ' ἄλωμένα.

1740

OI. φεῦ τὸ χρήσιμον φρενῶν.

AN. ἐς πατρός γε συμφορὰς

εὐκλεᾶ με θήσει

τάλαιν' ἐγὼ *σῶν συγγόνου θ' ὑβρισμάτων,

ὃς ἐκ δόμων ἄθαπτος οἴχεται νέκυσ,

1745

μέλεος, ὄν, εἴ με καὶ θανεῖν, πάτερ, χρεῶν,

σκοτία γὰ καλύψω.

OI. πρὸς ἡλικας φάνηθι σάς.

AN. ἄλις ὀδυρμάτων ἐμῶν.

κλέος, but this is certainly an error: τὸ κλέος τῆς Σφίγγος ἀναμνήσκεις. οὐχ ὃ εἶχεν ἡ Σφίγξ, ἀλλ' ὃ ἔλαβεν αὐτὸς διὰ τὴν Σφίγγα. She means, 'You are bringing up again the reproach brought on us by the Sphinx.' So in Aesch. Theb. 534, that monster is called τὸ πόλεως θνείδος.

1734. ἐπέμενε. All the time that you were priding yourself in your prosperity, this fate awaited you (though you knew it not), to die somewhere in exile.

1740. ἀπαρθένευτα, 'not in the manner becoming maidens.' So Iph. A. 993, ἀπαρθένευτα μὲν τάδ', εἰ δέ σοι δοκεῖ, ἤξει.

1741. The MSS. and early editions assign this verse to Oedipus. The more recent editors agree in giving it to Antigone, after the Schol., τινὲς καὶ τοῦτο τῆς Ἀντιγόνης λέγουσιν. He adds a long and varied explanation; but the simple sense is this: 'yes, my goodness of heart (which induces me to follow a parent into exile) will make me renowned hereafter in respect of my father's misfortunes.' The preceding φεῦ expresses admiration for his daughter's affection.

1744. Musgrave, followed by Porson, Hermann, and W. Dindorf, adds σοῦ after ἐγὼ, from the Schol. ἀθλία εἰμὶ ἔνεκα τῶν σῶν κακῶν καὶ τῶν τοῦ ἀδελφοῦ Πολυνείκους ὕβρεων. But this suggests σῶν rather than σοῦ. Thus ὑβρισμάτων applies alike to the exile of Oedipus and to

the disrespect shown to the corpse of Polynices. Cf. v. 1644, τί τόνδ' ὑβρίζεις πατέρ' ἀποστέλλων χθονός;—In the next verse the best MSS. give the less harmonious order, νέκυσ ἄθαπτος οἴχεται.

1747. σκοτία Hermann for σκοτία. The Schol. explains γῇ σκοτία by τάφω. The correction was only just missed by Barnes, who says, "σκοτία exponendum est clam, et γὰ καλύψω simul ordinanda." She means, 'I will bury him stealthily, if I am forbidden to do so openly.'

1748. Oedipus suggests to his daughter several plans, which appear better than accompanying him into exile; and this is done, that by rejecting them all she may show her firm attachment to her father's fortunes. 'Show yourself,' he says, 'to your companions.'—'I want no condolence,' she replies. 'It is enough that I grieve for myself.'—'Then betake yourself to the altars, and petition the gods for deliverance.'—'They are weary of my prayers.'—'At all events then join the Bacchic company on Cithaeron, where Bromius is, and the tomb of Semele.' The Schol. has this remark on the passage: ὁ δὲ χορὸς ἀσυμπαθὲς παρθένων οὕτως ἀτυχῶς φεύγουσαν μὴ οἰκτιζόμενος. Either he meant, that the chorus was silent when it ought to have consoled, or he found the person of the chorus instead of that of Oedipus prefixed to these verses.

- ΟΙ. σὺ δ' ἀμφὶ βωμίους λιτάς. 1750
 ΑΝ. κόρον ἔχουσ' ἐμῶν κακῶν.
 ΟΙ. ἴθ' ἀλλὰ Βρόμιος ἵνα τε σῆκὸς ἄβατος ὄρεσι μαινάδων.
 ΑΝ. Καδμείαν ᾧ
 νεβρίδα στολιδωσαμένα ποτ' ἐγὼ
 Σεμέλας ἱερὸν 1755
 θίασον ὄρεσιν ἀνεχόρευσα,
 χάριν ἀχάριτον ἐς θεοὺς διδοῦσα ;
 ΟΙ. ᾧ πάτρας κλεινοὶ πολῖται, λεύσσειτ', Οἰδίπους ὄδε,
 [ὅς τὰ κλείν' αἰνίγματ' ἔγνω καὶ μέγιστος ἦν ἀνὴρ,]
 ὅς μόνος Σφιγγὸς κατέσχον τῆς μαιφόνου κράτη,
 νῦν ἄτιμος αὐτὸς οἰκτρὸς ἐξελαύνομαι χθονός. 1761
 ἀλλὰ γὰρ τί ταῦτα θρηνῶ καὶ μάτην ὀδύρομαι ;
 τὰς γὰρ ἐκ θεῶν ἀνάγκας θνητὸν ὄντα δεῖ φέρειν.
 ΧΟ. ᾧ μέγα σεμνὴ Νίκη, τὸν ἐμὸν
 βίοτον κατέχοις 1765
 καὶ μὴ λήγοις στεφανοῦσα.

1753 &c. Schol. Καδμείαν, ἀντὶ τοῦ ἐπιχωρίαν, καὶ ἦν εἰθισμεθὰ ἡμεῖς οἱ Θεβαῖοι φορεῖν. 'Mean you *him*, in whose honour, in by-gone days, I dressed myself in the Theban attire of the fawn-skin, and joined the sacred company of Semele in the dance on the mountains, giving to divine beings a worship that has had no return?' Schol. πῶς οὖν με κελεύεις καὶ νῦν αὐτῷ χορεύσαι τῷ ἅπαξ καταφρονήσαντί μου; It was to be expected that Antigone would give some reply to this last suggestion, as to those before. Perhaps, placing the question at ἀνεχόρευσα, we should here read χάριν γ' ἀχάριτον κτλ., 'Truly, I should be doing a thankless favour to the gods,' were I to join a dance in which I have no pleasure. On the form στολιδῶν see Herc. F. 1318. For ἀναχορεύειν τινά, Orest. 582.

1758—9. These two verses so closely resemble Soph. Oed. R. 1524, which ends, like the present, with six trochaic verses (one being probably interpolated), that Valckenaer would omit them both. The latter, which is identical with that of Sophocles, with only the variation ἔγνω for ᾗδῃ, has been omitted by Porson, Hermann, and W. Dindorf, and retained only by Klotz, according to his usual custom.

Kirchhoff agrees with Valckenaer. It is a difficult question; but on the whole, it seems likely that the accidental resemblance of v. 1758, with Oed. R. 1523, ᾧ πάτρας Θήβας ἔνοικοι, λεύσσειτ', Οἰδίπους ὄδε, induced the addition of the next verse of Sophocles wrongly in this place.—For κλεινοὶ Porson and others give κλεινῆς, with the inferior copies, though the Schol. also recognizes it.

1760. κατέσχον κράτη, put a stop to the victories, or victorious career, of the Sphinx.—αὐτὸς is used in the next verse in opposition to Σφιγγός, 'Having conquered the Sphinx, I am now myself conquered,' &c. Porson places a comma after ἄτιμος, if it be not by a mere misprint. He also ventures upon a very arbitrary change in the preceding verse, first introduced by Barnes, Σφιγγὸς ὃς μόνος κατέσχον κτλ. Hermann as well as Kirchhoff has doubts as to αὐτὸς being right; and the former gives οἰκτρὸς οἰκτρῶς. There are variants οἰκτρὸς οἰκτρὸς (so Aldus), αὐτὸς αὐτὸς, αὐτὸς οἰκτρῶς, and οἰκτρὸς singly. Some render αὐτὸς 'alone;' but he is accompanied by his daughter. Perhaps αὐτός.—The concluding verses of the chorus occur also at the end of the *Orestes*; where see the note.

ΕΥΡΙΠΙΔΟΥ ΟΡΕΣΤΗΣ.

ΥΠΟΘΕΣΙΣ.

Ὁρέστης τὸν φόνον τοῦ πατρὸς μεταπορευόμενος ἀνέειλεν Αἴγισθον καὶ Κλυταιμνήστραν· μητροκτονῆσαι δὲ τολμήσας παραχρήμα τὴν δίκην ἔδωκεν ἔμμανῆς γενόμενος. Τυνδάρεω δὲ τοῦ πατρὸς τῆς ἀνηρημένης κατηγορήσαντος κατ' αὐτοῦ, ἔμελλον Ἀργεῖοι κοινὴν ψῆφον ἐκφέρεισθαι περὶ τοῦ τί δεῖ παθεῖν τὸν ἀσεβήσαντα· κατὰ τύχην δὲ Μενέλαος ἐκ τῆς πλάνης ὑποστρέψας νυκτὸς μὲν Ἑλένην εἰσαπέστειλε, μεθ' ἡμέραν δὲ αὐτὸς ἦλθε. καὶ παρακαλούμενος ὑπ' Ὁρέστου βοηθῆσαι αὐτῷ, ἀντιλέγοντα Τυνδάρεων μᾶλλον ἠΐλαβήθη· λεχθέντων δὲ λόγων ἐν τοῖς ὄχλοις, ἐπηνέχθη τὸ πλῆθος ἀποκτείνειν Ὁρέστην. * * * ἐπαγγειλάμενος αὐτὸν ἐκ τοῦ βίου προίεσθαι. συνὼν δὲ τούτοις ὁ Πυλάδης ὁ φίλος αὐτοῦ συνεβούλευσε πρῶτον Μενελάου τιμωρίαν λαβεῖν, Ἑλένην ἀποκτείναντας. αὐτοὶ μὲν οὖν ἐπὶ τούτοις ἐλθόντες διεψεύσθησαν τῆς ἐλπίδος, θεῶν τὴν Ἑλένην ἀρπασάντων· Ἡλέκτρα δὲ Ἑρμιόνην ἐπιφανεῖσαν ἔδωκεν εἰς χεῖρας αὐτοῖς· οἱ δὲ ταύτην φονεῖν ἔμελλον· ἐπιφανεῖς δὲ Μενέλαος, καὶ βλέπων ἑαυτὸν ἅμα γυναικὸς καὶ τέκνου στερούμενον ὑπ' αὐτῶν, ἐπεβάλετο τὰ βασίλεια πορθεῖν· οἱ δὲ φθάσαντες ὑφάψιν ἠπειλῆσαν. ἐπιφανεῖς δὲ Ἀπόλλων Ἑλένην μὲν ἔφησεν εἰς θεοὺς διακομίζειν, Ὁρέστη δὲ Ἑρμιόνην ἐπέταξε λαβεῖν, Πυλάδην δὲ Ἡλέκτραν συνοικίσαι, καθαρθέντι δὲ τοῦ φόνου Ἄργους ἄρχειν.

ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ ΥΠΟΘΕΣΙΣ.

Ὁρέστης διὰ τὴν τῆς μητρὸς σφαγὴν ἅμα καὶ ὑπὸ τῶν Ἑρινύων δειματούμενος καὶ ὑπὸ τῶν Ἀργείων κατακριθεὶς θανάτῳ, μέλλων φονεῖν Ἑλένην καὶ Ἑρμιόνην ἀνθ' ὧν Μενέλαος παρὼν οὐκ ἐβοήθησε, διεκωλύθη ὑπὸ Ἀπόλλωνος. παρ' οὐδενὶ κείται ἡ μυθοποιία.

Ἡ μὲν σκηνὴ τοῦ δράματος ὑπόκειται ἐν Ἀργεῖ· ὁ δὲ χορὸς συνέστηκεν ἐκ γυναικῶν Ἀργείων, ἡλικιωτίδων Ἡλέκτρας, αἱ καὶ παραγίνονται ὑπὲρ τῆς

τοῦ Ὀρέστου πυνθανόμεναι συμφορᾶς. προλογίζει δὲ Ἡλέκτρα. τὸ δὲ δράμα κωμικωτέραν ἔχει τὴν καταστροφὴν. ἡ δὲ διασκευὴ τοῦ δράματός ἐστι τοιαύτη. πρὸς τὰ τοῦ Ἀγαμέμνονος βασιλεία ὑπόκειται Ὀρέστης κάμνων καὶ κείμενος ὑπὸ μανίας ἐπὶ κλινιδίου, ᾧ προσκαθέζεται πρὸς τοῖς ποσὶν Ἡλέκτρα. διαπορεῖται δὲ τί δήποτε οὐ πρὸς τῇ κεφαλῇ καθέζεται· οὕτω δὲ μᾶλλον ἐδόκει τὸν ἀδελφὸν τημελεῖν, πλησιαιότερον προσκαθεζομένη. ἔοικεν οὖν διὰ τὸν χορὸν ὁ ποιητὴς διασκευάσαι· διηγέρθη γὰρ ἂν ὁ Ὀρέστης, ἄρτι καὶ μόγις καταδραθεὶς, πλησιαιότερον αὐτῷ τῶν κατὰ τὸν χορὸν γυναικῶν παρισταμένων. ἔστι δὲ ὑπονοῆσαι τοῦτο ἐξ ὧν φησιν Ἡλέκτρα τῷ χορῷ,

Σῖγα σῖγα, λεπτὸν ἵχνος ἀρβύλης· (γ. 140.)

πιθανὸν οὖν ταύτην εἶναι τὴν πρόφασιν τῆς τοιαύτης διαθέσεως. τὸ δράμα τῶν ἐπὶ σκηνῆς εὐδοκιμούντων· χεῖριστον δὲ τοῖς ἡθεσι. πλὴν γὰρ Πυλάδου πάντες φαῦλοι ἦσαν.

O R E S T E S.

THERE is evidence to show, that of all the Attic tragedies none was so celebrated or so generally read in the post-Attic times as the *Orestes*. Of all the extant dramas not one has been so much or so severely criticized by modern scholars. The circumstance is curious, and demands consideration.

On the one hand, there are more quotations by ancient writers from this single play, than from all the plays of Aeschylus and Sophocles put together. Stobaeus, for instance, cites the *Orestes* much more frequently than any other, even of his favourite author Euripides. Written, as Hermann contends¹, in the decline of the tragic art, and with the object rather of entertaining the audience than of exciting the emotions of pity and fear, it contains "many things which are not only not praiseworthy, but blameable, as either useless or inconsistent with the nature of tragedy²." A. W. Von Schlegel, though he admits the play opens with much pathos, says that "afterwards all takes a perverse turn, and ends with violent strokes of stage effect." He acquiesces in the somewhat singular judgment of Aristophanes (in the Greek Argument), τὸ δράμα τῶν ἐπὶ σκηνῆς εὐδοκιμούντων· χείριστον δὲ τοῖς ἡθεσι. πλὴν γὰρ Πυλάδου πάντες φαῦλοι ἦσαν. The author of a long and much later argument (omitted in this edition, as of little value,) objects that the play is not a true tragedy, because it ends happily; a remark which carries no weight whatever with it, so far as the alleged reason is concerned, because this applies equally to many other tragedies. Aristophanes however makes a similar remark, τὸ δὲ δράμα κωμικωτέραν ἔχει τὴν καταστροφήν. K. O. Müller, who in his Dissertations on the *Eumenides* calls the *Orestes* a strange mixture of old legends with modern opinions, disparages it also in his 'Literature of Ancient Greece,' where he says (p. 377) "the only impression produced by such a drama as the *Orestes* is a feeling of the comfortless confusion of human exertions and relations."

How then are we to account for the great celebrity of the *Orestes*

¹ Praefat. ad ed. 1841.

² *Ibid.* p. vi.

in the early ages? It is not enough to say, that rhetorical displays, sententious remarks, and ingeniously expressed common-places, were more pleasing than true tragic effects in an age when scholastic subtleties were uppermost in men's minds; for the *Orestes* is not more remarkable for these qualities than many, perhaps most, of the other plays of Euripides. We do not attempt to give an answer. Viewed impartially, and solely on its own merits, the *Orestes* appears to be, not indeed a first-rate, but certainly an interesting play, with so much of suspense as to the result of critical positions in the principal characters, and so much doubt how persons will act who may not unreasonably act in either of two ways, as to enlist the active sympathies of readers and hearers alike. We might go further, and say that the first half of the play is singularly well-written and eminently pathetic, while we admit that the latter half degenerates, because the devices adopted in the final complication of affairs are not such as are likely in themselves to resolve them, and besides, are not carried out at all, but suddenly stopped by the unexpected appearance of a god.

The following is an outline of the plot. Orestes, as soon as he had slain his mother, and on the very day of her burial, was seized with madness. For six days he had taken no food, and was now lying a ghastly spectacle, feeble and fevered in his lucid intervals, raving at times, as he fancies he sees the forms of the Furies pursuing him. His sister Electra sits by his bed, and administers to every want with the most tender affection. Menelaus, who has just returned from Troy, has sent his wife Helen and their daughter Hermione into the palace of the Atridae, where Orestes now lies. Helen has an interview with Electra at the outset: and they agree that Hermione shall be sent with an offering to Clytemnestra's tomb. The chorus, Argive ladies, approach the couch, and there follows a very touching and natural scene, in which the alternate ravings and reasonings of Orestes are graphically portrayed. After the first stasimon, on the subject of the awful power of the Erinyes, Menelaus enters, having just reached Argos from Nauplia. He had before heard of Agamemnon's murder, and has just learned the retribution dealt by the son to the mother. In a conversation held with Orestes, he learns that the latter, with his sister, is to be tried on the capital charge that very day by the Argive people in full assembly. Menelaus is conjured, by the obligations conferred on him by Agamemnon, which he is bound to repay to the son, to lend his powerful aid in saving them. At this conjuncture old Tyndareus, the father of Clytemnestra, arrives, and inveighs against Orestes in terms which, though categorically replied to by Orestes, who argues the justice of

his cause, determine Menelaus to hold aloof from rendering active assistance. He coldly replies, that he will see what temporizing and craft may effect in his favour, but will not interfere in any other way. Tyndareus avows his determination to be present at the assembly, and to set the populace against the accused. Pylades now comes in haste to announce that the meeting is about to be held, and to urge Orestes to attend it in person, if perchance his eloquence in a just cause should prevail with the people. The two friends depart, and after the second stasimon a message arrives, giving a full account of all that had passed in the assembly, the sum of which is, that Orestes and his sister are condemned to die, with this single reservation in their favour, that they may choose in what manner, and may inflict death on themselves. With this the first part of the play ends, in which it is hard to see what objection can fairly be raised to the naturalness of the characters or the probability of the events.

While Orestes and Electra are taking a final farewell, Pylades comes forward with a suggestion, which offers a ray of hope. Helen, he says, is within the palace, guarded only by a few cowardly eunuchs. Let them slay her, and so revenge themselves on Menelaus for his baseness. Let them do yet more than this, adds Electra. Hermione is still absent at Clytemnestra's tomb; if they seize her as a hostage on her return, they will compel Menelaus to befriend them. The plans are duly formed, with the aid of the chorus. Helen is seized, and the sword is at her throat within the house, while Hermione from without is waylaid and secured. One of the eunuchs, who has escaped in the confusion of the affray, relates the fate of Helen in a long narrative, designed, apparently, to illustrate the pusillanimity of the eastern character, and the effeminacy of eastern luxury. Menelaus, having heard what has been done, arrives at the palace in haste, but is refused admittance; Orestes and Pylades are now seen on the roof of the house, prepared not only to kill Hermione, but to set fire to the palace. At this moment Apollo appears, with Helen raised aloft in the air. She has been rescued miraculously from the point of the sword, and is henceforth to reign immortal in heaven with her brothers the Dioscuri. To Orestes, Pylades, and Electra, happiness is promised for the rest of their lives.

It is unnecessary to discuss Hermann's objections in detail, but it may be well to give them briefly. (1) Fear on the part of the audience is not sufficiently raised, but for it is substituted a very different thing, the fear of Orestes and Electra for themselves. (2) The whole scene in which Pylades advises Orestes to be present at his own trial (v. 729 seqq.) is inserted merely to lengthen out the play, and to introduce Pylades, who is wanted in the end.

(3) The proposal to kill Helen and seize Hermione was badly planned, because it would rather exasperate Menelaus to find his wife had been slain, than induce him, through fear of losing his daughter also, to aid them. (4) The appearing of Apollo at the end is a clumsy expedient (*rude inventum*) to bring to a sudden close a drama that had already been too long protracted. (5) Helen and Hermione are needlessly brought on the stage, since it was enough to have had them unseen within the house. (6) Orestes, who at the beginning of the play is a feeble and wasted maniac, appears at the end in full vigour, able to fight the eunuchs and to hurl a stone from the roof at the head of Menelaus. (7) It was unlikely that Pylades, who had helped Orestes to slay his mother (v. 406), should have retired after that to Phocis, and thence been banished and returned to Argos (v. 765) all within the space of six days (v. 422).

That some of these criticisms are captious will hardly be denied. Those especially (viz. 6 and 7) which relate to manifest violations of *unity of time*, apply equally to many other of the most approved Greek dramas. Little weight indeed is to be attributed to modern judges of

Attic tragedy, when a Porson can say of the eunuch-scene (v. 1369 seqq.) "Vereor ne plerisque lectoribus hodiernis haec scena multis partibus justo longior videatur, et tragicae gravitati non ubique conveniens," while a Hermann can designate the same as "egregia arte elaborata," and say "necessariam fuisse istam prolixitatem ad exprimendam ignavi hominis formidinem." Again, whereas the author of the Greek argument above referred to says, that "all the characters in the play are bad except that of Pylades," Hermann comes just to the opposite conclusion, that all are good except Pylades. Menelaus, he justly observes, is purposely made base and treacherous, because he was a Spartan. Thus a character bad in the moral sense may, by its fitness, be a good one in a dramatic sense. The poet has represented him in much the same light, and for the same reason, in the *Andromache*.

The *Orestes* was acted, as the Schol. on v. 371 informs us, in the Archonship of Diocles, Ol. xcii. 4, B.C. 408. The political allusion in v. 1682 has been pointed out by the Scholiast. The Athenians had rejected terms of peace offered by Sparta, and the poet, by representing a compromise effected between the rival thrones of Sparta and Argos, evidently wishes his countrymen to take the more conciliatory course.

The scene of the play is at Argos, in the ancestral palace of the Atridae, though, strictly speaking, this was at the neighbouring Mycenae. The chorus consist of Argive ladies, apparently fifteen in number. It seems to have been an ancient opinion, still maintained

by many critics, that the *Orestes* was designed as a tragi-comedy³, to be classed with the *Alcestis*. We do not think this a correct definition. There is not a single scene really partaking of comedy, unless some should choose to except that where Orestes banters the fugitive slave on his fear of death (v. 1506 seqq.).

Several of the scenes in this play require three actors, a feature characteristic of the later plays. In the last scene, Menelaus, Orestes, Pylades, and Apollo, appear to be all present at once, besides Helen (who however was perhaps a mere *εἰδωλον*). Probably at v. 1620, where Pylades is told to fire the house, he retires as if for that purpose, thus leaving room for Apollo to appear immediately after.

³ Theatre of the Greeks, p. 100].

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΗΛΕΚΤΡΑ.

ΕΛΕΝΗ.

ΧΟΡΟΣ.

ΟΡΕΣΤΗΣ.

ΜΕΝΕΛΑΟΣ.

ΠΥΛΑΔΗΣ.

ΑΓΓΕΛΟΣ.

ΕΡΜΙΟΝΗ.

ΦΡΥΞ.

ΑΠΟΛΛΩΝ.

ΤΥΝΔΑΡΕΩΣ.

ΕΥΡΙΠΙΔΟΥ ΟΡΕΣΤΗΣ.

ΗΛΕΚΤΡΑ.

Οὐκ ἔστιν οὐδὲν δεινὸν ὧδ' εἰπεῖν ἔπος,
οὐδὲ πάθος, οὐδὲ συμφορὰ θεήλατος,
ἣς οὐκ ἂν ἄραιτ' ἄχθος ἀνθρώπου φύσις.

The celebrity of the prologue to this play may be judged by the fact that, of the first half at least, nearly every line is cited by some ancient author or grammarian, and very many by several independently. The references, given at length in Porson's and (more fully) in Kirchhoff's notes, need not here be repeated, because no various readings of importance are obtained from them.—Electra, seated beside the couch of her brother, who is deeply sleeping during an interval of cessation from his phrenzy, recounts the calamitous history of her family since the time of Tantalus, to whose presumptuous folly she indirectly attributes all her present woe. Orestes, she says, has slain his mother, instigated by the oracle of Apollo—an invidious act, but one that was committed in obedience to the divine will. Hence he has been seized by madness, and for the six days that have elapsed since his mother's funeral, he has tasted nothing. Added to this calamity is the fact, that both she and her brother have been outlawed by the Argives, and the present day will decide their fate; for a meeting of the citizens is to be held to determine the mode of their death. One ray of hope alone remains: Menelaus has just returned from his long wanderings, and, desirous to avoid the clamour of an angry mob, has had his wife secretly conveyed into the house of the Atridae; so that at this moment she is within, attended and con-

soled by her daughter Hermione. Menelaus himself is momentarily expected to arrive.

1—3. 'There is nothing so terrible, that is capable of being described in words, be it either bodily suffering or calamity sent by heaven (e. g. madness, such as that of Orestes), of which human nature may not have to bear the burden.' In fewer words, 'there is nothing so dreadful, but that man is liable to endure it.' Cicero, Tusc. iv. 29, in translating these three not very easy verses, appears rightly to have construed ὧδε δεινὸν εἰπεῖν, '*tam terribilis fando*,' though ἔπος is not *oratio*, but any thing, event, or circumstance, that can be put in words, or that has a definite name.—It is remarkable that Kirchhoff's two best MSS. give συμφορὰν θεήλατον, and in one of them (A, or Ven. a., "omnium facile praestantissimum," as he calls it) this scholium is given, γράφουσί τινες, Οὐδὲ συμφορὰ θεήλατος, ἀγνοοῦντες δέ' ἀπὸ κοινοῦ γὰρ ληπτέον, οὐκ ἔστ' ἰδεῖον. The latter words Kirchhoff wrongly corrects, οὐκ ἔστιν οὐδὲν δεινόν. Read, οὐκ ἔστιν εἰπεῖν. The reading arose from an opinion that the syntax was, οὐκ ἔστιν εἰπεῖν ὧδε δεινὸν ἔπος, οὐδὲ πάθος, οὐδὲ συμφορὰν. Of the numerous writers who cite these first three verses, all agree in συμφορὰ, except D. Chrysost. iv. p. 81, who gives συμφορὰν δαιμόνιον.—The best MS. (Ven. a.) and Lucian (Ocybus, v. 167,) give ἀνθρώπων φύσις.

ὁ γὰρ μακάριος, κοῦκ ὄνειδίζω τύχας,
 Διὸς πεφυκῶς, ὡς λέγουσι, Τάνταλος 5
 κορυφῆς ὑπερτέλλοντα δειμαίνων πέτρον
 ἄερί ποτᾶται, καὶ τίνει ταύτην δίκην,
 ὡς μὲν λέγουσιν, ὅτι θεοῖς ἄνθρωπος ὢν
 κοινῆς τραπέζης ἀξίωμ' ἔχων ἴσον
 ἀκόλαστον ἔσχε γλῶσσαν, αἰσχίστην νόσον. 10
 οὗτος φυτεύει Πέλοπα, τοῦ δ' Ἀτρεὺς ἔφυ,
 ᾧ στέμματα ξήνασ' ἐπέκλωσεν θεὰ

4. ὁ γὰρ κτλ. She illustrates the foregoing proposition by the case of Tantalus, the progenitor of Orestes, through whose original fault the συμφορὰ θεήλατος has now come upon the house of the Atridae. 'For the once happy Tantalus (and I am not now concerned to reproach him with the consequences of his fault, but am merely using his case by way of illustration), born of Zeus, as men say, ever fearing a rock towering high above his head, flits in air, and pays this penalty, because,' &c. Porson, who has written a long note on the punishment here and elsewhere recorded of Tantalus, as different from the Homeric account, Od. xi. 567 seqq., has not a word to say on the meaning of ἄερί ποτᾶται. That these words must be taken together is certain, though a verse of Lucretius, iii. 993, 'Nec miser impendens magnum timet aere saxum Tantalus,' might seem to indicate that ὑπερτέλλοντα ἄερί should be joined. The explanation of the Schol. must be accepted, οὔτε ἐν οὐρανῷ αὐτὸν τιμωρεῖται (ὁ θεὸς), ἵνα μὴ συνδιαλέγεται τοῖς θεοῖς, ἢ λαλούντων ἀκούη, οὔτε ἐπὶ γῆς, ὅπως μὴ ἐξείποι τοῖς ἀνθρώποις ἃ τινα εἶδεν ἐν τῷ οὐρανῷ, οὔτε καθ' Ἀΐδου, ἵνα μὴ καὶ ἄλλους ὁρῶν κολαζομένους ἀμαρτανολοὺς παραμυθοῖτο, ἀλλ' ἐν ἄερί μετεώρῳ, ὅπως μηδὲν φεγγόμενος μᾶλλον ἀνιῶτο. Of the many writers from Pindar downwards who mention this punishment of the overhanging rock, not one says a word about his being suspended μετέωρος, midway between earth and Hades, or earth and sky.—It is rather remarkable that κορυφῆς, for which D. Chrys. vi. p. 111, gives κεφαλῆς, is a word properly applicable to a mountain top, as ὑπερτέλλειν naturally means 'projecting above,' not 'hanging over,' *impendens*. Compare *inf.* v. 840, φάρεων μαστὸν ὑπερ-

τέλλοντ' ἐσιδῶν. Hec. 1010, μέλανα πέτρα γῆς ὑπερτέλλουσ' ἄνω. It is clear therefore that the words here might mean, 'a rocky mass rising high above a mountain summit.' The Schol. however explains it πέτραν τὴν ὑπερκειμένην τῆς κεφαλῆς, and Aeschylus has κορυφῇ Διὸς, Suppl. v. 86.—From v. 983 seqq. it would seem that by πέτρον the sun itself was meant, which is there called πέτρα τεταμένη ἀλύσει. For Electra expresses a wish that she could fly away to the sun, that she might tell her griefs to Tantalus. Where the Schol. adds, τινὲς δὲ κυρίως ἀκούουσι βῶλον χρυσῆν ἐπηρεῖσθαι τῇ κεφαλῇ τῇ Ταντάλου. The same statement is made by the Schol. on Pind. Ol. i. 97 (quoted by Porson on v. 971 *inf.*).

7. ὡς μὲν λέγουσι. "Istud mēn, cui non respondet δὲ, innuit Electram parum credulam esse." Porson. The more common legend was, that he had served up his son Pelops at a banquet to the gods, Hel. 388. Cf. Iph. T. 386, ἐγὼ μὲν οὖν τὰ Ταντάλου θεοῖσιν ἐστιάματα ἄπιστα κρίνω, παιδὸς ἡσθῆναι βορᾶ. The ἀκόλαστος γλῶσσα appears to refer to his having revealed to mortals the secret converse, τὰ ἀπόρρητα, held by the gods at their entertainment.

12. Hermann, partly to avoid the ε made long before κλ, and partly because he regards v. 15 as equivalent to the apodosis, here gives ὅτ' ἐπέκλωσεν. Few probably will care to follow him in this. See on Suppl. 296. Iph. T. 51.—στέμματα, the woollen thread, so called from its resemblance to the fillet by which the olive-bough was attached to the neck of suppliants.—θεὰ, i. e. Μοῖρα. There is a variant Ἐρίς, recorded by the Schol., but cf. Iph. T. 812, OP. Ἀτρεὺς Θυέστον τ' οἶσα γενομένην ἔριν; 1Φ. ἤκουσα, χρυσῆς ἀρνὸς ἡνίκ' ἦν πέρι.

ἔριν, Θυέστη πόλεμον ὄντι συγγόνῳ
 θέσθαι. τί τάρρητ' ἀναμετρήσασθαί με δεῖ ;
 ἔδαισε δ' οὖν νιν τέκν' ἀποκτείνας Ἀτρεύς. 15
 Ἀτρέως δέ, τὰς γὰρ ἐν μέσῳ σιγῷ τύχας,
 ὁ κλεινὸς, εἰ δὴ κλεινὸς, Ἀγαμέμνων ἔφν
 Μενέλεώς τε Κρήσσης μητρὸς Ἀερόπης ἄπο.
 γαμῖ δ' ὁ μὲν δὴ τὴν θεοῖς στυγουμένην
 Ἑλένην Μενέλεως, ὁ δὲ Κλυταιμνήστρας λέχος 20
 ἐπίσημον εἰς Ἑλληνας Ἀγαμέμνων ἀναξ·
 ᾧ παρθένοι μὲν τρεῖς ἔφυνεν ἐκ μιᾶς,
 Χρυσόθεμις Ἰφιγένειά τ' Ἡλέκτρα τ' ἐγὼ,
 ἄρσην τ' Ὀρέστης, μητρὸς ἀνοσιωπάτης,
 ἣ πόσιν ἀπείρῳ περιβαλοῦσ' ὑφάσματι 25
 ἔκτεινεν· ὧν δ' ἑκατι παρθένῳ λέγειν
 οὐ καλόν· ἐὼ τοῦτ' ἀσαφὲς ἐν κοινῷ σκοπεῖν.
 Φοίβου δ' ἀδικίαν μὲν τί δεῖ κατηγορεῖν ;
 πείθει δ' Ὀρέστην μητέρ', ἣ σφ' ἐγείνατο,
 κτεῖναι, πρὸς οὐχ ἅπαντας εὐκλειαν φέρον. 30

14. τάρρητα, sc. τὰ τέκνα ἀποκτεῖναι, which is added specifically immediately after, on the principle explained on Iph. T. 37.—ἀναμετρήσασθαι, to go over the tale again. Cf. Ion 250, μνήμην παλαιὰν ἀνεμετρησάμην τινά.—δ' οὖν, 'however,' i. e. to cut a long story short. The force of these particles has been explained on Aesch. Ag. 34.—ἔδαισε, like ἐστίαν τινα, 'feasted him.'

18. Ἀερόπης. Hel. 391, ὅς ἐξέφυσεν Ἀερόπης λέκτρων ἄπο Ἀγαμέμνον' ἐμέ τε Μενέλεων, κλεινὸν ζυγόν.

20. As all the best copies agree in Μενέλεως Ἑλένην, the suggestion of Hermann has been adopted, that the words should probably be transposed. The ordinary reading is Μενέλαος Ἑλένην. See v. 1196.

21. ἐπίσημον. The words κλυτὰς and μνηστεύειν in Κλυταιμνήστρα seem to be alluded to. See the note on Iph. T. 208.

24. On the τῷ answering to μὲν, in enumerating proper names, see Phoen. 57.—The name Ὀρέστης, according to Photius in v., means 'mountaineer,' ἐν ὄρεσι διατρώμενος. Compare Πενέστης with ὄρεσι and ὄρεσκόος.

25. ἀπείρῳ. Aesch. Eum. 604, ἐν δ' ἀτέρμονι κόπτει πεδήσας' ἄνδρα δαιδάλῳ πέπλῳ. Agam. 1353, ἄπειρον ἀμφίβληστον, ὥσπερ ἰχθύων, περιστιχίζω.

26. παρθένης. There is a variant παρθένον, but the best copies agree in the dative. She hints, of course, at her mother's adultery with Aegisthus. Hermann thinks the poet may have designed to pourtray the prudishness commonly shown by women who have lived long unmarried.—ἐὼ τοῦτ' κτλ., 'I dismiss this, with a mere allusion to it, for all who may please to examine into the matter.'

28. Φοίβου δ' κτλ. 'Now I do not intend to charge Phoebus with injustice; but he instigates Orestes to slay the mother who had borne him, a deed that brings credit not to all,' i. e. much less to a son. For the cautious way of impeaching the justice of the god cf. Electr. 1245, Φοῖβός τε Φοῖβος, ἀλλ', ἀναξ γὰρ ἐστ' ἐμὸς, σιγῷ σοφὸς δ' ὧν οὐκ ἔχρησέ σοι σοφά. The Aldine reading φέρον has the authority of no good MS. If the particle had agreed with Phoebus, the sense should have been very differently expressed, πρὸς οὐχ ἀπάντων εὐκλειαν φερόμενος, 'blamed by many, praised by few.'

ὁμως δ' ἀπέκτειν' οὐκ ἀπειθήσας θεῶ·
 καγὼ μετέσχον, οἷα δὴ γυνή, φόνου,
 Πυλάδης θ', ὃς ἡμῖν συγκατείργασται τάδε.
 ἐντεῦθεν ἀγρία συντακεῖς νόσῳ ἴνοσεῖ
 τλήμων Ὀρέστης ὃδε πεσὼν ἐν δεμνίοις 35
 κεῖται· τὸ μητρὸς δ' αἵμά νιν τροχληατεῖ
 μανίαισιν ὀνομάζειν γὰρ αἰδοῦμαι θεὰς
 Εὐμεινίδας, αἱ τόνδ' ἐξαμιλλῶνται φόβῳ.
 ἔκτον δὲ δὴ τόδ' ἡμαρ ἐξ ὅτου σφαγαῖς
 θανοῦσα μήτηρ πυρὶ καθήγνισται δέμας, 40
 ὦν οὔτε σῖτα διὰ δέρης ἐδέξατο,
 οὐ λούτρ' ἔδωκε χρωτὶ χλανιδίων δ' ἔσω
 κρυφθεῖς, ὅταν μὲν σῶμα κουφισθῇ νόσου,
 ἔμφρων δακρῦει, ποτὲ δὲ δεμνίων ἄπο

34—5. The common reading, adopted by Porson, is ὃ δε πεσὼν, a colon being placed after Ὀρέστης. But this, as Hermann truly objects, is to distinguish and contrast two things altogether identical, the pining with sickness and the being confined to the bed; besides that ὃδε is required, since, as she sits by her brother's bed as she speaks, she could not avoid pointing to him. Hermann's correction, formerly adopted by W. Dindorf, is ingenious and probable, *συντακεῖς νόσῳ δέμας*, the last word having been, as he supposes, corrupted on account of the similar word *δεμνίοις* ending the next verse. The poet, had he used *νόσῳ νοσεῖ*, might so easily have added *ὃς* (or *οὗ*) *πεσὼν* κτλ., that it is surprising he should have preferred the awkward expedient of *superadding* *κεῖται* at the end, as if no finite verb had preceded. So however W. Dindorf, and apparently also Kirchhoff, explain the reading in the text. Some of the inferior copies give *οὐδὲ πεσὼν*, which Hermann attributes to the superscribed correction *οὗ*, to which the *δε* had become wrongly attached. Reiske's correction *πεσὼν δ' ἐν δεμνίοις* is worthy of consideration.

37. *ὀνομάζειν γάρ*. She meant to say, *Ἐρινύες νιν τροχληατοῦσι*, but prefers to use τὸ μητρὸς αἷμα. Cf. Oed. Col. 129 seqq.

38. *ἐξαμιλλῶνται*, a metaphor from driving a person out of a race-course or other place of games, as appears from

Hel. 387. 1471, *inf.* v. 431. Schol. *εἶπε δὲ τὸ ἐξαμιλλῶνται, ἐπειδὴ οἱ ἀγωνιζόμενοι πρὸς ἀλλήλους ἐν γυμνασίοις ἄνω καὶ κάτω στρέφονται τοῖς ἀγωνίσμασιν*. But this is incorrect; the notion of chasing out of one land into the other by constant and untiring efforts is conveyed by this compound, of which Euripides was rather fond. See Cycl. 628.

40. *καθήγνισται*. Schol. *καθωσίωται, κέκανται*. See on this word Iph. T. 705, *ἀμφὶ βωμὸν ἀγνισθεὶς φόβῳ*. The immolation and burning of sacred victims gave rise to the employment of similar terms to the disposal of the dead, especially as tombs themselves were sometimes used as sacrificial altars.

41. *ὦν*, for *ἐντὸς ὦν*, 'during which six days,' or *ἀφ' ὦν*, 'from the commencement of which.'

42. *χλανιδίων*, the outer garment, *ἱμάτιον*, which was spread on the bed, like the Roman *pallium*. Cf. Suppl. 110, *σὲ τὸν κατήρη χλανιδίοις ἀνιστορῶ*. Perhaps all that is meant in both passages is the muffling of the face in grief within the folds of the robe. But *inf.* v. 166, Orestes is said *ἐν πέπλοισι κινεῖν δέμας*, which must refer to the coverlet. In Thucyd. ii. 49, *λεπτῶν ἱματίων ἐπιβολαὶ* means, the throwing light outer garments on the bed of fevered patients.

44. *ποτὲ*, 'at other times.' This use of an enclitic at the beginning of a sentence is not easily defended by similar examples in the earlier Attic. We have

πηδᾶ δρομαῖος, πῶλος ὥς ἀπὸ ζυγοῦ. 45
 ἔδοξε δ' Ἄργει τῷδε μήθ' ἡμᾶς στέγαις
 μὴ πυρὶ δέχεσθαι, μήτε προσφωνεῖν τινα
 μητροκτονοῦντας· κυρία δ' ἦδ' ἡμέρα,
 ἐν ᾗ διοίσει ψῆφον Ἀργείων πόλις,
 εἰ χρὴ θανεῖν νῶ λευσίμῳ πετρώματι, 50
 ἢ φάσγανον θήξαντ' ἐπ' αὐχένος βαλεῖν.
 ἐλπίδα δὲ δὴ τιν' ἔχομεν ὥστε μὴ θανεῖν·
 ἦκει γὰρ ἐς γῆν Μενέλεως Τροίας ἄπο,
 λιμένα δὲ Ναυπλίου ἐκπληρῶν πλάτη
 ἀκταῖσιν ὀρμῇ δαρὸν ἐκ Τροίας χρόνον 55
 ἄλαισι πλαγχθεῖς· τὴν δὲ δὴ πολύστονον
 Ἑλένην, φυλάξας νύκτα, μὴ τις εἰσιδὼν
 μεθ' ἡμέραν στείχουσιν, ὧν ὑπ' Ἰλίου
 παῖδες τεθνᾶσιν, ἐς πέτρων ἔλθῃ βολὰς,
 προὔπεμψεν ἐς δῶμ' ἡμέτερον· ἔστιν δ' ἔσω 60
 κλαίουσ' ἀδελφὴν ξυμφορὰς τε δωμάτων.
 ἔχει δὲ δὴ τιν' ἀλγέων παραψυχὴν
 ἣν γὰρ κατ' οἴκους ἔλιφ', ὅτ' ἐς Τροίαν ἔπλει,
 παρθένον ἐμῇ τε μητρὶ παρέδωκεν τρέφειν
 Μενέλαος ἀγαγὼν Ἑρμιόνην Σπάρτης ἄπο, 65

however in Phoen. 401, ποτὲ μὲν ἐπ' ἡμᾶς εἶχον, εἰτ' οὐκ εἶχον ἂν. Cf. *inf.* v. 356. He might have written τότε, but this would be ambiguous, since the sense is not τότε ὅταν κουφισθῇ, but the contrary, ὅταν μαίνεται.

47. προσφωνεῖν. See Iph. T. 951.

49. διαφέρειν ψῆφον is to give a vote on one side or the other of a question. See *inf.* v. 1652.

51. Hermann remarks that αὐχὴν is improperly used for δέρη, the two words differing in sense as *neck* and *throat*. Properly, a person is said φέρειν τι ἐπ' αὐχένος. Why should he not be said to cast a sword on, or outside of, a neck to wound it? The same critic observes, that in v. 757 the citizens are about to decide, not as to the method of death, but whether the culprits are to die at all, θανεῖν ἢ ζῆν.

52. Here, as in v. 62, the δὴ qualifies τινὰ, as in δῆποτε, δῆπον &c., 'some sort of hope' (though not much to be relied on).

54. ἐκπληρῶν, occupying. So Ion 1107, πανταχοῦ γὰρ ἄστεος ζητῶν νιν ἐξέπλησα. Iph. T. 804, τὸ δ' Ἄργος αὐτοῦ μεστὸν ἦ τε Ναυπλία. Hel. 1570, πλῆσασα κλιμακτῆρας εὐσφύρου ποδός. If the poet had meant, as W. Dindorf suggests, 'filling the harbour with his fleet,' he would have preferred to use πλάταις, or στόλῳ. The return of Menelaus, according to Od. iii. 309, took place on the very day that Aegisthus was buried; (αὐτῆμαρ δὲ οἱ ἦλθε βοὴν ἀγαθὸς Μενέλαος.) This is not inconsistent with the account of Euripides, who does not say that Menelaus has only that day arrived; besides that Clytemnestra's funeral might have taken place a little earlier than that of Aegisthus.

56. τὴν δὲ δὴ πολύστονον Ἑλένην is said with some irony, 'her who is called, forsooth, the *unfortunate* Helen.' It is harsh to interpret 'the cause of many woes.'

58. μεθ' ἡμέραν, 'in open day.' See on Bacch. 485.

ταύτη γέγηθε κάπιλήθεται κακῶν.
 βλέπω δὲ πᾶσαν εἰς ὁδὸν, πότε ὄψομαι
 Μενέλαον ἤκονθ'· ὥς τά γ' ἄλλ' ἐπ' ἀσθενοῦς
 ῥώμης ὀχούμεθ', ἣν τι μὴ κείνου πάρα
 σωθῶμεν. ἄπορον χρῆμα δυστυχῶν δόμος.

70

ΕΛΕΝΗ.

ὦ παῖ Κλυταιμνήστρας τε καγαμέμνονος,
 παρθένε μακρὸν δὴ μῆκος, Ἥλέκτρα, χρόνου,
 πῶς, ὦ τάλαινα, σὺ τε κασίγνητός τε σός
 [τλήμων Ὀρέστης μητρὸς ὅδε φονεὺς ἔφν] ;
 προσφθέγμασιν γὰρ οὐ μιαίνομαι σέθεν
 εἰς Φοῖβον ἀναφέρουσα τὴν ἀμαρτίαν.
 καίτοι στένω γε τὸν Κλυταιμνήστρας μόρον,
 ἐμῆς ἀδελφῆς, ἣν, ἐπεὶ πρὸς Ἴλιον
 ἔπλευσ' ὅπως ἔπλευσα θεομανεῖ πότμῳ,

75

67. εἰς ὁδὸν Musgrave. The MSS. and Schol. seem to agree in εἰσοδὸν (though Kirchhoff believes the true reading is found in two good copies). In defence of εἰσοδὸν might be quoted Herc. F. 77, θανμάζω δ' ὅταν πύλαι ψοφῶσι, πᾶς τ' ἀνίστησιν πόδα, ὥς πρὸς πατρίφον προσπεσοῦμενοι γόνυ.

71. Helen, of whose indwelling in the palace the spectators have just been apprised, here appears, and in no unamiable spirit inquires after Electra and her brother. Of the state of the latter she is not supposed to have any idea, till Electra points to him at v. 81; after which she inquires, how long he has been ill (v. 88). It follows from these considerations alone, that v. 74 must be an interpolation, though Kirchhoff appears to be the first who detected it. Porson remarks on the very unusual phrase πῶς ἔφν for πῶς ἔχει, which latter word Heath conjectured, and Hermann has admitted into the text. Porson was inclined to read ὅς for ὅδε. But neither expedient has much probability. Scholefield, who failed to perceive the point of the difficulty, says that ὅδε is quite right, and that ἔφν is for ἔφυτε, and that for ἔχετε. But the only correct meaning of πῶς ἔφν ὅδε φονεὺς μητρὸς would be, 'how came it that this man was born to be his mother's murderer?' But this can hardly be said to

suit the context. It is possible that we should read σὺ τε κασίγνητός τ' ἔχει; But the ἔχει is not necessary. Cf. Cycl. 206, πῶς μοι κατ' ἄντρα νεόγονα βλαστήματα;

75. There is an emphasis on σέθεν, 'By your speaking to me I contract no defilement, regarding, as I do, Phœbus as the real author of the crime.' See above, v. 47. Herc. F. 1284, οὐ γὰρ ἄτας εὐπροσηγόρους ἔχω. — ἀναφέρουσα, Ion 827. Electr. 1296, Φοῖβω τήνδ' ἀναθήσω πρᾶξιν φονίαν.

77. καίτοι — γε. 'And yet, though I cannot justly blame or impugn, I am sorry for my sister's death.'

79. All the copies appear to have ὅπως δ' ἔπλευσα, which arose from a misapprehension of a very common idiom in Euripides, for which see Iph. A. 649. The sense is, 'whom, since the unfortunate voyage to Troy, I had not seen; and now being bereaved of her, I bewail both her fortune and mine.' The Schol. took ὅπως δ' — πότμῳ as a parenthesis, εἰ δὲ θέλεις γινῶναι ὅπως ἔπλευσα, γίνωσκε ὅτι θεομανεῖ πότμῳ. The error however was detected by Porson. It seems to have been the cause of a very curious mistake in Hesychius, who (as Nauck ap. Kirch. indicates) took from this passage the gloss δαιάζω ἀναβοῶ, στενάζω. He probably read the verses thus; ἣν (or ἧς), ἐπεὶ πρὸς

οὐκ εἶδον, ἀπολειφθεῖσα δ' αἰάζω τύχας. 80

ΗΛ. Ἑλένη, τί σοι λέγοιμ' ἂν ἃ γε παροῦσ' ὄρας,
[ἐν ξυμφοραῖσι τὸν Ἀγαμέμνονος γόνον ;]
ἐγὼ μὲν αὔπνος, πάρεδρος ἀθλίῳ νεκρῷ,
νεκρὸς γὰρ οὗτος οὐνεκα σμικρὰς πνοῆς,
θάσσω τὰ τούτου δ' οὐκ ὀνειδίζω κακά· 85
σὺ δ' ἡ μακαρία μακάριός θ' ὁ σὸς πόσις
†ῆκετον ἐφ' ἡμᾶς ἀθλίως πεπραγότας.

ΕΛ. πόσον χρόνον δὲ δεμνίοις πέπτωχ' ὄδε ;

ΗΛ. ἐξ οὐπερ αἶμα γενέθλιον κατήνυσεν.

ΕΛ. ᾧ μέλεος, ἡ τεκοῦσά θ', ὡς διώλετο. 90

ΗΛ. οὕτως ἔχει τάδ', ὥστ' ἀπείρηκεν κακοῖς.

ΕΛ. πρὸς θεῶν, πίθοι' ἂν δητά μοί τι, παρθένε ;

ΗΛ. ὡς ἄσυχολός γε συγγόνου προσεδρία.

ΕΛ. βούλει τάφον μοι πρὸς κασιγνήτης μολεῖν ;

ΗΛ. μητρὸς κελεύεις τῆς ἐμῆς ; τίνος χάριν ; 95

Ἰλιον ἔπλευσ', (ὅπως δ' ἔπλευσα — οὐκ εἶδον, i. e. οὐκ οἶδα.) ἀπολειφθεῖσα δαΐζω τύχας.

81. The γε is used, as if she had said οὐκ ἂν εἴη ἀνάγκη τά γε ἐνδηλα σοι λέγειν. The next verse is regarded by Kirchhoff as spurious. He assigns no reason, but adds, "fortasse pro γόνον scribendum δόμον." A little consideration will show that, by omitting this verse, Electra will reply *in order* to Helen's question, πῶς σύ τε κασιγνήτός τε σός ; She then says, ἐγὼ μὲν αὔπνός εἰμι τούτῳ παρεδρεύουσα, οὗτος δὲ — she should have said, μανία κατέχεται, but, speaking κατ' εὐφημισμὸν, she evades the statement by adding τὰ τούτου δ' οὐκ ὀνειδίζω κακά.

84. νεκρὸς γάρ κτλ. Schol. τουτέστιν ἐγγύς ἐστι νεκροῦ, διότι σμικρὰν ἔχει πνοήν.

87. The reading ἤκετον must be considered very doubtful, for Eustathius cites the verse three times with ἤκεις, and ignorance of a not uncommon idiom would account for the less harmonious ἤκετον being introduced. In the preceding verse, the copies vary between σὺ δ' εἰ and σὺ δ' ἡ, the preponderance of authority being rather in favour of σὺ δ' εἰ, which Hermann and Kirchhoff prefer. The truth probably is, that grammarians were mis-

led by the unusual syntax μακάριος ὁ σὸς πόσις for ὁ μακάριος πόσις σός, and thought that the meaning must be, μακάριός τε (ἐστίν) ὁ σὸς πόσις. This however is not necessarily the case ; cf. Electr. 1006, μήτερ, λάβωμαι μακαρίας τῆς σῆς χερὸς ; and the note there. The reading σὺ δ' εἰ involved, in all probability, the change of ἤκεις into ἤκων or ἤκοντε, and this in turn became ἤκετον under the influence of the other variant σὺ δ' ἡ μακαρία.

89. For κατανύσαι γενέθλιον αἶμα, to effect the murder of a parent, compare Herc. F. 1271, ποίους λέοντας — ἡ πόλεμον οὐκ ἐξήνυσα ; So we have ἐργάσασθαι, πράξει φόνον or αἶμα, and the like.

91. ἀπείρηκεν, restored by Porson on conjecture for ἀπείρηκ' ἐν, i. e. ἀπείρηκα ἐν, is now given by Kirchhoff as the reading of his best MS. It is clear that the conversation is about Orestes, who has given way under his afflictions. For the construction ἀπειπεῖν τινί see Alc. 487. Hec. 941, τάλαιν', ἀπείπων ἄλγει.

93. The Scholiasts found some difficulty in explaining this verse. Hermann's note is a good comment :—"Hoc dicit :—'Hoc dicit ; πῖθόλην ἂν σοι οὕτως, ὡς ἄσυχολός γε οὖσα συγγόνου προσεδρία. Ita tibi obtemperabo, ut quidem occupata assidendo apud fratrem, h. e. quantum potero, quae non habeam otium.'"

- ΕΛ. κόμης ἀπαρχὰς καὶ χοὰς φέρουσ' ἐμάς.
 ΗΛ. σοὶ δ' οὐχὶ θεμιτὸν πρὸς φίλων στείχειν τάφον ;
 ΕΛ. δεῖξαι γὰρ Ἀργείοισι σῶμ' αἰσχύνομαι.
 ΗΛ. ὁψέ γε φρονεῖς εἷδ, τότε λιποῦσ' αἰσχροῶς δόμους.
 ΕΛ. ὀρθῶς ἔλεξας, οὐ φίλως δέ μοι λέγεις. 100
 ΗΛ. αἰδῶς δὲ δὴ τίς σ' ἐς Μυκηναίους ἔχει ;
 ΕΛ. δέδοικα πατέρας τῶν ὑπ' Ἰλίῳ νεκρῶν.
 ΗΛ. δεινὸν γάρ' Ἀργεὶ τ' ἀναβοᾷ διὰ στόμα.
 ΕΛ. σύ νυν χάριν μοι τὸν φόβον λύσασα δός.
 ΗΛ. οὐκ ἂν δυναίμην μητρὸς εἰσβλέψαι τάφον. 105
 ΕΛ. αἰσχροὺν γε μέντοι προσπόλους φέρειν τάδε.
 ΗΛ. τί δ' οὐχὶ θυγατρὸς Ἑρμιόνης πέμπεις δέμας ;
 ΕΛ. εἰς ὄχλον ἔρπειν παρθένοισιν οὐ καλόν.
 ΗΛ. καὶ μὴν τίνοι γ' ἂν τῇ τεθνηκυῖα τροφάς.
 ΕΛ. ὀρθῶς ἔλεξας, πείθομαί τέ σοι, κόρη. 110
 ναὶ, πέμφομαί γε θυγατέρ'. εἶ γάρ τοι λέγεις.
 ὦ τέκνον, ἔξελθ', Ἑρμιόνη, δόμων πάρος,
 καὶ λάβε χοὰς τάσδ' ἐν χεροῖν κόμας τ' ἐμάς·
 ἐλθοῦσα δ' ἀμφὶ τὸν Κλυταιμνήστρας τάφον
 μελίκρατ' ἄφες γάλακτος οἶνωπόν τ' ἄχνην, 115

96. The emphasis on ἐμάς should be noticed; 'libations and hair sent by me (though offered by another hand).'

101. αἰδῶς δὲ δὴ τίς. 'But what bashfulness is it towards the citizens which, as you profess, possesses you?' On δὲ δὴ see v. 52.

103. The Scholiast takes ἀναβοᾷ for the second person passive, 'you are talked about.' Hermann gives δεινὸν γάρ' Ἀργεὶ γ' ἀναβοᾷ, after Matthiae, in the same sense. Porson and Kirchhoff read δεινὸν γάρ' Ἀργεὶ τ' ἀναβοᾷ. 'Well, it is to be feared; and you are talked of' &c. And this is probably the correct explanation.

104. τὸν φόβον, 'the fear that I have conceived.' Cf. v. 118. One good MS. gives λύουσα.

107. For the periphrasis Ἑρμιόνης δέμας see Iph. A. 417. The next verse is quoted by Stobaeus, Fl. lxxxv. 5.

109. καὶ μὴν — γε. 'And yet, she would thus be paying her that is dead for her education.' Cf. v. 64, ἐμῇ μητρὶ παρέδωκεν τρέφειν Μενέλαος ἀγαγὼν Ἑρμιόνην Σπάρτης ἄπο.

110. καλῶς Porson, Hermann, W. Dindorf. Kirchhoff gives ὀρθῶς with the majority of the good copies.

111. This verse is omitted as spurious by Hermann and W. Dindorf. The common reading is καὶ πέμφομαί γε, but καὶ πέμφομέν γε has equal MSS. authority. The καὶ however cannot be explained in combination with γε, as it can in Phoen. 1215. We must read ναὶ (which is commonly corrupted into καὶ), and suppose Helen to pause for a moment, and then to say to herself, 'yes; I will send for my daughter; for you certainly say well.' But instead of doing this, she calls her. On πέμπεσθαι for μεταπέμπεσθαι it is sufficient to quote Herc. 1421, εἰς Ἀθήνας πέμφομαι Θηβῶν ἄπο, where see the note. For ναὶ so used compare Alc. 1119. inf. 148.

113. The recent editors adopt the (late) Atticism λαβέ from Schaefer.

114. ἀμφί. To be construed with ἄφες, not with ἐλθοῦσα. On the accusative see Iph. T. 6.

καὶ στᾶς' ἀπ' ἄκρου χώματος λέξον τάδε
 'Ελένη σ' ἀδελφῇ ταῖσδε δωρεῖται χοαῖς
 φόβῳ προσελθεῖν μνήμα σὸν, ταρβούσά τε
 Ἀργεῖον ὄχλον. εὐμενῇ δ' ἄνωγέ νιν
 ἐμοί τε καὶ σοὶ καὶ πόσει γνώμην ἔχειν 120
 τοῖν τ' ἀθλίῳιν τοῖνδ', οὓς ἀπώλεσεν θεός.
 ἂ δ' εἰς ἀδελφὴν καιρὸς ἐκπονεῖν ἐμέ,
 ἅπανθ' ὑπισχνοῦ νερτέρων δωρήματα.

ἴθ' ὦ τέκνον μοι, σπεῦδε, καὶ χοὰς τάφῳ
 δοῦς' ὡς τάχιστα τῆς πάλιν μέμνησ' ὁδοῦ. 125

ΗΛ. ὦ φύσις, ἐν ἀνθρώποισιν ὡς μέγ' εἰ κακὸν,
 σωτήριόν τε τοῖς καλῶς κεκτημένοις.
 εἶδετε παρ' ἄκρας ὡς ἀπέθρισεν τρίχας
 σώζουσα κάλλος; ἔστι δ' ἡ πάλαι γυνή.
 θεοὶ σε μισήσειαν, ὧς μ' ἀπώλεσας 130

καὶ τόνδε πᾶσάν θ' Ἑλλάδ'. ὦ τάλαιν' ἐγὼ,
 αἶδ' αὖ πάρεισι τοῖς ἐμοῖς θρηνήμασι
 φίλαι ξυνωδοί· τάχα μεταστήσουσ' ὕπνου
 τόνδ' ἡσυχάζοντ', ὅμμα δ' ἐκτήξουσ' ἐμὸν
 δακρυόις, ἀδελφὸν ὅταν ὀρῶ μεμνηνότα. 135

119. For εὐμενῇ a variant *πρεμμενῇ* is given in Kirchhoff's two best MSS. Cf. Aesch. Pers. 222, *πρεμμενῶς δ' αἰτοῦ τάδε σὸν πόσιν Δαρεῖον* — ἐσθλά σοι πέμπειν. The object of the libation (on which see Iph. T. 160 seqq.) was, as usual, to propitiate the shade of the departed, who in this case is assumed to have sent from below the madness upon Orestes.

122. *ἐμὴν* has rather more authority than *ἐμέ*; but the sense is better with *ἐμέ*, 'what I (personally, not by my representative,) am bound to provide for my sister's shade.' She alludes, perhaps, to blood-offerings on the tomb. This affords the speaker an opportunity of leaving the stage, as if to make further preparations. Electra, following her with her eye, and perhaps pointing with her finger, remarks on her personal vanity and unchanged character. But the approach of the chorus, consisting of Argive women, interrupts these invidious reflections.

128. *εἶδετε*. 'Did ye see how she clipped off the hairs by the tips, preserv-

ing her beauty?' Porson gives *ἴδετε γὰρ*, where *γὰρ* is the conjecture of Duport, *ἴδετε* being found in good copies, and in the Schol. on Aesch. Ag. 544, who quotes this verse with *ἀπέθριξε*, and so one good MS. gives in this place, with Hesychius, *ἀπέθριξεν, ἀπέκειρεν, ἀπέκοψεν*. The error arose from not perceiving that the verb was a contraction from *ἀπεθέρισε*, and confounding it with *θρίξ*. Cf. Hel. 1188, *ἐκ τε κρατὸς εὐγενοῦς κόμας σίδηρον ἐμβαλοῦσ' ἀπέθρισας*. The phrase *παρ' ἄκρας* is to be compared with *παρὰ μικρὸν, παρ' ὀλίγον*, 'by a little,' i. e. 'only just.' Perhaps *ἰδοῦ, παρ' ἄκρας* κτλ. was the genuine reading, altered to *ἴδετε* and *εἶδετε* on account of the supposed appeal to the spectators.

131. *ὦ τάλαιν' ἐγὼ*, as Hermann after Schaefer remarks, belongs to what follows, not to *ἀπώλεσας* preceding. She perceives the chorus approaching, and says, 'Woe is me! here they come again, with kind intentions indeed, but to awake my brother from his sleep.'

ὦ φίλταται γυναικες, ἡσύχῳ ποδὶ
χωρεῖτε, μὴ ψοφεῖτε, μηδ' ἔστω κτύπος.
φιλία γὰρ ἡ σὴ πρενμενῆς μὲν, ἀλλ' ἐμοὶ
τόνδ' ἐξεγείραι ξυμφορὰ γενήσεται.

ΧΟΡΟΣ.

σίγα σίγα, λεπτὸν ἵχνος ἀρβύλης στρ. α'. 140
τίθιτε, μὴ ψοφεῖτε, μὴ ἴστω κτύπος.

ΗΛ. ἀποπρὸ βᾶτ' ἐκέισ' ἀποπρὸ μοι κοίτας.

ΧΟ. ἰδοὺ, πείθομαι.

ΗΛ. ᾄ ᾄ, σύριγγος ὅπως πνοὰ

140 seqq. The parade. The chorus in approaching the bed (in the orchestra however) exhort each other to be silent, lest they should rouse the sick man. Electra responds to the exhortation, begging them to sing in a low key. The following dialogue is held in a suppressed voice, with much of gesture in imposing silence, pointing to the couch, &c.

140. The first two verses are assigned to the chorus in the old copies. Porson and W. Dindorf give them, with the next one, in continuation of Electra's speech; and it is remarkable that Dionysius, *De comp. Verb.* v. p. 63 (§ xi.), who is speaking of the music used in this parade, distinctly assigns these three verses to Electra (*πεποίηκε τὴν Ἠλέκτραν λέγουσαν ἐν Ὁρέστη πρὸς τὸν χορὸν, Σῖγα — κοίτας*). So also does Diogenes Laertius, vii. 172 (p. 210), the author of the third Greek argument, and, in Hermann's opinion, the Scholiast on v. 174. However, there can be no doubt that the chorus speaks the two first verses. For, first, the arrangement of the persons in the antistrophe conclusively shows this; and secondly, Electra had just before said precisely the same, *ἡσύχῳ ποδὶ χωρεῖτε κτλ.* It is probable that the coryphaeus here speaks to the rest of the chorus, whom Electra addresses also in the plural, *ἀποπρὸ βᾶτε*. For the reply, *ἰδοὺ πείθομαι*, is in the singular, and thenceforth the dialogue is held between the coryphaeus and Electra exclusively, the singular number being used by the former throughout, as in v. 146, 154, 169, while Electra addresses her in v. 145, *ὦ φίλα*, and v. 157, *ὀλεῖς*.—For the reading, a better dochmiac is gained by Hermann's

σίγα σίγα λεπτὸν &c., and in the antistrophe (v. 153) *λόγου πῶς ἔχει μετὰδος*. But then *σίγα*, in the singular, would require *τίθει, μὴ ψόφει, μηδ' ἔστω κτύπος*, which does not so well suit the syllabic arrangement of the antistrophic dochmiac.—All the copies agree in *τιθεῖτε*, which was corrected by Porson. So little was the dochmiac metre known in his time, that he calls this verse "trochaicus trimeter catalectic, ab aliis acephalus iambicus vocatus," and in the antistrophe reads, against the copies, *τίνα τύχαν εἶπω, τίνας δὲ συμφοράς*; There is no doubt that the transcribers here intended to patch up a senarius, *τιθεῖτε, μὴ ψοφεῖτε, μηδ' ἔστω κτύπος*. That the last words are corrupt, and inserted from v. 137, was perceived by both Kirchhoff and Hermann; and it is remarkable that Dionysius in quoting the passage gives *μὴ κτυπεῖτ', ἀποπρόβατ' ἐκέισ'*. Hermann reads *τίθετε, μὴ ψοφεῖτε, μηδὲ κτυπεῖτ'*. W. Dindorf adopts Elmsley's conjecture, *μὴ ἴστω κτύπος*.

142. Dionysius, with the best MS. of Euripides, has *ἀποπρόβατ'*, but this is an improbable compound.—*ἐκέισε*, she points to a spot at a greater distance from the bed.

144. Porson, not sufficiently attending to the antistrophic verse, has here introduced the bad reading *ᾄ ᾄ σύριγγος ὥς πνοῖά*. The metre may be called bacchius + dochmius. In using the comparison, *ὅπως σύριγγος πνοή*, Electra has regard to the too shrill notes of the music accompanying the parade.—For *φώνει* Hermann rashly gives *ἔνε*, adding "certissimum est φώνει interpretationem esse verbi, quod vix aliud esse potuit." But

λεπτοῦ δόνακος, ὦ φίλα, φώνει μοι. 145

ΧΟ. ἴδ', ἀτρεμαῖον ὡς ὑπόροφον φέρω
βοάν. ΗΛ. ναὶ οὕτω,
κάταγε κάταγε, πρόσιθ' ἀτρέμας, ἀτρέμας ἴθι.
λόγον ἀπόδος ἐφ' ὃ τι χρέος ἐμόλετέ ποτε. 150
χρόνια γὰρ πεσὼν ὄδ' εὐνάζεται.

ΧΟ. πῶς ἔχει; λόγον μετάδος, ὦ φίλα. ἀντ. α'.
τίνα τύχαν εἶπω; τίνα δὲ συμφοράν;

ΗΛ. ἔτι μὲν ἐμπνέει, βραχὺ δ' ἀναστένει. 155

ΧΟ. τί φῆς; ὦ τάλας.

ΗΛ. ὀλεῖς, εἰ βλέφαρα κινήσεις
ὑπνου γλυκυτάταν φερομένῳ χαράν.

ΧΟ. μέλεος ἐχθίστων θεόθεν ἐργμάτων,
τάλας. ΗΛ. φεῦ μόχθων. 160
ἄδικος ἄδικα τότ' ἄρ' ἔλακεν ἔλακεν, ἀπό-

ἀεῖν has no authority; the form *αἶεν* occurs in Aesch. Theb. 173. An example of the spondaic termination to a dochmiac occurs in v. 157.

146. Hermann's conjecture, *ἀτρεμαῖον*, is now given by Kirchhoff as the reading by the first hand of his best MS. The rest have *ἀτρεμαῖαν*. The feminine termination, in fact, suits the long syllable of the antistrophic dochmiac better; but there are several instances in this dialogue where such close accuracy has not been observed.—*ὑπόροφον βοᾶν* merely means, 'such a voice as should be uttered in a house, and not out of doors,' i. e. in the open air of a theatre. Porson misses this, in explaining "vocem, qualis est submissior calami sonus." Hermann's is not much better, "vocem quasi sub tegmine aliquo, ut veste praetenta, obscuratam."—Porson, not knowing that these verses were dochmiac, has given an unmetrical arrangement down to v. 151.

149. *κάταγε*, 'come on,' a phrase borrowed from bringing a ship to land. Hermann adopts a strange explanation from one of the Scholiasts, 'lower the tone of your voice.'—*λόγον ἀπόδος*, *rationem redde*, give an account of the reasons for which you have come hither. These two dochmiacs are to be noticed, as composed wholly of resolved syllables, with which the antistrophe exactly corresponds, as in the repetition of words.

151. *χρόνια πεσὼν*, having lain down to sleep after long watchfulness.

154. This verse, which Seidler and Hermann give to the chorus, consistently with the strophic arrangement, is assigned to Electra in the copies.

158. *χάριν* Porson and others, which is only given as a variant in one good MS. Cf. 186.

159–60. Some copies prefix ὦ before *μέλεος* and *τάλας*, against the strophic verses.—*φεῦ μόχθων*, commonly given to the chorus, was assigned to Electra by Seidler. Cf. 148.

161. The Aldine gives ἂ ἂ *ἄδικος*. Porson retains the interjection, which is against the metre (dochmiac of resolved syllables) and is not found in the best copies.—The sense is, *ἄδικος ἄρ' ἦν ὁ Λοξίας*, καὶ ἄδικα τότε ἔλακεν, ὅτε ἐπὶ τρίποδι Θέμιδος ἐδίκασε φόνον ἀπόφονον ματέρος. Where *Θέμιδος* is added, not merely as the predecessor of Phoebeus at Delphi (Iph. T. 1259), but to contrast the seat of justice with what seemed an unjust oracle.—*ἀπόφονον*, Schol. *μισητὸν, ἄτοπον, μὴ ἄξιον ὄντα γενέσθαι*.—*ἐδίκασε*, 'adjudged.' Schol. *ἔκρινε*. Aesch. Ag. 1335, *νῦν μὲν δικάζεις ἐκ πόλεως φυγὴν ἐμοί*. The *ἄρα* may be regarded as a reiteration of the preceding *ἄρα*, and is perhaps to be justified partly on metrical grounds. Hermann reads *ἀπεδίκασε*, 'acquitted,' i. e. pronounced that the

- φόνον ὅτ' ἐπὶ τρίποδι Θέμιδος ἄρ' ἐδίκασε
 φόνον ὁ Λοξίας ἐμᾶς ματέρος. 165
- ΧΟ. ὀράς ; ἐν πέπλοισι κινεῖ δέμας. στρ. β'.
- ΗΛ. σὺ γάρ νιν, ὦ τάλαινα,
 †θωῦξας' ἔβαλες ἐξ ὕπνου.
- ΧΟ. εὐδειν μὲν οὖν ἔδοξα.
- ΗΛ. οὐκ ἂφ' ἡμῶν, οὐκ ἂπ' οἴκων 170
 πάλιν ἀνὰ πόδα σὸν εἰλίξεις
 μεθεμένα κτύπου ;
- ΧΟ. ὑπνώσσει. λέγεις εὔ.
- ΗΛ. πότνια πότνια νῦξ,
 ὑπνοδότειρα τῶν πολυπόνων βροτῶν, 175
 ἐρεβόθεν ἴθι, μόλε μόλε κατάπτερος
 τὸν Ἀγαμεμνόνιον ἐπὶ δόμον.
 ὑπὸ γὰρ ἀλγέων ὑπὸ τε συμφορᾶς 180
 διοιχόμεθ', οἰχόμεθα. κτύπον ἡγάγετ'· οὐχὶ σίγα
 σίγα φυλασσομένα
 στόματος ἀνακέλαδον ἄπο λέχεος ἥ- 185
 συχον ὕπνου χαρὰν παρέξεις, φίλα ;

murder should not be considered murder at all, but just retribution.

168. *θωῦξας*. Kirchhoff adduces from his best MS. the remarkable variant *γρ. καὶ ἐλάσας*. Perhaps *ἐκλακοῦσ'*, 'speaking loudly.' The metre is in some way imperfect; and Porson does not mend the matter by omitting *γὰρ* and *ὦ* in the preceding verse. Hermann supposes this to have been a senarius, and gives *σὺ γάρ νιν, ὦ τάλαινα, θωῦξας' ἄγαν*, marking the loss of a word at the end of the antistrophic verse (*οὐδὲ γὰρ*, 189). He thinks *ἄγαν* is to be recovered from the scholium on *θωῦξασα, ἀγρίως φωνήσασα, μεγάλως βοήσασα*. The word however, properly applied to hunters, *κυσὶ θωῦξαι*, Hipp. 219, of itself justifies the adverb in the paraphrase.

171. *ἀνειλίσσειν* may be compared with *ἀναστρέφειν*, 'to turn back again.'

173. Kirchhoff assigns *λέγεις εὔ* to the chorus, the copies giving it to Electra. Either this must be done, or *καλῶς δ' οὐ* in v. 194 must be given to Electra, with Seidler and Hermann. But Electra's speech in both strophe and antistrophe should commence with the subject before

her, whereas these short responsive clauses interfere with the dignity of the appeal, *πότνια νῦξ, — ἔθaves, ὦ μάτερ*. Nor is there any difficulty in the chorus saying *λέγεις εὔ*, which implies, *χρὴ γὰρ κτύπου μεθέσθαι*, and is a form of assent to the request.

182. Commonly this verse was read ΗΛ. *κτύπον ἡγάγετ'*. ΧΟ. *οὐχί*. ΗΛ. *σίγα κτλ.*, and so Porson gives, in whose time the laws of antistrophic correspondence had not been thoroughly investigated. Kirchhoff's best MS. rightly gives the whole to Electra, from 174 to 186. Most copies assign *πότνια — οἰχόμεθα* to the chorus.

185. *ἀνακέλαδος* is a singular compound, meaning 'a shrill cry,' on the analogy of *ἀνὰ* in *ἀναβοᾶν, ἀναστενάζειν*, &c. Translate, 'Will you not be silent and keep to yourself the shrill tones of your mouth away from his couch, and allow him the tranquil satisfaction of repose?' Hermann inserts *δὲ* before *λέχεος* (Schol. *οὐ σιωπήσεις — καὶ χάριν ὕπνου παρέξεις*), and gives *ἀτρέμα βίοντον* in v. 205.—For *χαρὰν* see v. 158.

- ΧΟ. θρόει τίς κακῶν τελευτὰ μένει. ἀντ. β'.
 ΗΛ. θανεῖν *θανεῖν· τί δ' ἄλλο ;
 οὐδὲ γὰρ πόθον ἔχει βορᾶς.
 ΧΟ. πρόδηλος ἄρ' ὁ πότμος. 190
 ΗΛ. ἐξέθυσ' ὁ Φοῖβος ἡμᾶς
 μέλεον ἀπόφονον αἷμα δούς
 πατροφόνου ματρός.
 ΧΟ. δίκᾱ μὲν, καλῶς δ' οὔ.
 ΗΛ. ἔθανες ἔθανες, ὦ 195
 τεκομένα με μᾶτερ, ἀπὸ δ' ὤλεσας
 πατέρα τέκνα τε τάδε σέθεν ἀφ' αἵματος·
 ὀλόμεθ' ἰσονέκυες ὀλόμεθα. 200
 σύ τε γὰρ ἐν νεκροῖς, τό τ' ἐμὸν οἴχεται
 βίου τὸ πλέον μέρος ἐν στοναχαῖσί τε καὶ γόοισι
 δάκρυσί τ' ἐννυχίοις·
 ἄγαμος, ἔπιδ', ἄτεκνος ἄτε βίοντον ἄ 205
 μέλεος ἐς τὸν αἰὲν ἔλκω χρόνον.
 ΧΟ. ὄρα παροῦσα, παρθέν' Ἥλέκτρα, πέλας,

188. *θανεῖν* was doubled by Lachmann. The reading of the verse is doubtful. Some copies give τί δ' ἄλλο γ' εἶπω, εἶποις, or εἶπας. Hermann (see on v. 168) supposes a word to have been lost, which may have been an epithet to *βορᾶς*.

191. Kirchhoff quotes Hesychius, ἐξέθυσεν, ἀνείλεν. Hermann renders it, "*perdidit nos Phoebus, quum miseram caedem matris, quae patrem interfecit, crimine liberavit.*" One cannot help thinking he wished to use this passage in defence of his ἀπεδίκασε, v. 164. It is doubtful if ἀπόφονον δοῦναι could mean 'to declare to be no slaughter.' Cf. ἀπόφονον φόνον in v. 163. It seems safer to take δούς for *χρήσας, κελεύσας*. Musgrave happily compares Electr. 1304, ποῖοι χρησμοὶ φονίαν ἔδωσαν μητρὶ γένεσθαι;

194. δίκᾱ for δίκαια appears to be due to the metrical Scholiast.

200. ἰσονέκυ' W. Dindorf, ὀλόμεθ' ὀλόμεθ' ἰσονέκυε Porson. All the copies give ἰσονέκυες, and the majority give the order of the words in the text.

202. τὸ πλέον, to be taken exegetically, 'for the greater part of it.' Porson gives on conjecture πλέον βιότον μέρος.

205. ἐπιδε, 'look on me with pity' (*respite*). Hermann gives ἐπεὶ with some inferior MSS., and ἀτρέμα for ἄτε, *paulatim, gradatim*. But neither change is satisfactory. The metre requires that ἄτε should be short, i. e. καθάπερ, 'as one that is childless.' This, of course, ought rather to have been said by one that was not in reality childless. Hermann thinks the true reading may be ἄγαμος ἄτεκνος ἀφίλος ὅτι βίοντον — ἔλκω.

207. The scene that follows is certainly one of the most charming in Euripides, and it appears to have been greatly celebrated in antiquity, for nearly every verse of it is quoted by some writer or another, and very many by several in common. Nothing could be more touchingly described than Electra's anxious care for her sick brother, nothing more naturally than his lucid intervals and the symptoms and outbreak of the paroxysm v. 255 seqq.

ibid. παροῦσα πέλας, 'since you are close to him,' i. e. closer than we. This seems to imply that the chorus have remained on the orchestra, though undoubtedly during the preceding dialogue they approach near to the couch.—For μὴ with the indicative see Hel. 119. Ion 1523.

μὴ κατθανών σε σύγγονος λέληθ' ὅδε·
οὐ γάρ μ' ἀρέσκει τῷ λίαν παρειμένῳ.

210

ΟΡΕΣΤΗΣ.

ὦ φίλον ὕπνου θέλγητρον, ἐπίκουρον νόσον,
ὥς ἡδύ μοι προσῆλθες ἐν δέοντί τε.

ὦ πότνια λήθη τῶν κακῶν, ὥς εἰ σοφῇ,

καὶ τοῖσι δυστυχοῦσιν εὐκταία θεός.

πόθεν ποτ' ἦλθον δεῦρο; πῶς δ' ἀφικόμην; 215

ἀμνημονῶ γὰρ τῶν πρὶν ἀπολειφθεὶς φρενῶν.

ΗΛ. ὦ φίλταθ', ὥς μ' ἠΰφρανας εἰς ὕπνον πεσών.

βούλει θίγω σου κἀνακουφίσω δέμας;

ΟΡ. λαβοῦ λαβοῦ δῆτ', ἐκ δ' ὁμορξον ἀθλίου
στόματος ἀφρώδη πέλανον ὀμμάτων τ' ἐμῶν. 220

ΗΛ. ἰδοὺ τὸ δούλευμ' ἡδὺ, κοῦκ ἀναίνομαι

ἀδέλφ' ἀδελφῇ χειρὶ θεραπεύειν μέλη.

ΟΡ. ὑπόβαλε πλευροῖς πλευρὰ, καυχμῶδη κόμην
ἄφελε προσώπου· λεπτὰ γὰρ λεύσσω κόραις.

ΗΛ. ὦ βοστρύχων πινῶδες ἄθλιον κára, 225

ὥς ἡγγρίωσαι διὰ μακρᾶς ἀλουσίας.

ΟΡ. κλῖνόν μ' ἐς εὐνὴν αὖθις· ὅταν ἀνῇ νόσος

210. τῷ λίαν παρειμένῳ, by his extreme debility, or prostration. Alcest. 204, παρειμένη χειρὸς βάρος. Bacch. 683, σώμασιν παρειμέναι. The causal dative is one of the common idioms of Euripides. Cf. v. 282.

211. Orestes, who has been slumbering during the preceding action of the play, now awakes refreshed. Hence προσῆλθες and ἠΰφρανας are in the true aoristic sense, 'how sweet you came'—'how you delighted me by falling asleep.' This and the next are quoted by Stobaeus, Fl. C. 1, and Plutarch, De Superstit. p. 165 E. MSS. and critics are nearly equally balanced between τε and γε at the end of 212.

213. σοφῇ. An instance of the well-known fondness of Euripides for the use of this word. Schol. ἀντὶ τοῦ λίαν σοφῶς ἐπενοσήθης ὑπὸ τῆς φύσεως.—This and the next verse are given Stob. Fl. xxvi. 2, Plut. pp. 522 and 612.

214. Photius, εὐκταῖον· εὐχῆς ἄξιον, πολῦτον.

216. Porson places a comma at τῶν

πρὶν, but this probably agrees with φρενῶν. So Bacch. 947, τὰς δὲ πρὶν φρένας οὐκ εἶχες ὕγιεις.—ἀπολειφθεὶς, στερηθεὶς, sup. v. 80.

223. 'Place your side under my side' is perhaps a metaphor from propping unstable buildings. The sense evidently is, 'support my side against you,' let me lean against you as I sit upright in bed.

224. κόραις. There is a variant νόσῳ, which would be a causal dative, as in v. 210.

225. βοστρύχων. Perhaps βοστρύχῳ, or ὦ βόστρυχ', ὦ πινῶδες κτλ. The genitive is explained by Porson as depending on ἐνεκα implied; by Hermann, by πινῶδες being equivalent to πίνον ἔχων. It may also be a sort of genitive of quality, as Iph. T. 135, χόρτων ἐνδένδρων Εὐρώταν, and perhaps Phoen. 1526, μαστοὶ γάλακτος.

226. ἡγγρίωσαι, Aesch. Ag. 545, τιθέντες ἐνθηρον τρίχα.

227. The copies agree in ὅταν μ' ἀνῇ, corrected by Heath. Porson gives in the next verse μανιδίς μ', comparing μανιάσιν

μανίας, ἄναρθρός εἰμι κάσθενῶ μέλη.

ΗΛ. ἰδοῦ, φίλον τοι τῷ νοσοῦντι δέμνιον,
ἀνιαρὸν ὃν τὸ κτῆμ', ἀναγκαῖον δ' ὅμως. 230

ΟΡ. αὐθίς μ' ἐς ὀρθὸν στήσον, ἀνακύκλει δέμας·
δυσάρεστον οἱ νοσοῦντες ἀπορίας ὕπο.

ΗΛ. ἡ καπὶ γαίας ἀρμόσαι πόδας θέλεις
χρόνιον ἶχνος θεῖς ; μεταβολὴ πάντων γλυκύ.

ΟΡ. μάλιστα. δόξαν γὰρ τόδ' ὑγείας ἔχει 235
κρεῖσσον δὲ τὸ δοκεῖν, καὶ ἀληθείας ἀπῇ.

ΗΛ. ἄκουε δὴ νυν, ᾧ κασίγνητον κάρα,
ἕως ἑώσιν σ' εὖ φρονεῖν Ἑρινύες.

ΟΡ. λέξεις τι καινόν ; κεῖ μὲν εὖ, χάριν φέρεις·
εἰ δ' ἐς βλάβην τιν', ἄλλος ἔχω τοῦ δυστυχεῖν. 240

ΗΛ. Μενέλαος ἦκει, σοῦ κασίγνητος πατὴρ,
ἐν Ναυπλίᾳ δὲ σέλμαθ' ὥρμισται νεῶν.

ΟΡ. πῶς εἶπας ; ἦκει φῶς ἐμοῖς καὶ σοῖς κακοῖς,
ἀνὴρ ὁμογενὴς καὶ χάριτας ἔχων πατὴρ ;

νόσοις Soph. Aj. 59, and Hermann also edits *μανιάς*. The MSS. however agree in *μανίας*, and little reliance is to be placed on a remark of the Scholiast, who was puzzled by the syntax of the genitive, ἡ ἐπιθετικῶς *μανίας* (*μανιάς*) νόσος. Compare Med. 456, σὺ δ' οὐκ ἀνίεις μωρίας. Ar. Ran. 700, τῆς ὀργῆς ἀνέντες.

229. δέμνιον. Stobaeus, citing this and the next four verses, Fl. C. 2, gives δέμνια, which Hermann adopts, reading *δντα* in the next verse by a not improbable conjecture. Porson makes no remark on the unusual position of the article. Kirchhoff proposes *ἀνιαρὸν ὃν τι κτῆμα*. In fact, the vulgate is only a compendious way of saying *ἀνιαρὸν μὲν ἔστι τὸ κτῆμα*, whereas τὸ κτῆμα, which should be a new subject, is made a mere epexegetis of a preceding subject.

231. Kirchhoff quotes Hesychius, who explains ἀνακύκλει by ἀνόρθου, from this passage. The Schol. adds to this gloss ἀνακίνει, ἐξέγειρε. συμβαίνει γὰρ τὸν κείμενον κυκλοτερῆ τὴν ἀνάπανσιν ἔχειν. He seems to mean, 'turn me round (in an upright position) on the bed:' and he apologizes in the next verse (which Porson, with most of the MSS., wrongly assigns to the chorus, contrary to the law of the στιχομυθία) for the trouble which

sick persons give to those in attendance. He had first said (223) 'raise me,' then 'lay me down again,' then 'raise me again,' and so was conscious of a sort of caprice, which he attributes to the helplessness of invalids generally. Schol. οἱ γὰρ νοσοῦντες οὐκ ἀρέσκονται τοῖς παροῦσιν, αἱ δὲ πρὸς τὸ μέλλον ὀράσι.

234. μεταβολὴ πάντων. So wearisome is monotony or sameness, that change even from comfort to discomfort may afford even a temporary relief. This, however, is putting an extreme interpretation on a saying, which appears to have been much lauded by antiquity. It may be illustrated by Aesch. Prom. 23, ἀσμένω δέ σοι ἡ ποικιλείμων νύξ ἀποκρίνεται φάος, πάχνην θ' ἔφαν ἥλιος σκεδᾷ πάλιν.

238. Kirchhoff's best MS. has ἐώσιν, which is not unlikely to be right. See on Hel. 802.

239. The two best MSS. have καὶ εἰ. Perhaps, εἰ γὰρ εὖ, χάριν φέρει, for thus φέρει would be repeated with ἐς βλάβην τιν', 'if it leads to harm.' The meaning now is, 'Is it any thing new that you are about to tell me? (Well then, tell it;) and if,' &c. In the next verse Kirchhoff gives τὸ δυστυχεῖν, with two good copies. Cf. v. 1039, ἄλλος τὸ μητρὸς αἶμ' ἔχω.

244. χάριτας ἔχων. Schol. ὅς οὐ πατήρ

- ΗΛ. ἤκει, τὸ πιστὸν τόδε λόγων ἐμῶν δέχου, 245
 Ἑλένην ἀγόμενος Τρωικῶν ἐκ τειχέων.
 ΟΡ. εἰ μόνος ἐσώθη, μᾶλλον ἂν ζηλωτὸς ᾦν·
 εἰ δ' ἄλοχον ἄγεται, κακὸν ἔχων ἤκει μέγα.
 ΗΛ. ἐπίσημον ἔτεκε Τυνδάρεως ἐς τὸν ψόγον
 γένος θυγατέρων δυσκλεές τ' ἂν Ἑλλάδα. 250
 ΟΡ. σύ νυν διάφερε τῶν κακῶν· ἔξεστι γάρ·
 καὶ μὴ μόνον λέγ', ἀλλὰ καὶ φρόνει τάδε.
 ΗΛ. οἴμοι, κασίγνητ', ὄμμα σὸν ταρασσεται,
 ταχὺς δὲ μετέθου λύσσαν, ἄρτι σωφρονῶν.
 ΟΡ. ὦ μῆτερ, ἱκετεύω σε, μὴ 'πίσειέ μοι 255
 τὰς αἱματωποὺς καὶ δρακοντώδεις κόρας·
 [αἷται γὰρ αὗται πλησίον θρώσκουσί μου.]

ἐχαρίσατο αὐτῷ. The sense is, 'bringing with him the favours received from our father,' and therefore ready to repay them.

245. τὸ πιστὸν τόδε, the fact that he has brought with him Helen, whom Electra had just seen and conversed with. Schol. πιστὴν (l. πίστιν) δέχου ταύτην βεβαίαν καὶ ἀσφαλῆ μαρτυρίαν τῷ (l. τὸ) καὶ τὴν Ἑλένην αὐτῷ συνεπιδημῆσαι· ὅπου γὰρ Ἑλένη, πάντως που καὶ Μελέλαος.

248. ἄγεται. Schol. ἄγεται τις γυναικα, ἀντὶ τοῦ λαμβάνει. ἐπάγεται δὲ δοῦλον, ἢ ἑτερόν τι, ἀντὶ τοῦ μεθ' ἑαυτοῦ ἄγει. The ambiguity of a phrase which ought to mean, 'if he is marrying a wife,' is removed by Ἑλένην ἀγόμενος preceding.

249. The article can hardly be justified before ψόγον, which, as observed on Troad. 642, is especially used of the disrepute gained by women. Hermann gives γὰρ ἐς ψόγον, two or three of the inferior MSS. having εἰς ψόγον or τ' εἰς ψόγον. Perhaps, ἐπίψογον (Aesch. Ag. 594), which, written ἐπὶ ψόγον, was corrupted to ἐς ψόγον and ἐς τὸν ψόγον on account of ἐπίσημον εἰς Ἑλληνας, sup. v. 21. The only way of justifying τὸν ψόγον is to translate, 'the disrepute which they bear.' Schol. Στησίχορος φησιν, ὡς θύων τοῖς θεοῖς Τυνδάρεως Ἀφροδίτης ἐπελάθετο, ἢ δὲ θεὸς ὀργισθεῖσα διγάμους τε καὶ τριγάμους καὶ λειψάνδρους αὐτοῦ τὰς θυγατέρας ἐποίησεν. And he quotes three valuable passages, from Stesichorus, Hesiod, and Homer (mean-

ing by the last, one of the Cyclic poems).

251. σύ νυν Porson and others, after Canter, for σὺ νυν. Stobaeus quotes this and the next, Ecl. ii. 7, 8, and Plutarch this one, De cap. util. &c. p. 88, who gives σὺ τοι. The latter reading implies also διαφέρεις. But the sense is, 'Then do you be different from those bad ones, for you may, if you choose; and do not merely utter, but also feel (i. e. practise) these sentiments.' "Egregie Euripides hac severa admonitione, quam non merita est Electra, incipientem impetum insaniae expressit." Hermann.

253—4. Diogenes Laertius, citing this distich, vii. 182, p. 220, gives ἀρτίως φρονῶν, which Porson has admitted, with less than his usual judgment. That σωφρονεῖν is often used by Euripides as opposed to μαίνεσθαι, has been shown on Ion 521. Cf. Herc. F. 869.—μετέθου λύσσαν, insaniam sanitate mutasti, Porson. Similarly Alcest. 1157, μεθηρμύσμεσθα βελτίω βίον.

255—7. These lines are quoted by Longinus, p. 264, and, with the following distich, by Plutarch, De placit. Phil. p. 991. The whole passage down to v. 280 is extremely fine, and must have been truly terrific when impersonated by a good actor. 'Do not set at me,' he exclaims, 'those blood-faced and snaky women; for there, see, there they bound close upon me!' The opinion of Kirchhoff and Hartung, that v. 257 is an interpolation, had been formed independently by the

- ΗΛ. μέν', ὦ ταλαίπωρ', ἀτρέμα σοῖς ἐν δεμνίοις·
 ὁρᾶς γὰρ οὐδὲν ὦν δοκεῖς σάφ' εἶδέναι.
- ΟΡ. ὦ Φοῖβ', ἀποκτενοῦσί μ' αἱ κυνώπιδες, 260
 γοργῶπες ἐνέρων ἱερίαι, δειναὶ θεαί.
- ΗΛ. οὔτοι μεθήσω· χεῖρα δ' ἐμπλέξασ' ἐμὴν
 σχήσω σε πηδᾶν δυστυχή πηδήματα.
- ΟΡ. μέθες· μὲν οὔσα τῶν ἐμῶν Ἐρινύων
 μέσον μ' ὀχμάζεις, ὡς βάλλης ἐς Τάρταρον. 265
- ΗΛ. οἷ γὼ τάλαινα, τίν' ἐπικουρίαν λάβω,
 ἐπεὶ τὸ θεῖον δυσμενὲς κεκτήμεθα ;
- ΟΡ. δὸς τόξα μοι κερουλκὰ, δῶρα Λοξίου,
 οἷς μ' εἴπ' Ἀπόλλων ἐξαμύνασθαι θεὰς,
 εἴ μ' ἐκφοβοῖεν μανιάσιν λυσσήμασιν. 270
 βεβλήσεται τις θεῶν βροτησίᾳ χερί,
 εἰ μὴ ᾿ξαμείψει χωρὶς ὀμμάτων ἐμῶν.
 οὐκ εἰσακούετ' ; οὐχ ὁρᾶθ' ἐκηβόλων
 τόξων πτερωτὰς γλυφίδας ἐξορρωμένας ;

present editor. It is not very likely that in this single instance the poet would have departed from the order of the stichomythia. Hermann however thinks differently:—"Bene etiam hoc a poeta inventum est, quod hic et infra v. 268 acrius effervescente insania distichorum tenor ternis versibus turbatur."

259. σάφ' εἶδέναι. This, of course, can only mean 'to know clearly.' The context however rather suggests a word of like meaning to ὁρᾶν. Scholefield proposes, what is by no means improbable, σάφως ἰδεῖν. There is a similar passage in Aesch. Cho. 1042, οὐκ εἰσι δόξαι τῶνδε πημάτων ἐμοί· σάφως γὰρ αἶδε μητρὸς ἔγκοτοι κίνες. However, εἶδέναι may refer to the accurate description he gives of their forms and features, as if from his own knowledge, i. e. past experience of them.—It is evident, that here Orestes makes a violent effort to leap from his couch, which is repeated when she says οὔτοι μεθήσω κτλ.

265. μέσον μ' ὀχμάζεις. See Electr. 817. 'You are holding me fast by the middle, (not that you may keep me from leaving the bed, as you pretend, but) to throw me into Tartarus.' With these words Orestes springs from his couch. Cf. v. 278. For this reason she says,

τίν' ἐπικουρίαν λάβω; Longinus quotes this very fine distich, p. 266.

269. ἐξαμύνασθαι, the reading of the best copies, is preferable to ἐξαμύνεσθαι, given by Porson, because the aorist implies indefinite time, present or future, and also an action of frequent repetition. 'Phoebus told me that I should (successfully) ward off the goddesses, if (as often as) they should try to drive me terror-stricken with frantic ravings.' Porson remarks on the rare combination of an adjective in ἀς with a neuter substantive. Cf. Iph. T. 1235, Δηλιάσιν καρποφόροις γυάλοις. Hel. 1301, δρομάδι κῶλφ.

271. This verse is assigned to Electra, as a question, in all the MSS., and also by the Scholiast. But W. Dindorf and others have inferred, from Diogenes Laertius, ix. p. 388, § 60, and Plutarch, Q. Symp. ix. p. 737, A, (where the verse is quoted as the threat of one Anaxarchus to hit Alexander with a missile,) that it must have been assigned to Orestes; and to him it undoubtedly belongs, though Porson overlooked the fact, while he cites the passages from which the inference is drawn.

274. πτερωτὰς γλυφίδας, 'the feathered notch,' μορφοῖο φλεγύας καλυπτομένας πτερύγεσσιν, Hes. Scut. H. 134, which

ᾶ ᾶ.

τί δῆτα μέλλετ' ; ἔξακρίζετ' αἰθέρα 275
πτεροῖς· τὰ Φοίβου δ' αἰτιᾶσθε θέσφατα.
ἔα.

τί χρήμ' ἀλύω πνεῦμ' ἀνείς ἐκ πνευμόνων ;
ποῖ ποῖ ποθ' ἠλάμεσθα δεμνίων ἄπο ;
ἐκ κυμάτων γὰρ αὐθις αὖ γαλήν' ὄρῳ.
ξύγγονε, τί κλαίεις κρᾶτα θείσ' εἴσω πέπλων ; 280
αἰσχύνομαί σε μεταδιδούς πόνων ἐμῶν,
ὄχλον τε παρέχων παρθένῳ νόσοις ἐμαῖς.
μὴ τῶν ἐμῶν ἕκατι συντήκου κακῶν
σὺ μὲν γὰρ ἐπένευσας τὰδ', εἵργασται δ' ἐμοὶ
μητρῶον αἷμα· Λοξία δὲ μέμφομαι, 285
ὅστις μ' ἐπάρας ἔργον ἀνοσιώτατον
τοῖς μὲν λόγοις ἠψῆφρανε, τοῖς δ' ἔργοισιν οὐ.
οἶμαι δὲ πατέρα τὸν ἐμὸν, εἰ κατ' ὄμματα
ἔξιστόρουν νιν, μητέρ' εἰ κτεῖναί με χρή,
πολλὰς γενεῖου τοῦδ' ἂν ἐκτεῖναι λιτὰς 290

includes the lower part of the arrow, and so stands for the whole of it. It is said *ἐξορμᾶσθαι* as in Aesch. Eum. 173, *πτηνὸν ἀργηστήν ὕφιν χρυσηλάτου θώμιγγος ἐξορμώμενον*.—The exclamation ᾶ ᾶ must be supposed to have been uttered in the loudest and most excited tones. But ἔα is said with a short pause and in a subdued voice. He is just returning to consciousness. Under the same circumstances Hercules says *ἔα· ἔμπρους μὲν εἰμι κτλ.* Herc. F. 1088.

275. *ἔξακρίζετε*. See on Bacch. 678.

278. As the aorist is used, and not *ἠλλάμεσθα*, we must conclude that Electra's attempt to hold her brother was vain, and that he broke from her grasp, v. 265.

279. *γαλήν' ὄρῳ*. Pronounced by Hegelochus the actor as if *γαλήν ὄρῳ*, as the well-known passage in Ar. Ran. 304 informs us. In the next verse *ὄμμα* for *κρᾶτα* is, as Hermann points out, a mere inadvertency in Porson's text, though Prof. Scholfield did not detect it. Some few copies give this verse to Electra, with the variant *θείς*.

281. *σε*. Depending on *αἰσχύνομαι*, 'I am abashed before you.' The later

copies give *σοι*, which most of the critics have adopted.

284. *σὺ μὲν κτλ.* 'For *γού* merely assented to this, whereas I executed the murder of our mother.' The reading of the verse is rather doubtful. The *τάδ'* is not wanted, and was objected to by Elmsley on metrical grounds. Perhaps, *σὺ μὲν γὰρ ἐπεκέλευσας*. This is strongly confirmed by Electr. 1221—4. OP. *ἐγὼ μὲν — φασγάνῳ κατηρξάμην*. HL. *ἐγὼ δέ γ' ἐπεκέλευσά σοι*. Inf. v. 1236, *ἐγὼ δέ γ' ἐπεκέλευσα*.

286. The use of *ἐπάρας*, 'having put me up to,' with an accusative both of the thing and the person, is liable to suspicion. Kirchhoff thinks one or more verses have been lost, Hermann that *δρᾶσαι* should perhaps be restored for *τοῖς μὲν*. Some copies give *εἰς ἔργον*. The Schol. on Soph. Oed. R. 1328, (who explains it by *ἔπεισε*, as if he had found a finite verb,) omits *εἰς*. Porson makes no remark on the syntax, which, though exceptional, is not hastily to be condemned.

290. *ἐκτεῖναι ἂν* is for *ὅτι ἐξέτεινεν ἂν*, and that like *ὅσας γενεῖου χεῖρας ἐξηκόντισα*, Iph. T. 362, though *γενεῖου* may also be taken as the genitive of supplicat-

μήποτε τεκούσης ἐς σφαγὰς ὦσαι ξίφος,
 εἰ μήτ' ἐκεῖνος ἀναλαβεῖν ἔμελλε φῶς,
 ἐγὼ δ' ὁ τλήμων τοιάδ' ἐκπλήσειν κακά.
 καὶ νῦν ἀνακάλυπτ', ὦ κασίγνητον κára,
 ἐκ δακρύων τ' ἄπελθε, κεῖ μάλ' ἀθλίως 295
 ἔχομεν· ὅταν δὲ τὰμ' ἀθυμήσαντ' ἴδης,
 σύ μου τὸ δεινὸν καὶ διαφθαρὲν φρενῶν
 ἴσχναινε παραμυθοῦ θ'. ὅταν δὲ σὺ στήνης,
 ἡμᾶς παρόντας χρή σε νουθετεῖν φίλα·
 ἐπικουρίαι γὰρ αἶδε τοῖς φίλοις καλαί. 300
 ἀλλ', ὦ τάλαινα, βᾶσα δωμάτων ἔσω
 ὕπνω τ' αὔπνον βλέφαρον ἐκταθεῖσα δὸς,
 σίτων τ' ὄρεξαι, λουτρά τ' ἐπιβαλοῦ χροῦ.
 εἰ γὰρ προλείψεις μ', ἥ προσεδρία νόσον
 κτήσει τιν', οἰχόμεσθα· σὲ γὰρ ἔχω μόνην 305
 ἐπίκουρον ἄλλων, ὡς ὄρᾳς, ἔρημος ὦν.

ΗΔ. οὐκ ἔστι· σὺν σοὶ καὶ θανεῖν αἰρήσομαι

ing by an object, like Hec. 752, Ἀγάμε-
 νον, ἱκετεῖνά σε τῶνδε γονάτων, and ἐκ-
 τείνειν may mean 'to protract, prolong,'
 μακρὰν γὰρ ἐξέτεινας, Aesch. Ag. 889.
 Schol. πολλὰς λιτὰς διὰ τῆς ἐκτάσεως
 τῶν χειρῶν ποιῆσαι αὐτὸν τοῦδε τοῦ γε-
 νείου, δηλονότι ἀψάμενον.

291. The MSS. vary between μήπω
 and μήποτε, one of the best having μή-
 πωτε. Porson, whom W. Dindorf fol-
 lows, gives μή τῆς τεκούσης from one of
 the inferior copies. Hermann compares,
 for the use of τεκούσα without the article,
 Soph. Trach. 817. Aesch. Eum. 516.
 (489.)

292. εἰ, *siquidem*, since thereby he
 could not regain his life, while I was cer-
 tain to be miserable.—ἐγὼ θ' Porson,
 against the good MSS.

294. ἀνακάλυπτε, 'uncover your face.'
 Cf. v. 280. Iph. A. 1146.

297. With τὸ διαφθαρὲν φρενῶν com-
 pare Med. 226, ἐμοὶ δ' ἄελπτον πρᾶγμα
 προσπεσὼν τῷδε ψυχὴν διέφθαρκ'. For
 the medical term ἴσχναινε, 'to re-
 duce a swelling,' see Prom. v. 388.
 Transcribers generally made some mis-
 takes in the orthography of this word.
 Here we find in MSS. ἴσχανε, ἴσχαινε,
 ἴσχνανε.

303. σίτον ὄρεξαι, Schol. τροφὴν λάβε.
 The common reading is σίτον τ'. Cf. v.
 41, οὔτε σῖτα διὰ δέρης ἐδέξατο, οὐ λούτρ'
 ἔδωκε χρωτί. The use however in the
 latter passage of the plural σῖτα, with the
 probability that ὀρέγεσθαι, 'to have an
 appetite for,' would take a genitive in this
 sense, (Photius, ὀρέγεται, ἐπιθυμεῖ,) gives
 a strong confirmation to σίτων, which has
 been adopted from Kirchhoff's best MS.
 Cf. οἷον ὀρεχθεῖς, *inf.* 328. θηρῶν ὀριγ-
 νᾶσθαι, Bacch. 1255.—ἐπιβαλοῦ χροῦ
 Hermann for ἐπὶ χροῖ βάλε. The best
 MS. gives βάλλειν. Porson, followed by
 the other editors, adopts χροῦς from one
 late MS. of no authority, comparing ἐπ'
 αὐχένος βαλεῖν, *sup.* v. 51. The error
 probably arose from a reading ἐπίβαλε
 χροῦ, which was altered, on metrical
 grounds, to ἐπὶ χροῖ βάλε, by some one
 who supposed the ι of the dative to be
 long.

304. μ' is perhaps spurious, as προλεί-
 πειν means 'to faint,' Hec. 438.—προσε-
 δρεῖα Kirchhoff, with the majority of
 the good MSS.

307. The good MSS. are divided be-
 tween καὶ θανεῖν and κατθανεῖν. The
 former is rightly preferred by the more
 recent editors.

καὶ ζῆν' ἔχει γὰρ ταῦτόν· ἦν σὺ κατθάνης,
 γυνὴ τί δράσω ; πῶς μόνῃ σωθήσομαι,
 ἀνάδελφος, ἀπάτωρ, ἄφιλος ; εἰ δὲ σοὶ δοκεῖ, 310
 δρᾶν χρὴ τάδ'· ἀλλὰ κλῖνον εἰς εὐνὴν δέμας,
 καὶ μὴ τὸ ταρβοῦν κάκφοβοῦν σ' ἐκ δεμνίων
 ἄγαν ἀποδέχου, μένε δ' ἐπὶ στρωτοῦ λέχους.
 κἂν μὴ νοσῆς γὰρ, ἀλλὰ δοξάζῃς νοσεῖν,
 κάματος βροτοῖσιν ἀπορία τε γίγνεται. 315

ΧΟ. αἰαῖ, 316
 δρομάδες ὦ πτεροφόροι ποτνιαδες θεαῖ,
 ἀβάκχευτον αἶ θίασον ἐλάχετ' ἐν
 δάκρυσιν καὶ γόοις, 320
 μελαγχρῶτες Εὐμενίδες, αἶτε τὸν
 ταναὸν αἰθέρ' ἀμπάλλεσθ' αἵματος

308. ἔχει γὰρ ταῦτόν. Schol. ἤγουν ὁμοίως ἔχουσιν ἐμοὶ ἀμφότερα. ὁ γὰρ σὺς θάνατος καὶ ἐμὸς ἐστι, καὶ ἡ σὴ ζωὴ ἐμὴ ζωὴ. ἥκιστα γάρ μοι τὸ ζῆν ἡδιστον, σοῦ θανόντος.

311. δρᾶν χρὴ τάδ'. Schol. ἂ εἴπας δηλονότι, viz. ὕπνον λαβεῖν κτλ.

312. Hermann omits the ἐκ with two of the inferior MSS.

313. ἀποδέχου, acquiesce in, accept as true. Schol. πιστεue ἀληθῶς εἶναι,—μὴ ἔχε τὴν ὑποψίαν κατὰ νοῦν αἰεὶ τῆς μαρτίας.

314. There is a reading νοσῆ—δοξάζῃ, of some MS. authority, and expressly recorded by the Scholiast, who adds, ἴν' ἥ ἀπὸ τοῦ Ὀρέστου εἰς τὸ κοινὸν καταβεβηκὼς ὁ λόγος, i. e. that she may be supposed now to speak generally, and not to her brother directly. However, νοσῆς is probably right, said indefinitely, and not pointedly in reference to Orestes. The sense is, a fancied illness is as difficult to deal with, and as afflicting to the patient, as a real one. Compare Bacch. 311, μηδ' ἦν δοκῆς μὲν, ἥ δὲ δόξα σου νοσῆ, where there is a reading νοσεῖ, as here Aldus and others have δοξάζεις.—Electra now retires within, as if to take repose and refreshment. Orestes again slumbers tranquilly on his couch. The chorus perform a dochmiac system, in which they implore the dread goddesses, who are sent as avengers of blood, to allow the son of Agamemnon a brief interval of rest. They then express condolence for the hard fate

that has befallen him in consequence of the oracle, and moralize on the instability of great fortunes.

318. ποτνιαδες. On this word see Bacch. 614, where the Bacchantes are so called; and in reference to it the company of the Furies is here ἀβάκχευτος, uninitiated in Bacchic rites,—the rites of joy and revelry, as distinct from tears and groans. The Furies are called πτεροφόροι as in Iph. T. 289, πτεροῖς ἐρέσει κτλ., but Aeschylus made them ἄπτεροι ἰδεῖν, Eum. 51, but μέλαιναί and μελανείμενες, ib. and v. 353.

321. αἶτε, the epic form for αἶ. Others give αἶ τε, as if some different persons were meant. Schol. ταναὸν, τὸν λεπτομερῆ· τὰ γὰρ τεινόμενα τῶν σωμάτων λεπτύνεται. Probably however we should read αἶ πτερὸν ταναὸν κτλ., 'who vibrate your long pinions through the air,' or δρόμον ταναὸν, which would give a construction like Hel. 1495, μόλοιτέ ποθ' ἵππιον οἶμον (v. οἶδμα or ἄρμα) δι' αἰθέρος ἱέμενοι. Porson, in whose time (as before remarked) the dochmiac metre was little understood, gives ἀμπάλλεθ', and in the antistrophe (338) ματρὸς αἶμα σᾶς, ὃ σ' ἀναβακχιοί, against both metre and MSS. The mistake was pardonable in the great critic; but it was unpardonable in Scholefield to say (in 1851), that he did not understand why Porson's unmetrical verses were not as antithetically balanced as "the law of these verses requires."

τινύμεναι δίκαν, τινύμεναι φόνον,
καθικετεύομαι καθικετεύομαι,
τὸν Ἀγαμέμνωνος γόνον ἔασατ' ἐκλαθέσθαι λύσ-
σας

325

μανιάδος †φοιταλέον. φεῦ μόχθων,
οἶων, ᾧ τάλας, ὄρεχθεῖς ἔρρεις
τρίποδος ἄπο φάτιν, ἂν ὁ Φοῖβος
ἔλακεν ἔλακε, δεξάμενος ἀνὰ δάπεδον
ἵνα μεσόμφαλοι λέγονται μυχοί.
ᾧ Ζεῦ,

330

τίς ἔλεος, τίς ὄδ' ἀγὼν φόνιος ἔρχεται
θοάζων σε τὸν μέλεον, ᾧ δάκρυα
δάκρυσι συμβάλλει

335

πορεύων τις ἐς δόμον ἀλαστόρων
ματέρος αἷμα σᾶς, ὃ σ' ἀναβακχεύει ;

323. *δίκαν αἵματος*. A sort of mixed construction between *τινύμεναι αἷμα*, and *τινύμεναι αἷμα δίκην* (like *μετελθεῖν τινα δίκην*), rather than a misuse of *τίνυσθαι* for *τίνειν*, 'to pay,' which is said of the culprit, not of the prosecutor. The Scholiast wrongly explains the first participle by *ἀποδιδούσαι*, the second by *ἐκδικούσαι*. Hermann's view is not very probable, that *δίκην αἵματος* means the satisfaction for a father's blood exacted by Orestes from his mother, and now in turn avenged by the Furies. For the address appears to be general, and to signify what the Furies ordinarily do, not what they are doing in the present case.

327. The metre requires that the *α* in *φοιταλέον* should be pronounced long, in favour of which some analogies might be cited. Kirchhoff considers the passage as corrupt beyond the hope of restoration. Hermann makes the attempt, by giving *μανιάδος δεινᾶς* | *φοιταλέον μόχθων, οἶων, ᾧ τάλας* | *κτλ.*, and in the antistrophe *κατέκλυσεν δεινῶν* | *λάβροις ὀλεθρίοισιν ἐν κύμασιν* | *πόνων, ὡς πόντου*.

ἰβιδ. *ὄρεχθεῖς μόχθων*, having set your hand to troubles, having engaged in painful duties.—*ἔρρεις*, used absolutely for *ἔλλυσαι*.—*δεξάμενος*, *ἐπεὶ ἐδέξω*, *φάτιν ἀπὸ τρίποδος*, *ἀνὰ δάπεδον*, *ἐν δαπέδῳ* *κτλ.* Hermann, sacrificing the natural order of the words to syllabic correspondence of metre, gives *ἂν ὁ φοῖβος* | *ἔλακε*, *δεξάμενος*, *ἔλακεν ἀνὰ δάπεδον*. Porson

omits *ἔλακεν* with two or three inferior MSS., and gives *ἀνὰ τὸ δάπεδον* with Brunck, not noticing the incorrectness of the article, and supposing the first syllable of *δάπεδον* to be long.—After *μυχοί* the MSS. add *γᾶς*, against the metre.

332. *ᾧ* for *ἰὼ* King.—This passage is obscure, and can only be explained by referring the time spoken of not to present circumstances, but to the feelings and meditations arising from the oracle, while the murder was yet in contemplation. 'What pity can be shown to her? What is this deadly contest that is at hand, impelling thee, the unhappy son, for whom (or, in which contest; compare Bacch. 1147) some evil demon is adding grief upon grief, by bringing upon thy family the curse of a mother's blood, which drives thee into madness?' The Scholiasts explain, *τίς ἔλεός ἐστι τούτῳ τῷ Ὀρέστῃ*, and *οὐδεὶς ἐλέησει σε τὸν Ὀρέστην*. If the above view be correct, we should probably read *ἀναβακχεύσει*, since the consequences of a murder not yet accomplished are being considered. Kirchhoff reads, *τίς ἔλεος, τίς; ὅδ' ἀγὼν* *κτλ.*

336. Porson gives *συμβαλεῖ*, one good MS. having *συμβάλει*, with *λ* added by the second hand. The future would be an improvement here, and is better suited to the strophic verse.—In the next verse *δόμον* is the metrical correction of a late MS. for *δόμους*.

κατολοφύρομαι κατολοφύρομαι.
 ὁ μέγας ὀλβος οὐ μόνιμος ἐν βροτοῖς· 340
 ἀνὰ δὲ λαΐφος ὥς τις ἀκάτου θοᾶς τινάξας δαίμων
 κατέκλυσεν δεινῶν πόνων ὡς πόντου
 λάβροισι ὀλεθρίοισιν ἐν κύμασιν.
 τίνα γὰρ ἔτι πάρος οἶκον ἄλλον 345
 ἔτερον ἢ τὸν ἀπὸ θεογόνων γάμων,
 τὸν ἀπὸ Ταντάλου, σέβεσθαί με χρή;
 καὶ μὴν βασιλεὺς ὅδε δὴ στείχει,
 Μενέλαος ἄναξ, †πολλῇ ἀβροσύνῃ
 δῆλος ὀρᾶσθαι 350
 τῶν Τανταλιδῶν ἐξ αἵματος ὦν.
 ᾧ χιλιόναυν στρατὸν ὀρμήσας
 ἐς γῆν Ἀσίαν,
 χαῖρ', εὐτυχία δ' αὐτὸς ὁμιλεῖς,
 θεόθεν πράξας ἅπερ ἡῤυχοι. 355

339—40. It is probable that these two verses should be transposed, because 339 should agree with 324. (So also Kirchhoff proposes.)

341. ἀνατινάξας, sc. αὐτὸν, τὸν ὀλβον, ὡς λαΐφος ἀκάτου θοᾶς, δαίμων τις κατέκλυσεν ἐν κύμασι δεινῶν πόνων, ὡς πόντου, sc. ὥσπερ ἐν πόντου κύμασι. The common proverb κακῶν πέλαγος is alluded to. For the comparison of ruined fortunes with the loss of a mainsail, see Aesch. Eum. 525, σὺν χρόνῳ καθήσειν λαΐφος, ὕταν λάβῃ πόνος, θραυομένης κεφαλᾶς. The Scholiasts explained δεινῶν πόνων by either ὑπὸ or φεῦ understood, one expected, who rightly says, ὀλεθρίοις ἐν κύμασι πρὸς τὸ δεινῶν πόνων σὺναπτε.

345—6. Porson regarded this passage as corrupt, perhaps without sufficient reason. For ἔτερος ἄλλος see Suppl. 573, πολλοὺς ἔτλην δὴ χυάτερος ἄλλους πόνους. That the transcribers were not familiar with the combination appears from the fact that one or the other of the words is omitted in some MSS. Here πάρος means 'in preference,' and the sense is, 'There is no house now left me to respect, other than, and different from, that sprung from the marriage of Tantalus, son of Zeus.' Hermann however says, "Non est credibile domum Pelopidarum τὸν ἀπὸ θεογόνων γάμων dici hac tantum caussa potuisse, quod Tantalus filius Jovis fuerit;

immo utrumque parentem ab diis ortum significari necesse est. Videtur ergo Euripides Pelopem ex Dione Atlantis filia natum putasse, quam Hyginus ejus matrem fuisse scribit, fab. 83."

348. Seeing Menelaus approach with splendid attire, the chorus break forth into anapaestics, congratulating him on the success of his enterprise.—The words πολλῇ ἀβροσύνῃ are corrupt, nor is πολὺ δ' ἀβροσύνη, given by Porson and Kirchhoff, defensible on grammatical grounds, though it has the authority of the best MS. The verse is quoted by Dio Chrysostom, ii. p. 30, (86, Reiske,) Μενέλαος δὲ πολλῇ ἀβροσύνῃ δῆλος ὀρᾶσθαι τοῦ Τανταλιδῶν ἐξ αἵματος ὦν, where Kirchhoff says there are variants πολὺν, πολὺ δ', πολλῇ γ'. Hermann, somewhat boldly but not improbably, gives πολλῇ δ' ἐστὶν | τῶν Τανταλιδῶν ἐξ αἵματος ὦν | ἀβροσύνῃ δῆλος ὀρᾶσθαι. He adds, with some truth, "Paroemiaco finiri debebat systema antequam chorus Menelaum alloqueretur." Still, his paroemiac is not a very rhythmical one. Kirchhoff thinks ποδὺς ἀβροσύνη is the true reading; and we have ἀβρὸν ποδὰ 1528, ἀβρὸν κῶλον Iph. A. 614, ἀβρὸν βαίνειν ποδὶ Med. 1164. W. Dindorf's theory of an 'exquisitor crasis,' πολλὰ ἀβροσύνη, will find but few advocates.

354. αὐτὸς, i. e. as compared with the unhappy Orestes.

ΜΕΝΕΛΑΟΣ.

ὦ δῶμα, τῇ μὲν σ' ἡδέως προσδέρκομαι
 Τροίαθεν ἔλθων, τῇ δ' ἰδὼν καταστένω·
 κύκλῳ γὰρ εἰλιχθεῖσαν ἀθλίους κακοῖς
 οὐπώποτ' ἄλλην μᾶλλον εἶδον ἐστίαν.
 Ἀγαμέμνονος μὲν γὰρ τύχας ἡπιστάμην 360
 καὶ θάνατον, οἷω πρὸς δάμαρτος ὤλετο,
 Μαλέα προσίσχων πρῶραν· ἐκ δὲ κυμάτων
 ὁ ναυτίλοισι μάντις ἐξήγγειλέ μοι
 Νηρέως προφήτης Γλαῦκος, ἄψευδης θεὸς,
 ὃς μοι τόδ' εἶπεν ἐμφανῶς παρασταθεῖς· 365
 Μενέλαε, κείμεναι σὸς κασίγνητος θανὼν
 λουτροῖσιν ἀλόχου περιπεσὼν πανυστάτοις·
 δακρύων δ' ἐπλησεν ἐμέ τε καὶ ναύτας ἐμούς
 πολλῶν. ἐπεὶ δὲ Ναυπλίας ψαύω χθονός,
 ἦδη δάμαρτος ἐνθάδ' ἐξορμωμένης, 370
 δοκῶν Ὀρέστην παῖδα τὸν Ἀγαμέμνονος
 φίλαισι χερσὶ περιβαλεῖν καὶ μητέρα

356. Menelaus, returning to the palace of the Atidae after an absence of eighteen years (Hel. 775), addresses, as usual, the house of his fathers, but with mixed feelings of satisfaction and of sorrow. He had learned the murder of Agamemnon some time before, when near the promontory of Malea, from the mouth of the seagod Glaucus; but the death of Clytemnestra by the hand of Orestes he had not heard of until he had landed at Nauplia, and after Helen had gone to the palace (v. 60). He now wishes to see the wretched youth, whom he had left an infant in his mother's arms, and should not now be able to recognize.

356—7. There is a reading *πῇ μὲν—πῇ δ'*, which is defensible, though an idiom of the later Attic. See on v. 44.

358. *ἀθλίως* is given in one or two copies.

361. W. Dindorf omits this verse as "valde inutilis," and because *προσίσχων* would appear to belong to *ὤλετο* rather than *ἡπιστάμην*. The meaning is not that Menelaus touched at Malea, but that he was nearly doing so, when he was carried away by a storm, Hel. 1133, and so

learnt the news of his brother's fate from Glaucus. The ground of this passage is Od. iv. 515, where Agamemnon is described as about to reach Malea, when he was driven again to sea and accidentally carried to the abode of Aegisthus.

363. *ὁ ναυτίλοισι μάντις* is to be compared with *ὁ Θρηξὶ μάντις Διόνυσος*, Hec. 1267. On *προφήτης*, properly an interpreter, or speaker for another, (not one who predicts,) see Ion 413.

365. *παρασταθεῖς*. Kirchhoff gives *κατασταθεῖς* from his best MS. and one other.

369. Hermann objects to *πολλῶν*, as weak and superfluous at the beginning of a new verse; and he would either transpose *δακρύων* and *πολλῶν*, or omit *πολλῶν*, and read *ἐπεὶ δὲ τῇσδε Ναυπλίας ψαύω χθονός*. But he could not well say *τῇσδε*, as he was not now at Nauplia.

370. *ἐξορμωμένης*. The present participle refers to *ἐκλυον* below; 'I heard of Clytemnestra's death just as Helen was setting out to come to the palace.' See v. 60. Otherwise we might read *ἐξορμυμένης*.

- ὥς εὐτυχοῦντας, ἔκλυον ἀλιτύπων τινὸς
 τῆς Τυνδαρείας παιδὸς ἀνόσιον φόνον.
 καὶ νῦν ὅπου ᾽στὶν εἶπατ', ὦ νεάνιδες, 375
 Ἀγαμέμνονος παῖς, ὃς τὰ δεῖν' ἔτλη κακά.
 βρέφος γὰρ ἦν τότε ἐν Κλυταιμνήστρας χεροῖν,
 ὅτ' ἐξέλειπον μέλαθρον ἐς Τροίαν ἰὼν,
 ὥστ' οὐκ ἂν αὐτὸν γνωρίσαιμ' ἂν εἰσιδών.
 OP. ὃδ' εἴμ' Ὀρέστης, Μενέλεως, ὃν ἱστορεῖς. 380
 ἐκὼν ἐγὼ σοι τὰμὰ μηνύσω κακά.
 τῶν σῶν δὲ γονάτων πρωτόλεια θιγγάνω
 ἰκέτης ἀφύλλου στόματος ἐξάπτων λιτάς·
 σῶσόν μ'· ἀφίξαι δ' αὐτὸν ἐς καιρὸν κακῶν.
 ME. ὦ θεοὶ, τί λεύσσω; τίνα δέδορκα νερτέρων; 385
 OP. εὖ γ' εἶπας· οὐ γὰρ ζῶ κακοῖς, φάος δ' ὄρω.
 ME. ὥς ἡγρίωσαι πλόκαμον αὐχμηρὸν, τάλας.
 OP. οὐχ ἡ πρόσσοψίς μ', ἀλλὰ τὰργ' αἰκίζεται.

373. ἀλίτυπος, 'sea-beaten,' occurs as an epithet to corpses in Aesch. Pers. 926. Here perhaps ἀλιτύποι, 'sea-beaters,' i. e. rowers, are rather meant, from the Homeric πολὺν ἅλα τύπτον ἐρετμοῖς. The good copies agree in ἀλικτύπων.

376. τὰ δεινὰ κακά, 'those dreadful evils.' On δεινὰ with the article see Iph. T. 320. 1366.

377. βρέφος. Consistently with this statement, Orestes is brought from Argos to Aulis an infant in his mother's arms, Iph. A. 622, compared with 1241 &c. At the time of his mother's murder, Orestes would be about nineteen, Electra some twelve years older; for she came to Aulis along with her brother under plea of being married to Achilles.

380. Orestes, who had been left by his sister to take repose on his couch, v. 311, now throws himself from it, all pale and squalid as he is, and embraces the knees of Menelaus, who is not a little startled by so spectral a form.

381. Kirchhoff, with Porson, prefers μηνύσω, Hermann and W. Dindorf σημανῶ. The MSS. are pretty equally divided; but μηνύειν has the sense of κατεπεῖν, to give evidence against one's self.

382. Photius, πρωτόλειον, ἀπαρχήν.—πρωτόλεια, τὰ ἀπάργματα τῆς λείας, ἃ τοῖς θεοῖς ἀνέτιθεσαν· ἢ αἱ τῶν καρπῶν

ἀπαρχαί, οἷον πρωτολήια. Compare Ion 401, πρῶτον μὲν ὁ θεὸς τῶν ἐμῶν προσφθεγμάτων λαβὼν ἀπαρχὰς χαίρετω. The accusative is here in apposition to the sentence, 'as my first form of address.' —ἐξάπτων, 'fastening (to your knees) the prayers of a mouth that has no suppliant bough to affix to them.' Hesychius (quoted by Kirchhoff), ἀφύλλου στόματος, ἄνευ ἱκετηρίας. Εὐριπίδης Ὀρέστη. The allusion to the woollen fillets, with which suppliants tied themselves bodily to an altar, has been explained on Heracl. 124, where Elmsley rightly says "quod εἰρεσιώνην in promptu non haberet, λιτὰς ἐξάπτειν dicitur."

384. ἀφίξαι ἐς καιρὸν, like ἀφίκου ἐς μέριμναν, Ion 404. The MSS. give αὐτὸς, which does not seem to have any meaning. Hermann and Kirchhoff adopt Schaefer's conjecture αὐτὸν ἐς καιρὸν, 'at the very time of,' and the Schol. seems so to have read, for he explains (on v. 381) ἐἰς αὐτὴν τὴν ἀκμὴν τῶν κακῶν, though this is not certain, since he may have meant to paraphrase ἐς καιρὸν, especially as the preceding words are παραγέγονας δὲ αὐτὸς ἐἰς καιρὸν.

386. κακοῖς, the causal dative, as in v. 210.

388. αἰκίζεται με, make me look ἀεικῆς, unsightly; or perhaps, 'torture me,' as in Aesch. Prom. 203, οὕτως ἀτίμως καὶ

- ME. δεινὸν δὲ λεύσσεις ὀμμάτων ξηραῖς κόραις.
 OP. τὸ σῶμα φρουδὸν τὸ δ' ὄνομ' οὐ λέλοιπέ μοι. 390
 ME. ὦ παρὰ λόγον μοι σὴ φανεῖς ἀμορφία.
 OP. ὃδ' εἰμὶ μητρὸς τῆς ταλαιπώρου φονεύς.
 ME. ἤκουσα· φείδου δ' ὀλιγάκις λέγειν κακά.
 OP. φειδόμεθ'· ὁ δαίμων δ' ἔς με πλούσιος κακῶν.
 ME. τί χρήμα πάσχεις ; τίς σ' ἀπόλλυσιν νόσος ; 395
 OP. ἡ σύνεσις, ὅτι σύννοιδά δειν' εἰργασμένος.
 ME. πῶς φῆς ; σοφόν τοι τὸ σαφές, οὐ τὸ μὴ σαφές.
 OP. λύπη μάλιστά γ' ἡ διαφθείρουσά με
 ME. δεινὴ γὰρ ἡ θεὸς, ἀλλ' ὅμως ἰάσιμος.
 OP. μανίαι τε μητρός θ' αἵματος τιμωρίαι. 400
 ME. ἤρξω δὲ λύσσης πότε ; τίς ἡμέρα τότ' ἦν ;
 OP. ἐν ᾗ τάλαιναν μητέρ' ἐξώγκουν τάφῳ.

πικρῶς αἰκίζεται. Schol. οὐχ ἡ πρόσψις, οὐχ ἡ θεωρία, μαστίζει ἐμέ, ἀλλὰ τὰ ἔργα.

389. ξηραῖς κόραις. Matthiae rightly explains this 'tearless eyes.' The verse in Aesch. Theb. 693, ξηροῖς ἀκλαύστοις ὄμμασιν προσί(ἀ)νει, is the best comment on the phrase. Hermann gives τε for δὲ with one MS. in the beginning of the verse.

390. The two best MSS. give μοι for με, which is the common reading.

391. One or two copies give σὴ φανεῖς ἀμορφία, which is a good reading. Cf. v. 386.

393. ἤκουσα, 'I heard it,' ἐκλυνον ἀλί-
 τύπων τινός, v. 373. We might construe, 'I hear it;' but he means, he *has* already been told the tale from others, and would spare the guilty person the narrative a second time.—ὀλιγάκις, equivalent to μὴ πολλάκις λέγειν.

394. εἰς με Elmsley for εἰς ἐμέ. Porson and Kirchhoff give ἐς ἐμέ, but there is no necessary emphasis on the pronoun, and the ἐς is rarely used before a short syllable, though ἐς ἐμέ occurs in a choral verse, Rhes. 51. See *inf.* v. 1362.

395—6. Quoted by Stobaeus, Flor. xxiv. 5, and other writers, cited by Kirchhoff.

397. σοφόν τοι. Schol. ἐπεὶ αὐτὸς μὲν τὴν ἰδέαν ἐπύθετο τῆς νόσου, ὁ δὲ τὸ συνειδὼς ἔφη· τοῦτο δὲ οὐ πάντως νόσος· τοῦτου χάριν φησὶν ἀσαφῶς εἰρηκέναι.

398—9. This couplet also is given by Stobaeus, Flor. xcix. 15. Hermann reads,

μάλιστα· λύπη 'σθ' ἡ διαφθείρουσά με, a bad reading in itself, and against the Scholiast and all the copies. He asks, Why should Orestes say μάλιστά γ', when he had no real malady beyond grief and madness? It is quite clear that Orestes, when urged, against his will, to specify his complaint, moodily replies, 'Why, *grief* it is, I ween, that is mostly destroying me.'

400. μητρός θ'. Kirchhoff says that all the good copies but one add the θ', which Porson and the subsequent critics omitted without much reason. The scholium on v. 396, to which Porson refers in confirmation of his view, is, as Kirchhoff observes, corrupt;—ὁ καὶ ἐπάγει, μανίαι τε μητρὸς αἵματος, τῆς μητρὸς ἦν ὑφίσταμαι τιμωρίαν, ταύτην διδοὺς ὑπὸ τοῦ τῆς μητρὸς φόνου. He seems however to have found τιμωρία.

402. ἐξώγκουν, Hesych. ἐθαπτον. Ion 388, ὥς, εἰ μὲν οὐκέτ' ἔστιν, ὀγκωθῇ τάφῳ. A various reading is recorded in Kirchhoff's best MS., and given in the text of the Cambridge MS., ἐν ᾗ ταλαίνης μητρὸς ἐξώγκουν τάφον. It is clear that Hesychius found μητέρ' ἐξώγκουν τάφῳ. So the Greeks said either χῶσαι τάφον or χῶσαι τινα τάφῳ, *inf.* v. 1585.—From this passage it may be inferred, that the τάφος and the πυρά, the burying of the ashes and the burning of the body, were spoken of as one and the same process. Otherwise, it would be inconsistent to say, that the mad fit came on the *same day* he

- ME. πότερα κατ' οἶκους, ἢ προσεδρεύων πυρᾷ ;
 OP. νυκτὸς φυλάσσων ὀστέων ἀναίρεσιν.
 ME. παρῆν τις ἄλλος, ὃς σὸν ὥρθενεν δέμας ; 405
 OP. Πυλάδης, ὁ συνδρῶν αἷμα καὶ μητρὸς φόνον.
 ME. ἐκ φασμάτων δὲ τάδε νοσεῖς ποίων ὑπο ;
 OP. ἔδοξ' ἰδεῖν τρεῖς νυκτὶ προσφερεῖς κόρας.
 ME. οἶδ' ἄς ἔλεξας, ὀνομάσαι δ' οὐ βούλομαι.
 OP. σεμναὶ γάρ· εὐπαίδευτα δ' ἀπετρέπου λέγειν. 410
 ME. αὐταί σε βακχεύουσι συγγενεῖ φόνῳ ;
 OP. οἴμοι διωγμῶν, οἷς ἐλαύνομαι τάλας.
 ME. οὐ δεινὰ πάσχειν δεινὰ τοὺς εἰργασμένους.
 OP. ἀλλ' ἔστιν ἡμῖν ἀναφορὰ τῆς ξυμφορᾶς,
 ME. μὴ θάνατον εἴπηρ· τοῦτο μὲν γὰρ οὐ σοφόν. 415
 OP. Φοῖβος κελεύσας μητρὸς ἐκπράξαι φόνον.
 ME. ἀμαθέστερός γ' ὦν τοῦ καλοῦ καὶ τῆς δίκης.
 OP. δουλεύομεν θεοῖς, ὃ τι ποτ' εἰσὶν οἱ θεοί.

was burying his mother, when she was not burned till night. This will account for an apparent ὕστερον πρότερον in Alc. 607, νέκυν — φέρουσιν ἄρδην πρὸς τάφον τε καὶ πυρᾷ, and the pleonastic phrase πρὸς τάφον, *inf.* 422.

405. ὥρθενεν δέμας, ἀνάρθου, ἐθερᾶ-
 πνευ, Hesychius (quoted by Kirchhoff).
 Suppl. 417, διορθέων λόγους ὀρθῶς.

406. συνδρῶν αἷμα. The Greeks prefer to say δρᾶν ἔργον, and πράσσειν αἷμα or φόνον, e. g. *inf.* 416.

407. Porson and W. Dindorf adopt φαντασμάτων, a reading of less authority, on account of the double preposition, ἐκ and ὑπό. But Hermann well compares Soph. Trach. 1160, πρὸς τῶν πνεόντων μηδενὸς θανεῖν ὑπο, and explains the usage as an abbreviation of a double question, νοσεῖς δὲ ἐκ φασμάτων ; ὑπὸ ποίων ;

410. The common reading was ἀπαί-
 δευτα δ' ἀποτρέπου, but three of the best
 copies give εὐπαίδευτα. The choice then
 lies between Musgrave's ἀποτρέπει, and
 Hermann's ἀπετρέπου. The latter gives
 at least as good sense, 'Discreetly you
 were averse from naming them' (cf. v. 37),
 while it accounts for the reading ἀποτρέ-
 πεου. One scholium seems to refer to
 ἀποτρέπει, ἀπαιδέυτας δὲ ποιεῖς, ὀνο-
 μάξαι ταύτας Ἐρινύας παραιτούμενος,
 where either εὐπαιδέυτως or Εὐμενίδας

should apparently be restored. The ad-
 verb is opposed to σκαιῶς, ἀμαθῶς, and
 implies that delicate perception of the
 duty of reserve on religious matters which
 common minds little apprehend. Cf. Ion
 247, ὃ ξένε, τὸ μὲν σὸν οὐκ ἀπαιδέυτως
 ἔχει ἐς θαύματ' ἐλθεῖν δακρύων ἐμῶν πέρι.
 Hippol. v. 100.

413. This verse, which involves the
 common proverb δράσαντα παθεῖν, is
 shortly put for οὐ δεινὸν ἔστι πάσχειν
 δεινὰ τοὺς εἰργασμένους δεινὰ. It is
 quoted by Lucian (ap. Kirch.), Piscat.
 § 3.

414. ἀναφορὰ. Cf. v. 76, εἰς Φοῖβον
 ἀναφέρουσα τὴν ἀμαρτίαν. 'We have
 one, whereon the burden of our calamity
 may be laid.' On the next verse, wherein
 the doctrine of suicide is deprecated, see
 Herc. F. 1248. There is an aposiopesis,
 for he was going on to say, 'in Phoebus,
 who ordered me to accomplish my mother's
 murder.'

418. The MSS. omit οἱ before θεοί,
 with the exception of two or three of the
 later copies. The error arose from re-
 garding θεοῖς as a dissyllable. Schol.
 εἴτε ἀμαθείς εἴτε σοφοὶ εἰσὶν οἱ θεοί, οὐκ
 οἶδα· τοῦτο δὲ οἶδα, ὅτι δουλεύομεν καὶ
 πειθόμεθα αὐτοῖς ὅποιοι ἂν ᾖσιν. 'We
 are bound to obey the gods, whatever
 those gods are.'

- ME. κᾶτ' οὐκ ἀμύνει Λοξίας τοῖς σοῖς κακοῖς ;
 OP. μέλλει τὸ θεῖον δ' ἐστὶ τοιοῦτον φύσει. 420
 ME. πόσον χρόνον δὲ μητρὸς οἶχονται πνοαί ;
 OP. ἔκτον τόδ' ἡμαρ· ἔτι πυρὰ θερμὴ τάφου.
 ME. ὥς ταχὺ μετῆλθόν σ' αἶμα μητέρος θεαί.
 OP. οὐ σοφὸς, †ἀληθὴς δ' ἐς φίλους ἔφυς κακός.
 ME. πατρὸς δὲ δὴ τί σ' ὠφελεῖ τιμωρία ; 425
 OP. οὐπω· τὸ μέλλον δ' ἴσον ἀπραξία λέγω.
 ME. τὰ πρὸς πόλιν δὲ πῶς ἔχεις δράσας τάδε ;
 OP. μισούμεθ' οὕτως ὥστε μὴ προσεννέπειν.
 ME. οὐδ' ἡγνισαί σὸν αἶμα κατὰ νόμον χεροῖν ;
 OP. ἐκκλείομαι γὰρ δωμάτων ὅπη μόλω. 430
 ME. τίνες πολιτῶν ἐξαμιλλῶνταί σε γῆς ;
 OP. Οἶαξ, τὸ Τροίας μῖσος ἀναφέρων πατρί.

420. τοιοῦτον. Schol. ἀεὶ γὰρ βραδύνει τὸ θεῖον. Ion, *penult.*, ἐς τέλος γὰρ οἱ μὲν ἐσθλοὶ τυγχάνουσιν ἀξίων. Elsewhere, ἀεὶ ποτε χρόνια μὲν τὰ τῶν θεῶν πῶς. The faith of Orestes, that all will be right in the end, is one of the prominent traits in his character. Without it, indeed, it would have been an inconsistent character ; since nothing short of absolute reliance on the oracle would have induced him to do such a deed.—This verse is quoted by Plutarch, *De sera Num. Vindicta*, p. 548.

423. The opinion of the Scholiast is adopted by Hermann, that ὥς ταχὺ κτλ. is an ironical reply to the statement of Orestes, that the gods do not act with haste, but slowly.

424. This verse is in some way corrupt. Porson, who had too great a deference for Brunck, accepts as “*certissima*” his conjecture ἔφυν φίλος, and so W. Dindorf and Hermann edit, the latter comparing *Suppl.* 867, φίλος τ' ἀληθὴς ἦν φίλοις. But even so the verse is no reply to the preceding verse. If we read ἀληθῶς, and suppose Orestes to have taken that verse as a taunt, he may have meant, ‘you are indeed base to your friends.’ Kirchhoff’s opinion however is perhaps more probable, that the verse containing Orestes’ reply has been lost, the words *εἰς φίλους ἔφυς κακός* being part of Menelaus’ rejoinder, ‘you have behaved basely to your relations,’ and οὐ σοφὸς, ἀληθὴς δ’ the first part again of Orestes’ answer, referring

to Apollo’s oracle.—Several of the recent MSS. give εἰπὼν κακῶς for ἔφυς κακός.

426. This verse means, ‘he has not yet done so, and I doubt if he will do it.’ Literally, ‘I call *intending* to do the same as *not doing*.’

427. πῶς ἔχεις, πῶς διάκεισαι, ‘how are you situated with respect to the state?’ *Hel.* 313, πῶς δ’ εὐμενείας τοισιδ’ ἐν δόμοις ἔχεις ; The Scholiast thinks the question put on interested motives, that Menelaus may treat Orestes kindly or harshly according to the sentiments of the people.

428. Schol. μισούμεθα, ὥστε μὴ προσ-αγορεύειν ἡμᾶς τινά. See on *Herc.* F. 1284.

429. νόμον, a much better reading than the vulg. νόμους, has been restored by Kirchhoff from his best MS. Perhaps we should also read σαῖν for σόν. Schol. οὐδὲ ἐκαθάρθης κατὰ τοὺς νόμους τὸ σὸν αἶμα, ἀντὶ τοῦ τὸ αἶμα καὶ τὸν φόνον τῶν σῶν χειρῶν.

430. ὅπη μόλω. Schol. ἐπὶ τὸ ἀγνισθῆναι δηλονότι.

431. ἐξαμιλλῶνται, ἐξελαύνουσι. See v. 38.

432. τὸ Τροίας μῖσος, “*Troicum odium*,” Hermann ; attributing to Agamemnon’s fault the dislike felt by himself against Troy, or the Trojan expedition, because his brother Palamedes had been unjustly put to death through the jealousy of Agamemnon and others. Schol. Οἶαξ ἀδελφὸς ἦν Παλαμῆδους, ὅς καὶ εἰς

- ME. ξυνῆκα Παλαμήδους σὲ τιμωρεῖ φόνου.
 OP. οὐ γ' οὐ μετῆν μοι· διὰ τριῶν δ' ἀπόλλυμαι.
 ME. τίς δ' ἄλλος; ἥ που τῶν ἀπ' Αἰγίσθου φίλων; 435
 OP. οὐτοί μ' ὑβρίζουσ', ὧν πόλις τανῦν κλύει.
 ME. Ἀγαμέμνωνος δὲ σκῆπτρ' ἐὰ σ' ἔχειν πόλις;
 OP. πῶς, οἴτινες ζῆν οὐκ ἔωσ' ἡμᾶς ἔτι;
 ME. τί δρῶντες τὸ τι καὶ σαφὲς ἔχεις εἰπεῖν ἐμοί;
 OP. ψῆφος καθ' ἡμῶν οἴσεται τῇδ' ἡμέρᾳ. 440
 ME. φεύγειν πόλιν τήνδ', ἥ θανεῖν, ἥ μὴ θανεῖν;
 OP. θανεῖν ὑπ' ἀστῶν λευσίμῳ πετρώματι.
 ME. καὶ τ' οὐχὶ φεύγεις γῆς ὑπερβαλὼν ὄρους;
 OP. κύκλω γὰρ εἰλισσόμεθα παγχάλκοις ὄπλοις.
 ME. ἰδίᾳ πρὸς ἐχθρῶν, ἥ πρὸς Ἀργείας χερός; 445
 OP. πάντων πρὸς ἀστῶν, ὡς θάνω· βραχὺς λόγος.
 ME. ὦ μέλεος, ἥκεις ξυμφορᾶς εἰς τοῦσχατον.
 OP. ἐς σ' ἐλπίς ἢ μὴ καταφυγὰς ἔχει κακῶν.

τὴν Τροίαν μετὰ τῶν Ἑλλήνων ἐστράτευσε, καὶ θαυμασθεὶς ὡς οὐδεὶς τῶν πώποτε γενομένων ἐν σοφίᾳ, φθονηθεὶς ὑπὸ Ὀδυσσεύς καὶ Διομήδους καὶ Ἀγαμέμνωνος, ἀνγρέθη λίθοις, ἀνθ' ὧν ὁ ἀδελφὸς αὐτοῦ Οἰᾶξ ἀμνόμενος Ἀγαμέμνονα, τοῦτο γὰρ ἔστι τὸ τῆς Τροίας μῖσος ἀναφέρων πατρὶ, συναγνίσκειται τὸν κατὰ τοῦ Ὀρέστου θάνατον.

433. τιμωρεῖ, Schol. κολάζει. This is an unusual syntax of the active verb. Oed. R. 107, τοὺς ἀντόντας χειρὶ τιμωρεῖν τινάς. *Ibid.* v. 140, τάχ' ἂν καὶ μὲν ἂν τοιαύτῃ χειρὶ τιμωρεῖν θέλοι.—The MSS. vary between φόνου and φόνος. Kirchhoff prefers the former: 'he is punishing you for the murder of Palamedes.' But σὲ, not σε, is required by the context.

434. διὰ τριῶν, in all the three throws of a wrestling-match. This phrase is explained on Aesch. Eum. 559, ἐν μὲν τὸδ' ἥδη τῶν τριῶν παλαισμάτων. Plat. Phaedr. p. 256 B, τῶν τριῶν παλαισμάτων τῶν ὡς ἀληθῶς Ὀλυμπιακῶν ἐν νενικήκασιν. By the following question τίς ἄλλος; Menelaus means τίς γὰρ ὁ τρίτος; and the three defeats which Orestes has received are from Phoebus, Oeax, and Aegisthus. But Hermann understands this somewhat differently; "Respicit Orestes triplicis caedis in se expetentem vindictam, Palamedis, Clytaemnestrae,

Aegisthi."—For ἥ που we should perhaps read οὐπου. On the meaning of these words see *Iph. T.* 930.

439. The reading of this verse must be considered as doubtful. The best MSS. give ὅτι σαφὲς εἰπεῖν ἔχεις, and the ὅ τι is scarcely correct unless ἔχοις ἂν followed in place of ἔχεις. Hermann gives τί δρῶντες; ἥ τι κτλ., and Boissonade proposed εἴ τι. The Scholiasts seem to have found σαφῶς. The true reading perhaps is, τί δρῶντες; εἰπέ δ', εἰ σαφῶς εἰπεῖν ἔχεις. Schol. εἰπέ μοι σαφῶς ὃ ἔχεις εἰπεῖν.

440. Cf. Aesch. Theb. 185, ψῆφος κατ' αὐτῶν δλεθρία βουλευέσεται.

441. ἥ μὴ θανεῖν. Schol. ἀλλ' ἐτέρως κολασθῆναι δηλονότι. Porson gives φυγεῖν, against the MSS.

443. ὑπερβάλλον Matthiae and W. Dindorf, with one or two good MSS. The sense however is, 'Why do not you pass the confines of Argolis, and fly for your life?' Alcest. 794, οὐκουν — πιεῖ μεθ' ἡμῶν τάσδ' ὑπερβαλὼν πύλας;

445. χερός. There is a variant χθορός, and so the Aldine.

447. εἰς τοῦσχατον Porson and Kirchhoff, with the best MSS. Hermann and W. Dindorf give πρὸς, which has much less authority, and is no better in respect of sense.

ἀλλ' ἀθλίως πρᾶσσουσιν εὐτυχῆς μολῶν
 μετάδος φίλοισι σοῖσι σῆς εὐπραξίας, 450
 καὶ μὴ μόνος τὸ χρηστὸν ἀπολαβὼν ἔχε,
 ἀλλ' ἀντιλάζου καὶ πόνων ἐν τῷ μέρει
 χάριτας πατρώας ἐκτίνων εἰς οὓς σε δεῖ.
 ὄνομα γάρ, ἔργον δ' οὐκ ἔχουσιν οἱ φίλοι
 οἱ μὴ 'πὶ ταῖσι συμφοραῖς ὄντες φίλοι. 455

- ΧΟ. καὶ μὴν γέροντι δεῦρ' ἀμιλλᾶται ποδὶ
 ὁ Σπαρτιάτης Τυνδάρεως μελάμπεπλος
 κουρᾷ τε θυγατρὸς πενθίμῳ κεκαρμένος.
- ΟΡ. ἀπωλόμην, Μενέλαε· Τυνδάρεως ὅδε
 στείχει πρὸς ἡμᾶς, οὗ μάλιστ' αἰδῶς μ' ἔχει 460
 εἰς ὄμματ' ἐλθεῖν τοῖσιν ἐξειργασμένοις.
 καὶ γάρ μ' ἔθρεψε μικρὸν ὄντα, πολλὰ δὲ
 φιλήματ' ἐξέπλησε τὸν Ἀγαμέμνονος
 παῖδ' ἀγκάλαισι περιφέρων, Αἴδα θ' ἄμα,
 τιμῶντέ μ' οὐδὲν ἦσσον ἢ Διοσκόρω. 465
 οἷς, ᾧ τάλαινα καρδία ψυχὴ τ' ἐμῇ,
 ἀπέδωκ' ἀμοιβὰς οὐ καλὰς· τίνα σκότον
 λάβω προσώπῳ ; ποῖον ἐπίπροσθεν νέφος
 θῶμαι γέροντος ὀμμάτων φεύγων κόρας ;

ΤΤΝΔΑΡΕΩΣ.

ποῦ ποῦ θυγατρὸς τῆς ἐμῆς ἴδω πόσιν, 470
 Μενέλαον ; ἐπὶ γὰρ τῷ Κλυταιμνήστρας τάφῳ
 χοὰς χεόμενος ἔκλυον ὡς ἐς Ναυπλίαν

453. χάριτας πατρώας, Schol. ἦτοι ἅς ὁ πατὴρ ἐποίησεν εἰς σέ.

455. ἐπὶ, 'on the occasion of.' See Rhes. 649. Bacch. 1368. Hermann reads οἱ μὴ 'πὶ καὶ ταῖς συμφοραῖς, since most of the MSS. give ταῖς.

456. δεῦρ' ἀμιλλᾶται, *huc contendit*; a metaphor from the stadium.

461. The reading of one of the good copies is ἡμαρτημένοις, and so also many of the more recent class. For the causal dative see v. 210.

464. περιφέρων, carrying me about, exhibiting me proudly, as the son and heir of Agamemnon.

470. The aged Tyndareus, reputed

father of Helen and Clytemnestra, having heard of the return of Menelaus and his wife, advances, supported by attendants (v. 474). Scarcely has he greeted his son-in-law, when he beholds Orestes, his daughter's murderer. Starting back with horror, he asks Menelaus how he can dare to speak to so impious a man. Menelaus takes the matter indifferently, and has no intention of being told right and wrong by another.

472. χοὰς χεόμενος. Aesch. Pers. 221, δεύτερον δὲ χρῆ χοὰς Γῆ τε καὶ Φθιτοῖς χέασθαι. Oed. Col. 477, χοὰς χέασθαι στάντα πρὸς πρῶτην ἔω. All these passages seem borrowed from Od. xi. 26,

- ἦκοι σὺν ἀλόχῳ πολυετὴς σεσσωσμένος.
 ἄγετέ με· πρὸς γὰρ δεξιὰν αὐτοῦ θέλω
 στὰς ἀσπασσασθαι χρόνιος εἰσιδὼν φίλον. 475
- ME. ὦ πρέσβυ, χαῖρε, Ζηνὸς ὁμόλεκτρον κάρα.
 TT. ὦ χαῖρε καὶ σὺ, Μενέλεως, κήδευμ' ἐμόν.
 ἔα· τὸ μέλλον ὥς κακὸν τὸ μὴ εἰδέναι.
 ὁ μητροφόντης ὅδε πρὸ δωμαίων δράκων
 στίλβει νοσώδεις ἀστραπὰς, στύγῃμ' ἐμόν. 480
 Μενέλαε, προσφθέγγει νιν, ἀνόσιον κάρα ;
- ME. τί γάρ ; φίλου μοι πατρός ἐστιν ἔκγονος.
 TT. κείνου γὰρ ὅδε πέφυκε τοιοῦτος γεγώς ;
 ME. πέφυκεν· εἰ δὲ δυστυχεῖ, τιμητέος.
 TT. βεβαρβάρωσαι χρόνιος ὦν ἐν βαρβάροις. 485
- ME. Ἑλληνικόν τοι τὸν ὁμόθεν τιμᾶν αἶει.
 TT. καὶ τῶν νόμων γε μὴ πρότερον εἶναι θέλειν.
 ME. πᾶν τοῦξ' ἀνάγκης δοῦλόν ἐστ' ἐν τοῖς σοφοῖς.
 TT. κέκτησό νυν σὺ τοῦτ', ἐγὼ δ' οὐ κτήσομαι.
 ME. ὀργὴ γὰρ ἅμα σου καὶ τὸ γῆρας οὐ σοφόν. 490
 TT. †πρὸς τόνδ' ἀγὼν τις σοφίας ἦκει πέρι.

ἀμφ' αὐτῷ δὲ χοὴν χέδμην πᾶσιν νεκύ-
 εσσιν.

473. πολυετὴς. Hel. 775, ἐνιαυσίας
 πρὸς τοῖσιν ἐν Τροίᾳ δέκα ἔτεσι διήλθον
 ἑπτὰ περιδρομὰς ἑτῶν.

475. χρόνιος Kirchhoff, from his best
 MS., all the others giving the common
 reading, χρόνιον.

476. Porson's arbitrary transposition,
 ὦ χαῖρε πρέσβυ, has been rejected by the
 subsequent critics.

478. ἔα. He suddenly sees Orestes.

480. "ἀστραπαὶ de fulgore oculorum
 dictae. Draconem vocat, quod serpentes
 quum nascuntur rupto corpore matrem
 necant." Hermann; who adopts this
 absurd whim from the Scholiast. The right
 comment is given in another scholium,
 ἄγριος ὡς ὁ δράκων, ὅτι ὡμῶς ἔπραξεν.

481. "ἀκάθαρτον κάρα Barnes in marg.
 nescio unde." Porson. This variant is
 recorded in the scholia; but it is not
 found in any MS.

484. εἰ δὲ κτλ., for εἰ καὶ δυστυχεῖ.
 Schol. εἰ δὲ δυστυχεῖ, ἄξιον τιμᾶν αὐτόν.
 —In the next verse the best MS. supplies
 a variant γρ. ἀφ' Ἑλλάδος.

486. αἶει, 'under all circumstances,' un-

happy as well as prosperous. Compare
 Iph. A. 501, τὸν ὁμόθεν πεφυκότα στέρ-
 γων μετέπεσον.

487. τῶν νόμων πρότερον, superior to
 the laws which enjoin that no one should
 hold converse with a murderer.

488. πᾶν τοῦξ' ἀνάγκης. Out of many
 explanations offered by the Scholiast, this
 seems the best: ἡ τῆς φύσεως ἀνάγκη, ὃ
 ἔστιν ἡ συγγένεια, πάντα δουλοῖ, κατὰ τε
 τὴν κρίσιν τῶν νόμων καὶ τῶν σοφῶν.
 Another gives, πάντα τὰ ἐξ ἀνάγκης δου-
 λείαν οἱ σοφοὶ κρίνουσιν. Cf. v. 418. If
 necessity is the mistress, all that depends
 on her is in the relation of a slave.

491. This verse is commonly given ac-
 cording to Porson's emendation, on which
 however no great reliance can be placed,
 πρὸς τόνδε σοφίας τίς ἂν ἀγὼν ἦκοι πέρι;
 The MSS. have πρὸς τόνδ' ἀγὼν τις σο-
 φίας ἦκει πέρι; Schol. ἐπειδὴ εἶπεν ὁ
 Μενέλαος, Καὶ τὸ γῆρας οὐ σοφόν, φησὶν
 ὁ Τυνδάρεως, ὅτι τίς χρεια ἐστὶ σοφίας,
 ὅπου γε προφανὲς τοῦ Ὁρέστου τὸ πλημ-
 μέλημα; The phrase ἀγωνίζεσθαι πρὸς
 τινα is illustrated by Ion 863, πρὸς τίν'
 ἀγῶνας τιθέμεσθ' ἀρετῆς; Heracl. 116,
 πρὸς τόνδ' ἀγὼν τις ἄρα τοῦδε τοῦ λόγου

εἰ τὰ καλὰ πᾶσι φανερά καὶ τὰ μὴ καλὰ,
 τούτου τίς ἀνδρῶν ἐγένετ' ἀσυνετώτερος,
 ὅστις τὸ μὲν δίκαιον οὐκ ἐσκέψατο,
 οὐδ' ἦλθεν ἐπὶ τὸν κοινὸν Ἑλλήνων νόμον ; 495
 ἐπεὶ γὰρ ἐξέπνευσεν Ἀγαμέμνων βίον
 †πληγείς θυγατρὸς τῆς ἐμῆς ὑπὲρ κára,
 αἰσχιστον ἔργον, οὐ γὰρ αἰνέσω ποτέ,
 χρῆν αὐτὸν ἐπιθεῖναι μὲν αἵματος δίκην 500
 ὅσιν διώκοντ', ἐκβαλεῖν τε δωμάτων
 μητέρα· τὸ σῶφρόν τ' ἔλαβεν ἂν τῆς συμφορᾶς,

μάλιστα ἂν εἴη. By πρὸς τόνδε Tyndareus may ironically mean πρὸς Μενέλαον, who has been philosophizing in a bad cause during the preceding dialogue: but it seems better to follow the Schol. in explaining it πρὸς Ὀρέστην, who is called ἴδε and οὗτος just below by an idiom illustrated on Iph. T. 787. Thus the meaning is, 'Whether I am wise or not, certainly Orestes was most foolish, ἀσυνετώτατος, in slaying his mother without considering the rightfulness of the act, and without appealing to the law to punish her.' As Gregory of Corinth (quoted by Kirchhoff) cites this verse and the next, with ἀγῶνα for ἀγών, and as there is a variant κείται for ἔκει, there is good reason to believe the verse has been interpolated. Probably σοφίας περί is a gloss. We might suggest πρὸς τόνδ' ἀγῶνα τίς σοφῶν καθίσταται; or τις μάτην καθίσταται. This verb would naturally be explained by κείται, when ἀγών for ἀγῶνα had led to the notion that it was used here passively.

492. εἰ κτλ. 'If, as men say, what is right is clear to all, as well as what is wrong, who was ever more foolish than this man?' Again the reading is doubtful. The best MSS. give γένετ', one γένοιτ', the majority of the inferior copies ἐγένετ'. Kirchhoff conjectures, τούτου τίς ἂν γένοιτ' ἂν ἀσυνετώτερος;

494. οὐκ ἐσκέψατο, did not stay to inquire into the right or wrong of the case, but acted by a sudden impulse. Compare τὸ ἔνδικον περιβλέπειν, Soph. Oed. Col. 996.—τὸν κοινὸν νόμον, the law laid down for, and accepted by, all the Hellenes, sc. ὅς οὐκ ἐπιτρέπει αὐτόχειρά τινα γίνεσθαι, Schol.

497. Something is wrong here. The best MSS. give πληγείς τῆς ἐμῆς θυ-

γατρὸς κτλ. Porson objected to the genitive, though he thought it defended by Electr. 123, κεῖσαι σᾶς ἀλόχου σφαγείς. There however it is as easy to read σφαγαῖς as here to read πληγαῖς. Hermann objects to ὑπὲρ κára, for an uplifted blow descending on the head, though he might have compared Androm. 294, εἶθε δ' ὑπὲρ κεφαλὰν ἔβαλεν κακὸν ἄτεκούσᾳ νιν μόρον. He gives in his text ὑπαλ (i. e. ὑπο), and proposes also κára θυγατρὸς τῆς ἐμῆς πληγείς ὑπο. Kirchhoff's conjecture is πληγείς ἐμῆς θυγατρὸς ἐκ χειρὸς κára. We might also read θυγατρὸς ἐξ ἐμῆς.

500. δίκην ὅσιν. Schol. πρόπονσαν δὲ καὶ ὅσιν δίκην φησὶ τὸ φυγαδεύσαι μόνον, διώκοντα δὲ, ἀντὶ τοῦ κατηγοροῦντα. One of the best MSS. and the Aldine edition give χρῆν δ', "male," says Porson; although the use of δὲ in the apodosis after ὥς or ἐπεὶ should not be so hastily rejected. See on Aesch. Cho. 613. In Phoen. 45—7, the best copies give ὥς δ' ἐπεζάρει Σφίγξ ἀρπαγαῖσι πόλιν — Κρέων δ' ἀδελφὸς τὰμὰ κηρύσσει λέχη.

502. τὸ σῶφρον κτλ. 'He would have got the credit of moderation for (in place of) his present unhappy lot.' So Hermann, who compares Soph. Trach. 330, μηδὲ πρὸς κακοῖς τοῖς οὐσι λύπην πρὸς γ' ἐμοῦ λύπης λάβοι, 'one grief for another grief.' However, the interpretation given by Scholefield seems better, 'he would have got the credit of moderation from the calamity,' viz. he would have shown that even his father's violent death could not induce him to depart from a legal course of action. He compares Thuc. i. 68, ἀπ' αὐτοῦ σωφροσύνην μὲν ἔχετε. Med. 534, μέζω γε μέντοι τῆς ἐμῆς σωτηρίας εἰληφας ἢ δέδωκας. Iph. A. 1230. Rhes. 467. For the phrase λαβεῖν σωφρο-

καὶ τοῦ νόμου τ' ἂν εἴχεται εὐσεβής τ' ἂν ᾔην.
 νῦν δ' ἐς τὸν αὐτὸν δαίμον' ἦλθε μητέρι.
 κακὴν γὰρ αὐτὴν ἐνδίκῳς ἡγούμενος 505
 αὐτὸς κακίων τέγενετο μητέρα κτανών.
 ἐρήσομαι δέ, Μενέλεως, τοσόνδε σε
 εἰ τόνδ' ἀποκτείνειεν ὁμόλεκτρος γυνή,
 χῶ τοῦδε παῖς αὖ μητέρ' ἀνταποκτενεῖ,
 κᾶπειθ' ὁ κείνου γενόμενος φόνῳ φόνον 510
 λύσει, πέρας δέ ποῖ κακῶν προβήσεται;
 καλῶς ἔθεντο ταῦτα πατέρες οἱ πάλαι
 εἰς ὁμμάτων μὲν ὄψιν οὐκ εἶων περᾶν
 οὐδ' εἰς ἀπάντημ', ὅστις αἰμ' ἔχων κυροῖ,
 φυγαῖσι δ' ὁσιοῦν, ἀνταποκτείνειεν δὲ μή. 515
 αἰεὶ γὰρ εἰς ἔμελλ' ἐνέξεσθαι φόνῳ
 τὸ λοισθιον μίασμα λαμβάνων χερός.
 ἐγὼ δὲ μισῶ μὲν γυναικάς ἀνοσίους,
 πρώτην δὲ θυγατέρ', ἣ πόσιν κατέκτανεν
 Ἑλένην τε τὴν σὴν ἄλοχον οὐποτ' αἰνέσω, 520
 οὐδ' ἂν προσείποιμ'. οὐδὲ σὲ ζηλῶ κακῆς

σύνην compare δύσκληιαν κτήσασθαι Med. 218.

504. ἐς τὸν αὐτὸν δαίμονα, the same fate or condition, viz. that of a murderer, ἐς τὴν αὐτὴν τύχην, Schol.

506. This verse has been corrupted from the ignorance of the transcribers that the ι in κακίων was long. Between Porson's μητέρ' ἐγένετο and Nauck's γέγονε μητέρα, the reader must choose. To the present editor, the latter appears the more probable.

508. ἀποκτείνειεν, 'should have slain.'

511. "Δὲ ποῖ Ald. δὴ ποῖ aut δὴ πῇ MSS." Porson. But the best MSS. give δέ, not δῆ. For this use of δέ in a question see on Aesch. Pers. 336. We might indeed take καὶ ὁ τοῦδε παῖς κτλ. as the apodosis, so that κᾶπειτα — λύσει would form a new sentence, and πέρας δέ κτλ. mean, 'and what will be the end of troubles?'

514. κυρεῖ Porson and W. Dindorf. κυροῖ Hermann and Kirchhoff, with the best MSS.

515. "ὁσιοῦν Ald. et MSS." Porson. Again, the two best MSS. give ὁσιοῦν.

The meaning is 'that they (the aggrieved relations) should compromise the matter, (or not violate the law of δόξα,) by banishment.' The Scholiast found ὁσίουν and also ἀνταποκτείνειν, for he says we must read, for the metre's sake, φυγαῖσι δ' ὁσίουν, ἀποκτείνειν δὲ μή. Only one of the good MSS. gives ἀνταποκτείνειν.

516. αἰεὶ γὰρ κτλ. The context shows, that ἀνταποκτείνειν does not mean the legal condemnation to death, but the duty of avenging blood undertaken by each descendant of the last slain. 'For thus,' he argues, 'some one was certain to be implicated in the guilt of murder to all time,' generation after generation; whereas, if the survivor banished the murderer of his relative, he would himself be under no μίασμα, and liable to no retributory death in turn. Several good copies give φόνον, which Hermann retains, understanding δίκη φόνου. Aesch. Suppl. 157, καὶ τότ' οὐ δίκαιος Ζεὺς ἐνέξεται λόγοις.

517. χερὸς Kirchhoff with his best MS. and two others. Vulg. χερῶν.

γυναικὸς ἐλθόνθ' οὔνεκ' ἐς Τροίας πέδον.
 ἄμυνῶ δ', ὅσον περ δυνατός εἰμι, τῷ νόμῳ,
 τὸ θηριῶδες τοῦτο καὶ μαιφόνον
 παύων, ὃ καὶ γῆν καὶ πόλεις ὄλλουσ' αἰεί. 525
 ἐπεὶ τίν' εἶχες, ὦ τάλας, ψυχὴν τότε
 ὅτ' ἐξέβαλλε μαστὸν ἱκετεύουσά σε
 μήτηρ ; ἐγὼ μὲν οὐκ ἰδὼν τὰ κεῖ κακὰ
 δακρύοις γέροντ' ὀφθαλμὸν ἐκτῆκω τάλας.
 ἐν *δ' οὖν λόγοισι τοῖς ἐμοῖς ὁμορροθεῖ 530
 μισεῖ τε πρὸς θεῶν καὶ τίνεις μητρὸς δίκας
 μανίαις ἀλαίνων καὶ φόβοις. τί μαρτύρων
 ἄλλων ἀκούειν δεῖ μ', ἃ γ' εἰσορᾶν πάρα ;
 ὡς οὖν ἂν εἰδῆς, Μενέλεως, τοῖσιν θεοῖς
 μὴ πρᾶσσ' ἐναντί' ὠφελεῖν τοῦτον θέλων 535
 ἔα δ' ὑπ' ἀστῶν καταφονευθῆναι πέτρους.
 [ἢ μὴ 'πίβαινε Σπαρτιάτιδος χθονός.]
 θυγάτηρ δ' ἐμὴ θανούσ' ἔπραξεν ἔνδικα
 ἀλλ' οὐχὶ πρὸς τοῦδ' εἰκὸς ἦν αὐτὴν θανεῖν.
 ἐγὼ δὲ τᾶλλα μακάριος πέφυκ' ἀνὴρ, 540

526. ὦ τάλας. He here turns to Orestes. The *ἐπεὶ* introduces a question illustrative of the preceding proposition, the τὸ ἄγριον, or want of human feeling, which murderers must have.

527. ἐξέβαλλε μαστὸν. This was an appeal for mercy, mentioned also in Aesch. Cho. 882. Eur. El. 1206. Andr. 629.

530. Hermann, followed by Kirchhoff, gives ἐν δ' οὖν for ἐν οὖν, and the sense seems to require this :—' Though I did not indeed see the dreadful act, still I deplore it, or grieve at the very thought of it. Be this as it may, one thing, the fact of your heaven-sent madness, supports my assertion that you are impious and accursed.' Schol. θέλει δὲ εἰπεῖν, ὅτι τοῖς ἐμοῖς λόγοις ἐκείνο ἔχω προσθεῖναι τὸ κεφάλαιον, τὸ ὑπὸ θεῶν μισεῖσθαι πλανώμενον καὶ μαινόμενον.—We have μανίαις ἀλαίνων as in Iph. T. 284.

531. μισεῖ τε Porson for μισεῖ γε. Hermann gives μισεῖ σὺ from one of the inferior MSS.; but the emphatic pronoun is clearly out of place.

532. τί μαρτύρων κτλ. Schol. τουτέστιν οὐ δεῖ με ζητεῖν μάρτυρας τοῦ

μισεῖσθαι σε παρὰ (i. πρὸς) τῶν θεῶν, ὡς ἀνόσια δεδρακότα, βλέπω γάρ σε μαινόμενον.

534. ὡς εἰδῆς, that you may not say you were not warned of the consequences.

537. Hermann omits this verse, Kirchhoff the preceding also, since both occur together *inf.* 625. The Scholiast found both in this place, and Porson retains them. Hermann with truth observes, that the threat to exclude Menelaus from the land ought to be urged by Tyndareus as a final argument, but not brought forward now, when Menelaus is wavering whether or not to assist Orestes. It may be observed, that v. 564 clearly alludes to v. 536, which therefore must be genuine in this place.

538. Kirchhoff gives ἐνδίκως, the original reading of his best MS., altered however to ἔνδικα, which all the other copies give, with the Scholiast. Cf. Herc. F. 509, ὀνομαστὰ πράσσων.

539. ἀλλ' οὐχί. Perhaps ἀλλ' οὐ τι. Med. 365, ἀλλ' οὐ τι ταῦτη ταῦτα. The latter is a much stronger form of negation.

πλὴν ἐς θυγατέρας· τοῦτο δ' οὐκ εὐδαιμονῶ.

ΧΟ. ζηλωτὸς ὅστις ἡτύχησεν ἐς τέκνα,
καὶ μὴ 'πισήμους ξυμφορὰς ἐκτήσατο.

ΟΡ. ὦ γέρον, ἐγὼ τοι πρὸς σέ δειμαίνω λέγειν
[ὅπου σέ μέλλω σὴν τε λυπήσειν φρένα.] 545
ἀπελθέτω δὴ τοῖς λόγοισιν ἐκποδῶν
τὸ γήρας ἡμῶν τὸ σὸν, ὃ μ' ἐκπλήσσει λόγου,
καὶ καθ' ὁδὸν εἶμι· νῦν δὲ σὴν ταρβῶ τρίχα. 550
ἐγὼ δ' ἀνόςιός εἰμι μητέρα κτανῶν, 546
ὅσιος δέ *γ' ἕτερον ὄνομα, τιμωρῶν πατρί. 547

542, 3. Quoted by Stobaeus, Fl. lxxiv. 10, and Diogenes Laertius vii. p. 218. The former gives ἐν τέκνοις and μὴ 'πισήμοις συμφοραῖς ἀδύρετο. Schol. καὶ μὴ μεγάλας καὶ φανεράς καὶ ὁμολογουμένας βλάβας ἔλαβε.

544. Tyndareus had warned Menelaus not to protect a murderer who had acted both unnaturally and against the recognized laws of his country. Orestes thus becomes the party arraigned, and Menelaus is the judge, who has yet to hear the defence. The pair of speeches thus resolve themselves into that favourite kind of rhetorical ἐπίδειξις, which Euripides has made a point of introducing into most of his plays.—To Tyndareus the defence is specially addressed. The culprit admits that the crime of a mother's murder is upon him, only it is counterbalanced and cancelled by the virtue of having avenged his father. Dismissing the fear that he feels in speaking on such a subject to one so much his senior, he will address himself at once to the reply. His father was the author of his being, his mother, physically considered, only his nurse while yet in the womb. Therefore, his father was to be preferred before his mother. Moreover, his mother was living in adultery with Aegisthus; here then his father had been deeply wronged. In slaying such a woman, he contends that he stands in the place of a benefactor to all Hellas. For, if any woman may slay her husband, and then claim compassion from her avenging son, the slightest cause may induce bad wives to commit the crime. To such a contingency he has given an effectual check, in slaying a woman who was faithless to her husband while absent on his country's service, and who, instead of voluntarily imposing a punishment on herself, killed that hus-

band lest he should punish her. Had he not avenged his father, would not his spirit in Hades have persecuted him for his remissness? To Tyndareus himself, the author of Clytemnestra's being, he owes all his woe. It was by the command of Apollo that the deed was done. On the god let the blame fall, who is surely able to release him from the crime that he commanded.

545. W. Dindorf and Hermann adopt Musgrave's not improbable conjecture, ὅπου γε μέλλω σὴν τε λυπήσειν φρένα. And two or three of the inferior MSS. give ὅπου γε. It is quite as likely that the verse is spurious, and was introduced in consequence of vv. 546—7 having been transposed into the wrong place, an error which has been acutely rectified by Kirchhoff. It will now be seen, that the cause of his fear was *not* the chance of vexing Tyndareus, but the reverence due to old age,—an entirely different motive. Compare v. 630—1. This verse was added with reference to the rejoinder of Tyndareus, v. 608, οὕτω δ' ἀμείβει μ' ὥστε μ' ἀλγῆσαι φρένα.

550. καθ' ὁδὸν εἶμι, a metaphor from a person who has been scared or diverted from his course, but who eventually returns to it when the alarm has subsided.

*546. ἐγὼ δ'. 'Now I,' &c. This use of δὲ is not uncommon even without μὲν preceding. Hermann reads ἐγῶδ'. ἀνόςιός εἰμι κτλ., (i. e. ἐγὼ οἶδα δτι,) but he compares Med. 526, in defence of the vulgate, ἐγὼ δ', ἐπειδὴ καὶ λίαν πυργοῖς χάριν, Κύπριν νομίζω τῆς ἐμῆς ναυκληρίας σῶτειραν εἶναι.

*547. The γε does not appear to be found in any of the good copies (unless it be in Par. A., says Kirchhoff, who suggests ὅσιος δ' ἔθ' ἕτερον).

τί χρῆν με δρᾶσαι ; δύο γὰρ ἀντίθεες δυοῖν
πατὴρ μὲν ἐφύτευσέν με, σὴ δ' ἔτικτε παῖς,
τὸ σπέρμ' ἄρουρα παραλαβοῦς' ἄλλου πάρα·
ἄνευ δὲ πατρὸς τέκνον οὐκ εἴη ποτ' ἄν.

ἔλογισάμην οὖν τῷ γένους ἀρχηγέτη 555

μᾶλλον μ' ἀμύναι τῆς ὑποστάσης τροφάς·

ἢ σὴ δὲ θυγάτηρ, μητέρ' αἰδοῦμαι λέγειν,

ἰδίοισιν ὑμεναίοισι κοῦχί σῶφροσιν

εἰς ἀνδρὸς ἦει λέκτρ'· ἑμαυτὸν, ἣν λέγω

κακῶς ἐκείνην, ἔξερω· λέξω δ' ὁμῶς· 560

Αἰγισθος ἦν ὁ κρυπτὸς ἐν δόμοις πόσις.

τοῦτον κατέκτειν', ἐπὶ δ' ἔθυσα μητέρα,

ἀνόσια μὲν δρῶν, ἀλλὰ τιμωρῶν πατρί.

ἐφ' οἷς δ' ἀπειλεῖς ὡς πετρωθῆναί με χρῆ,

551. ἀντίθεες κτλ. Schol. τιθεῖς τὸν πατέρα καὶ τὴν μητέρα, καὶ ἀντιθεῖς αὐτοῖς τῷ μὲν τὴν σποράν τῇ δὲ τὸν τόκον, δείκνυσιν τὸν πατέρα μείζονα μητρὸς, διὰ τὸ πρωταίτιον εἶναι τῆς εἰς φῶς αὐτῷ προαγωγῆς.

553. Hermann, who gives τὸ σπέρμ' ἄρουρ' ὥς, did not perceive, that if any alteration be required, it would be much better to read ὡς σπέρμ' ἄρουρα κτλ. The Schol. explains ὡς ἄρουρα, but the ὥς is probably his own addition to complete the sense. It is a common Greek usage to confound the thing compared with the object of the comparison, e.g. Aesch. Suppl. 219, ἐν ἀγνῷ δ', ἐσμὸς ὡς πελειᾶδων, ἴζεσθε, κίρκων τῶν ὁμοπτέρων φόβῳ. For the simile of a field in this sexual sense compare Antig. 569, ἀρώσι-μοι γὰρ χᾶτέρων εἰσὶν γύαι.

554. ἄνευ πατρὸς. The proposition is clear in itself, but it required for its logical development the addition, that a τέκνον could be produced ἄνευ τοῦ τίκτειν. Aeschylus, in laying down the same physical doctrine, that only the father is the real parent, Eum. 628 seqq., states as much, πατὴρ μὲν ἂν γένοιτ' ἄνευ μητρὸς, illustrating the paradox by the case of Pallas, who sprang from the head of Zeus. The Scholiast records a joke that was current on this subject against Euripides, ἄνευ δὲ μητρὸς πῶς, κάθαρμ' Εὐριπίδῃ;

555—6. No critic seems to have objected to these two verses; and yet there

are many reasons for believing them to be either spurious or corrupt. In the first place, the metre of a verse commencing with ἐλογισάμην must strike any practised ear as most unusual; secondly, the strange syntax, ἐλογισάμην με ἀμύναι, for ὅτι δέοι ἀμύνειν. Thirdly, the best MSS. omit the μ', a fact not noticed by Hermann or Porson. Fourthly, it is hard to defend ὑποστῆναι τροφάς, 'to supply nurture,' though a few passages may be adduced from Homer where this neuter verb takes a cognate accusative. Lastly, the Scholiast must have read γονάς, for he says, δέον δὲ τῆς ὑποστάσης τροφάς εἰπεῖν, γονάς εἶπεν. We might conjecture τρόφου, 'than her who undertook the office of nurturer,' like ὑπέστῃς αἵματος δέκτωρ νέου, Aesch. Eum. 195.

558. ἰδίοισιν. The Schol. explains this word by λαθραίοις. Kirchhoff considers it corrupt. We might suggest κρυφίοισιν, as Herc. F. 344, σὺ δ' ἐς μὲν εὐνὰς κρύφιος ἥπιστω μολεῖν. The only way we can interpret ἰδίοις is, 'by a marriage of her own seeking and inclination;' a sort of euphemism for adultery, and explained by οὐχὶ σῶφροσιν. The Scholiast notices the ambiguity in ἀνδρὸς λέκτρα. If the above explanation be right, it must mean the bed of Aegisthus.

560. "Rarius sic ἐξερεῖν. Sophocles El. 981, τοιαῦτά τοι νῶ πᾶς τις ἐξερεῖ βροτῶν." Hermann.

564. ἐφ' οἷς. 'Now, respecting that point, for which you say with threats that

ἄκουσον ὡς ἄπασαν Ἑλλάδ' ὠφέλω· 565
 εἰ γὰρ γυναῖκες ἐς τόδ' ἤξουσιν θράσους,
 ἄνδρας φονεύειν, καταφύγας ποιούμεναι
 ἐς τέκνα, μαστοῖς τὸν ἔλεον θηρώμεναι,
 παρ' οὐδὲν αὐταῖς ἦν ἂν ὀλλύναι πόσεις
 ἐπὶ κλημ' ἐχούσαις ὅ τι τύχοι. δράσας δ' ἐγὼ 570
 δείν', ὡς σὺ κομπεῖς, τόνδ' ἔπαυσα τὸν νόμον.
 μισῶν δὲ μητέρ' ἐνδίκως ἀπώλεσα,
 ἥτις μεθ' ὅπλων ἄνδρ' ἀπόντ' ἐκ δωμαίων
 πάσης ὑπὲρ γῆς Ἑλλάδος στρατηλάτην
 προὔδωκε, κοῦκ ἔσωσ' ἀκήρατον λέχος. 575
 ἐπεὶ δ' ἁμαρτοῦς ἦσθετ', οὐχ αὐτῇ δίκην
 ἐπέθηκεν, ἀλλ' ὡς μὴ δίκην δοίῃ πόσει,
 ἐξημίωσε πατέρα κατέκτειν' ἐμόν.
 πρὸς θεῶν, ἐν οὐ καλῶ μὲν ἐμνήσθην θεῶν
 φόνον δικάζων, εἰ δὲ δὴ τὰ μητέρος 580
 σιγῶν ἐπήνουν, τί μ' ἂν ἔδρασ' ὁ κατθανών ;
 οὐκ ἂν με μισῶν ἀνεχόρευ' Ἐρινύσιν ;
 ἡ μητρὶ μὲν πάρεισι σύμμαχοι θεαὶ,
 τῷ δ' οὐ πάρεισι μᾶλλον ἡδικομένῳ ;
 σύ τοι φυτεύσας θυγατέρ', ὦ γέρον, κακὴν 585
 ἀπώλεσάς με· διὰ τὸ γὰρ κείνης θράσος

I ought to be stoned,' &c. (Cf. v. 536.) Hermann appears to be right in taking this in connexion with πετρωθῆναι. It is a short way of saying, ὃ δὲ λέγεις, δεῖν ἐμὲ πετρωθῆναι ἐπὶ τούτοις, κτλ. Compare Hec. 727, ἐφ' οἷσπερ Ταλθύβιος ἡγγεῖλέ μοι. Andr. 821, ἐφ' οἷσιν ἦλθες ἀγγέλλουσα σύ.—Porson and Hermann give δεῖ for χρῆ, and both are found in good MSS.

569. ἦν ἂν. We should rather expect εἴη ἂν. But the speaker has in mind the sentence, εἰ μὴ ἐγὼ ἔκτεινα τὴν ἐμὴν μητέρα.—παρ' οὐδὲν, a trifling matter ; a thing so easy as to be placed alongside of nothing. Cf. παρ' οὐδὲν θέσθαι, 'to make light of,' &c.

570. ὅ τι τύχοι. Schol. ὅτι δῆποτε. καὶ αὕτη γὰρ προῦφασίετο τὰ κατὰ τὴν Ἰφιγένειαν, ὅτι διὰ τοῦτο ἀνείλεν αὐτόν.

571. κομπεῖς. Schol. μεγαλορρημονεῖς. Rhcs. 438, οὐχ ὡς σὺ κομπεῖς τὰς ἐμὰς

ἀμύστιδας. The sense is, 'though you call the deed δεινόν, by an exaggerated name, I call it ὠφέλιμον.'

573. He combines two circumstances which aggravated her crime, viz. treachery to an *absent* husband, and injury to a public benefactor of Hellas. Aesch. Eum. 595, οὐ γάρ τι ταῦτόν, ἄνδρα γενναῖον θανεῖν διοςδότοις σκήπτροισι τιμαλφούμενον.

578. ἐξημίωσε. The punishment she ought to have imposed on herself she preferred to inflict on my father.

580. δικάζων, in discussing the right or wrong of a murder.—εἰ δὲ δὴ κτλ. 'But, that I may solemnly put the question to you tell me, if' &c.

582. ἀνεχόρενε. Schol. ἀνετάραττε. In a good sense, 'to celebrate in the dance,' ἀναχορεύειν τινα occurs Ion 1079. The imperfect means, 'Would he not now have been driving me about?'

πατρὸς στερηθεὶς ἐγενόμην μητροκτόνος.
 ὀρᾷς ; Ὀδυσσέως ἄλοχον οὐ κατέκτανε
 Τηλέμαχος· οὐ γὰρ ἐπεγάμει πόσει πόσιν,
 μένει δ' ἐν οἴκοις ὑγιὲς εὐναστήριον. 590
 ὀρᾷς ; Ἀπόλλων ὃς μεσομφάλους ἔδρας
 ναίων βροτοῖσι στόμα νέμει σαφέστατον,
 ᾧ πειθόμεσθα πάνθ' ὅσ' ἂν κείνος λέγῃ,
 τούτῳ πιθόμενος τὴν τεκοῦσαν ἔκτανον.
 ἐκείνον ἡγείσθ' ἀνόσιον καὶ κτείνετε· 595
 ἐκείνος ἡμαρτ', οὐκ ἐγώ. τί χρῆν με δρᾶν ;
 ἢ οὐκ ἀξιώχρεως ὁ θεὸς ἀναφέροντί μοι
 μίasma λῦσαι ; ποῖ τις οὖν ἔτ' ἂν φύγοι,
 εἰ μὴ κελεύσας ῥύσεται με μὴ θανεῖν ;
 ἀλλ' ὥς μὲν οὐκ εὖ μὴ λέγ' εἴργασται τάδε, 600
 ἡμῖν δὲ τοῖς δράσασιν οὐκ εὐδαιμόνως.

588—90. W. Dindorf regards these verses as interpolated. They may have been added, either as an illustration of the use of ὀρᾷς ; (v. 591,) or, since they have some connexion with the subject, they may have been composed by some phil-homeric grammarian. There is some doubt of their genuineness, for it was a weak argument to say, 'Telemachus did not kill his mother, for she did not marry a second husband.' She might even have done this innocently, under the conviction that Ulysses was dead. That the three verses are cited by Clemens Alexandr. Paed. iii. p. 102, quoted by Kirchhoff, only proves their respectable antiquity. The same writer quotes also 591—2, and 594—6, Protrept. p. 22, with the variants *ναίει—νέμων*, and *κείνῳ* for *τούτῳ*. Some little weight perhaps is due to the probability that this speech was numerically equal to the preceding : see Preface to vol. ii. p. xxii.—With *ὑγιὲς εὐναστήριον*, though it is an unusual phrase, we might compare *νοσοῦντα λέκτρα*, *νόσος* used frequently of inordinate love, &c.—For *ἐπιγαμεῖν* see Alc. 305.

591. Ἀπόλλων ὃς κτλ. He was going to say, *οὗτος ἐπεισέ με κτλ.*, but he changes the construction to the first person. The common reading above was *ὀρᾷς Ὀδυσσέως ἄλοχον*; and here, *ὀρᾷς δ' Ἀπόλλων'*, ὃς κτλ., but Kirchhoff gives *ὀρᾷς ; Ἀπόλλων ὃς* as the reading of the

best copies. Hermann gives *ὀρᾷς Ἀπόλλω δ'*, ὃς κτλ.

595—6. For the repetition of *ἐκείνος* compare Bacch. 242, *ἐκείνος εἶναι φησι Διόνυσον θεόν, ἐκείνος ἐν μηρῷ ποτ' ἐρράφθαι Διός*. The latter verse however in this place is perhaps spurious. The best copies give *τί χρῆμε* (al. *χρήμε*) *δρᾶν*.

597. *ἀξιώχρεως*, 'competent.' Hesych. *ἀξίopiστος, ικανός*.

599. The common reading is *ὁ κελεύσας*, which Hermann and Kirchhoff retain, supposing the crasis to be admissible, as in *μὴ ἀδικεῖν, μὴ ἀμελεῖν* &c. Perhaps we should read, *εἰ χῶ κελεύσας μὴ με ῥύσεται θανεῖν*, as in Alc. 11, *ὃν θανεῖν ἐρρυσάμην*.

600—4. The genuineness of these verses may be doubted. Stobaeus indeed quotes 602—4, Fl. lxix. 13, but without the name of the play, which it is his custom to add. The speech concludes well and naturally with v. 599 : the remainder has no direct bearing on the argument ; 'Say not that these deeds have not been done well, but (rather say that they have been done) not fortunately for us the doers. Happy marriages are blessed, unfortunate ones are miserable.' Moreover, there was in all probability a near, if not absolute, equality of verses in the preceding two speeches, which now contain 50 and 61 respectively. In the present speech, exactly eleven verses have been noted as reasonably open to suspicion.

γάμοι δ' ὅσοις μὲν εὖ καθεστᾶσιν βροτῶν,
μακάριος αἰὼν' οἷς δὲ μὴ πίπτουσιν εὖ,
τά τ' ἔνδον εἰσὶ τά τε θύραζε δυστυχεῖς.

ΧΟ. αἰὲ γυναιῖκες ἐμποδὼν ταῖς ξυμφοραῖς 605
ἔφυσαν ἀνδρῶν πρὸς τὸ δυστυχεστέρον.

ΤΥ. ἐπεὶ θρασύνει κούχ ὑποστέλλει λόγῳ,
οὕτω δ' ἀμείβει μ' ὥστε μ' ἀλγῆσαι φρένα,
μᾶλλον μ' ἀνάψεις ἐπὶ σὸν ἐξελθεῖν φόνον· 610
καλὸν πάρεργον δ' αὐτὸ θήσομαι πόνων
ᾧ οὐνεκ' ἦλθον, θυγατρὶ κοσμήσων τάφον.

μολῶν γὰρ εἰς ἑκκλητον Ἀργείων ὄχλον
ἐκοῦσαν οὐκ ἄκουσαν ἐπισείσω πόλιν
σοὶ σῇ τ' ἀδελφῇ, λεύσιμον δοῦναι δίκην.
μᾶλλον δ' ἐκείνη σοῦ θανεῖν ἔστ' ἀξία, 615

ἢ τῇ τεκούσῃ σ' ἡγρίωσ', εἰς οὓς αἰὲ
πέμπουσα μύθους ἐπὶ τὸ δυσμενέστερον,
[ὀνειράτ' ἀγγέλλουσα τὰγαμέμνονος,]
καὶ τοῦθ' ὃ μισήσειαν Αἰγίσθου λέχος
οἱ νέρτεροι θεοὶ, καὶ γὰρ ἐνθάδ' ἦν πικρὸν, 620

605—6. Quoted by Stobaeus, Fl. lxxiii. 34, who gives *δυστυχεστάτον*. Hermann edits *δυσχερέστερον* with some of the later MSS. The sense is, 'Women ever stand in the way of men's fortunes, on the side inclining towards unhappiness.' Schol. πρὸς τὸ δυστυχεῖν ἄγουσι τοὺς ἄνδρας. Cf. v. 617.

608. *φρένας* Porson, the reading of the inferior copies. Cf. v. 545.

609. *ἀνάψεις*, 'you will fire me,' i. e. incite me. The best MSS. agree in *ἀνάξεις*, and so W. Dindorf and Kirchhoff read; though this use of *ἀνάγειν* is defended only by a verse of Oppian. — *ἐξελθεῖν ἐπὶ φόνον* means 'to go further than I had intended in procuring your death.'

610. *πάρεργον*, a secondary matter. See Hel. 925. Herc. F. 1340. Schol. *πάρεργον δὲ εἶπεν, ἐπεὶ οὐ τοῦτο ἦν αὐτῷ τὸ προκείμενον*. As I have come to Argos from Sparta, says Tyndareus, for another purpose, I will avail myself of the opportunity to address the Argive assembly against you.

613. *ἐπισείσω*, "translatio ducta est a canibus, quos homines in inimicos suos

irritant et immittunt." Porson. Cf. v. 255. There is a variant of equal authority, though it is inferior as a reading, *ἀνασεῖσω*. This probably arose from *ἀναπεῖσω*, one MS. giving *ἐκπεῖσω γρ. ἀνασεῖσω*.

614. *δοῦναι*, sc. *ἥστε σφώ*. Porson thought the sense was, 'I will incite the city to decide upon your case,' an improper use of *δοῦναι δίκην*.

615. Elmsley would read *ἐπαξία*, because *ἐστὶ* rarely occurs in this position of a senarius. See his note on Heracl. 852.

618. This verse is probably the interpolation of some grammarian who did not perceive that *καὶ τοῦθ'* in the next verse depended on the implied sense *καὶ τοῦτο θρυλοῦσα, λέγουσα*. The suspicion is confirmed by the best MS. and the Schol. reading *ἀπαγγέλλουσα*. The notion was borrowed from the dreams of vengeance sent to Clytemnestra by Agamemnon, as described in the *Choephoroi*, but not elsewhere alluded to by Euripides.

620. *καὶ γὰρ ἐνθάδε*, 'for even here,' viz. on earth, opposed to *ἐν νεπρέποις*, 'it (the adultery) was odious, until (i. e. by repeating these complaints) she set the

ἔως ὑφῆψε δῶμ' ἀνηφαίστω πυρί.

Μενέλαε, σοὶ δὲ τάδε λέγω δράσω τε πρόσ·

εἰ τοῦμὸν ἔχθος ἐναριθμεῖ κῆδός τ' ἐμὸν,

μὴ τῷδ' ἀμύνειν φόνον ἐναντίον θεοῖς·

ἔα δ' ὑπ' ἀστῶν καταφονευθῆναι πέτροις, 625

ἢ μὴ 'πίβαινε Σπαρτιάτιδος χθονός.

τοσαῦτ' ἀκούσας ἴσθι, μηδὲ δυσσεβεῖς

ἔλη παρώσας εὐσεβεστέρους φίλους·

ἡμᾶς δ' ἀπ' οἴκων ἄγετε τῶνδε, πρόσπολοι.

OP. στεῖχ', ὥς ἀθорύβως οὐπιὼν ἡμῖν λόγος 630

πρὸς τόνδ' ἵκηται, γῆρας ἀποφυγὼν τὸ σόν.

Μενέλαε, ποῖ σὸν πόδ' ἐπὶ συννοίᾳ κυκλείς,

διπλῆς μερίμνης διπτύχους ἰὼν ὁδούς ;

ME. ἔασον· ἐν ἐμαντῷ τι συννοούμενος 635

ὅπη τράπωμαι τῆς τύχης ἀμχανῶ.

OP. μὴ νυν πέραινε τὴν δόκησιν, ἀλλ' ἐμοὺς

λόγους ἀκούσας πρόσθε βουλεύου τότε.

ME. λέγ'· εὖ γὰρ εἶπας. ἔστι δ' οὐ σιγῇ λόγου

κρείσσων γένοιτ' ἂν, ἔστι δ' οὐ σιγῆς λόγος.

OP. λέγοιμ' ἂν ἤδη. τὰ μακρὰ τῶν σμικρῶν λόγων 640

house a-blaze with a fire not kindled by Hephaestus.' Schol. οὐ τοῦτο λέγει τὸ πῦρ, τὸ τὰ ξύλα καὶ τὴν ὕλην ἀναλίσκον, ἀλλ' ἕτερον μὲν τι, ὁμοίως δὲ τούτῳ ἀναλωτικὸν καὶ διαφθαρτικόν. Musgrave compares Hes. Opp. 703, εὖτε ἄτερ δαλοῦ.

624. ἐναντίον is the neuter, and the accusative in apposition to the sentence. Porson places a comma after φόνον, with the old editions.

626. μὴ 'πίβαινε. Tyndareus assumes an authority over the rightful king of Sparta, trusting probably to his influence with the people in preventing the return of Menelaus.

629. ἄγετε. See v. 474. Tyndareus here leaves the stage, and does not again appear in the play. For his presence in the Argive assembly see v. 915.

630. ἀθорύβως, Schol. ἀνενοχλήτως, without the fear of being interrupted by the presence of old age. Compare v. 544. 548.

632. ἐπὶ συννοίᾳ, Schol. ὡν δηλονότι, ἡγουν ἐν φροντίδι καὶ σκέπει τῇ μετὰ σεαυτοῦ. Rather 'for the purpose of

thinking the matter over in your mind.'

635. ὅπη all the good MSS. ὅποι Herm. Dind. with some of the inferior copies. The sense is, ὅπη τράπωμαι ἐν τῇ παρούσῃ συντυχίᾳ. Schol. ἀπορῶ, τίμι μᾶλλον βοηθήσω, σοὶ ἢ Τυνδάρει.

636. With περάνειν δόκησιν, to carry out a fancy to its full limits, compare συμπεράνειν φροντίδα, Med. 341.

640. Orestes addresses himself to the task of convincing Menelaus that he is bound to assist him by the obligations of gratitude as well as of relationship. He asks no free gift from his uncle, but simply the repayment of a debt incurred to Agamemnon, who lent his aid, even against justice, in the recovery of Helen. He risked his life to save his brother's wife ; that brother should risk his in return, when Agamemnon's son is in peril. The aid asked for one short day is a small return for a military service of ten years. His sister Iphigenia died at Aulis in Menelaus' cause. That also he will remit, and not demand, as he might, the death of Hermione in return. It is reasonable

ἐπίπροσθὲν ἔστι καὶ σαφῇ μᾶλλον κλύειν.
 ἐμοὶ σὺ τῶν σῶν, Μενέλεως, μηδὲν δίδου,
 ἂ δ' ἔλαβες ἀπόδος πατρὸς ἐμοῦ λαβὼν πάρα.

οὐ χρήματ' εἶπον· χρήματ', ἣν ψυχὴν ἐμὴν
 σώσης, ἅπερ μοι φίλτατ' ἔστι τῶν ἐμῶν. 645

ἀδικῶ· λαβεῖν χρή μ' ἀντὶ τοῦδε τοῦ κακοῦ
 ἄδικόν τι παρὰ σοῦ· καὶ γὰρ Ἀγαμέμνων πατὴρ
 ἀδίκως ἀθροίσας Ἑλλάδ' ἦλθ' ὑπ' Ἴλιον,
 οὐκ ἔξαμαρτῶν αὐτὸς, ἀλλ' ἁμαρτίαν
 τῆς σῆς γυναικὸς ἀδικίαν τ' ἰώμενος. 650

ἐν μὲν τόδ' ἡμῖν ἀνθ' ἐνὸς δοῦναί σε χρή.

that one in prosperity should have some advantages over one in misfortune. His own life and that of his sister is all he now asks. Where is the use of friends, if they do not assist in a time of trouble? By the love Menelaus bears to Helen, by the spirit of his departed father, he implores assistance from his father's own brother. In begging for his life, he does but that which all are by natural instinct impelled to do.

640. If the first distich be genuine, (and the Scholiast says that some of the ancient critics rejected it, as not having τὸν Εὐριπίδειον χαρακτήρα,) it appears to be directed against the proverbial βραχυλογία both of the Laconian and the Argive people. In other words, it is the apology of a poet, fond of rhetorical displays, for making one of his characters speak more at length than he ought.—ἐπίπροσθεν, Schol. προτιμότερα.

643. ἀπόδος. The Scholiast preserves a curious stage-note on this passage:—"When this is recited, the actors raise the hand, as if Menelaus were in anxious alarm as to whether he means a sum of money lent him by Orestes' father." But he goes on to say, that such a suspicion was absurd, since Menelaus knew very well that the question was not now about money matters. The idea arose, no doubt, from what next follows:—"I do not speak of money; it is money to me if you shall have saved my life, which is dearer to me than all my possessions."

645. ἅπερ. Schol. Ἀττικόν, ἀντὶ τοῦ, ὅπερ φίλτατον ἔστι τῶν ἐμῶν. The plural was the more readily used, both because χρήματα had preceded, and because τὰ φίλτατα was the established phrase for a man's life.

646. ἀδικῶ. This is a singular piece of pleading, but intelligible enough on the Greek principle of rigid retribution. 'Suppose I am doing wrong: well, as Agamemnon did wrong for Helen's doing wrong, and in Menelaus' cause, so Menelaus should do wrong for Orestes' doing wrong, (the slaying of his mother,) and in Agamemnon's cause.' Schol. ἀδικῶ, εἰς ἄδικον ἐπικουρίαν σε περιβαλὼν. οὐκοῦν καὶ σὺ ἀδίκησον περὶ ἐμοῦ, ὥς καὶ ὁ πατήρ μου διὰ σέ ἠδίκησε τοὺς βαρβάρους. δεῖ γάρ με ἀντὶ τῆς ἀδικίας ἐκείνης ἄδικόν τι λαβεῖν παρὰ σοῦ, ὃ ἔστιν, εἰ κρίνεις κακὸν εἶναι τὴν ἐμὴν ἐπικουρίαν, δικαίως ἂν καὶ τὴν ἐπικουρίαν τοῦ ἐμοῦ πατρὸς κακὸν ὀνομάσσεις. ἀλλ' οὐκ ἠδίκησεν ὁ πατήρ ἐν καιρῷ σοι βοηθήσας, οὐκοῦν οὐδὲ σὺ ἀδικήσεις. The chief difficulty lies in the words ἀντὶ τοῦδε τοῦ κακοῦ, by which he appears to mean, "requite, or punish, my ἀδικία by another ἀδικία." But this ironically means "do me justice as my father did you justice." Schol. ἄδικον δὲ εἶπεν, ἐπειδὴ οἱ τοῖς ἀδικοῦσι βοηθοῦντες ἄδικόν τι ποιοῦσιν.

648. ἐς Ἴλιον Porson, εἰς Ἴλιον W. Dindorf, ὑπ' Ἴλιον Kirchhoff. The copies are about equally divided. Hermann thinks ἦλθεν Ἴλιον may be right.

649. Ὁ ἀμαρτάνειν used of the frailties of love, see Electr. 1036.—ἰασθαι, like ὕγιες in v. 590, has reference to the phrase νοσοῦντα λέκτρα, Hipp. 463.

651. It is very probable that this verse should be transposed after v. 657. For ἐν τῷδε refers to the whole claim which is disposed of first, Agamemnon's military services. The τὸ δεύτερον comes at v. 658.

ἀπέδοτο δ', ὡς χρὴ τοῖς φίλοισι τοὺς φίλους,
 τὸ σῶμ' ἀληθῶς σοὶ παρ' ἀσπίδ' ἐκπονῶν,
 ὅπως σὺ τὴν σὴν ἀπολάβοις ξυνάορον.
 ἀπότισον οὖν μοι ταῦτ' οὗτ' ἐκεῖ λαβὼν, 655
 μίαν πονήσας ἡμέραν ἡμῶν ὕπερ
 σωτήριος στὰς, μὴ δέκ' ἐκπλήσας ἔτη.
 ἂ δ' Αὐλὶς ἔλαβε σφάγι' ἐμήs ὁμοσπόρου,
 ἔω σ' ἔχειν ταῦθ'. Ἑρμιόνην μὴ κτεῖνε σύ.
 δεῖ γὰρ σ' ἐμοῦ πράσσοντος ὡς πράσσω τανῦν 660
 πλέον φέρεσθαι, κάμ' ἐσυγγνώμην ἔχειν.
 ψυχὴν δ' ἐμὴν δὸς τῷ ταλαιπῶρῳ πατρὶ
 κάμῃs ἀδελφῇs, παρθένου μακρὸν χρόνον·
 θανὼν γὰρ οἶκον ὀρφανὸν λείψω πατρός.
 ἔρεῖς, ἀδύνατον αὐτὸ τοῦτο· τοὺς φίλους 665
 ἐν τοῖς κακοῖς χρὴ τοῖς φίλοισιν ὠφελεῖν·
 ὅταν δ' ὁ δαίμων εὖ διδῶ, τί δεῖ φίλων;
 ἄρκει γὰρ αὐτὸς ὁ θεὸς ὠφελεῖν θέλων.
 φιλεῖν δάμαρτα πᾶσιν Ἑλλησιν δοκεῖς·
 κοῦχ ὑποτρέχων σε τοῦτο θωπεία λέγω· 670
 ταύτης ἱκνούμαί σ'. ὦ μέλεος ἐμῶν κακῶν,
 εἰς οἶον ἦκω. τί δὲ ταλαιπωρεῖν με δεῖ;

652. ἀπέδοτο. The Schol. explains this by ἐκδοτον παρέσχεν and ἀπέδωκε. But the word can only mean 'he sold his life,' expended it in your service.—ἀληθῶς, i. e. ἔργῳ ἀλλ' οὐ λόγῳ.

654. Kirchhoff retains ἀπολάβῃs, the reading of all the good copies. Porson, with two of the inferior copies, ("MSS. quidam," as he says,) gave ἀπολάβοις. The two forms are so continually confused, that, in a case like this, context must decide.

655. ἐκεῖ λαβὼν is equivalent to ὃ ἐκεῖ ἔλαβες.

657. στὰς, προστάς. Unless we should read ἡμῶν θ' ὕπερ, one participle depends on the other, 'undergoing trouble for one day by standing in our defence.'

665. αὐτὸ τοῦτο. 'This is the very point (or, to this the saying applies); friends are bound to assist friends in their troubles.' Cf. v. 804.

667. τί δεῖ φίλων for τί χρὴ φίλων was

restored by Porson from Aristotle, Eth. N. ix. § 9, and Plutarch, de Adul. p. 68. The same sentiment (indeed, nearly the same words) occurs in Herc. F. 1338, probably by an interpolation.

672. Kirchhoff, in accordance with the explanation of one Scholiast, reads τί δέ; ταλαιπωρεῖν με δεῖ. 'Yet what do I say? I must persevere in my efforts.' Hermann thinks the sense is, 'I beseech you by her, wretch that I am! for the troubles in which I am involved. Yet why do I trouble myself about conjuring you by this or that person? It is by all the house that I entreat you.' This however is far from satisfactory, besides that ὑπὲρ οἴκου is not *per cunctam domum nostram*, but 'in behalf of the house.' It is better to suppose that Menelaus turns away, and that ἐς οἶον means 'to what a state of things,' 'to what a pitch of wretchedness.' Thus τί δεῖ ταλαιπωρεῖν will mean, 'what is the use of persevering in vain entreaty?' And then he adds, as a final effort, '(And

ὑπὲρ γὰρ οἶκον παντὸς ἱκετεύω τάδε·

ᾧ πατὴρ οἶμαι θεῖε, τὸν κατὰ χθονὸς

θανόντ' ἀκούειν τάδε δόκει, ποτωμένην

675

ψυχὴν ὑπὲρ σοῦ, καὶ λέγειν ἄγὼ λέγω.

[ταῦτ' ἔς τε δάκρυα καὶ γόους καὶ ξυμφορὰς

εἶρηκα, κἀπήτηκα τὴν σωτηρίαν

θηρῶν ὃ πάντες κοῦκ ἐγὼ ζητῶ μόνος.]

ΧΟ. καὶ γὰρ σ' ἱκνοῦμαι καὶ γυνή περ οὔσ' ὁμως

680

τοῖς δεομένοισιν ὠφελεῖν οἷός τε δ' εἶ.

ΜΕ. Ὅρεστί, ἐγὼ τοι σὸν καταιδοῦμαι κára,

καὶ ξυμπονήσαι σοῖς κακοῖσι βούλομαι

καὶ χρὴ γὰρ οὕτω τῶν ὁμαιμόνων κακὰ

συνεκκομίζειν, δύναμιν ἣν διδῶ θεὸς,

685

θνήσκοντα καὶ κτείνοντα τοὺς ἐναντίους.

yet I will try once more;) for my whole family is at stake.'

673. After *τάδε* a full stop is commonly placed. But it is better to understand, 'I make the following appeal; O brother of my father,' &c. Thus, on the presumption that the three last verses are spurious, the speech is sufficiently well ended at *λέγω*.

676. *ὑπὲρ σοῦ*, above your head, as the ghost of Polydorus is said *αἰωρεῖσθαι*, Hec. 32. Schol. *ἐπάνω σοῦ*. The sense is, 'imagine that my father's ghost now present both hears what I say, and urges what I urge.'

677. Kirchhoff reads *ταῦτ'* on his own conjecture, and removes the stop after the preceding *λέγω*, 'imagine that my father says the same that I say on the subject of tears and griefs.' At *συμφορὰς* he places a full stop. Thus *εἶρηκα* will stand absolutely, like *εἴρηται λόγος*, 'I have said my say.' This however is very unsatisfactory. It is surprising that modern critics have nothing to say on these most difficult verses. The Scholiasts, who at least have the merit of never evading an obscure passage, explain *ἐς δάκρυα* by *μετὰ δακρύων ἵνα μὴ τύχω τούτων*. But the only meaning the words can possibly bear is, 'Thus much I have said in reference to tears and groans and calamities.' It seems incredible that Euripides should have written this. But further, *ἦτηκα* is (we believe) a form unknown to the earlier Attic. The best MS. here gives

εἴρηκ' ἀπήτηκα, one other *κἀπάτησα*. One can hardly doubt that these three verses have been interpolated. If we also omit the two first lines of the speech (640—1), on the hint supplied by the Scholiast, we have again the remarkable fact, that this and the next speech contain exactly thirty-five verses apiece. (See on v. 600.)

680—1. Assigned to the chorus, in place of Electra, by Canter.

682. Menelaus (like Agamemnon in the *Hecuba*, v. 850) answers evasively. He hesitates, temporizes, and finally declines to interfere beyond mere persuasion, if perchance that will avail with the people. He pleads that relations are not bound to grant aid beyond their present means. He has no army, and he cannot force the Argives to do as he wishes. A mob when incited to anger is as difficult to appease as a fierce fire is to quench. It requires to be skilfully handled, like a ship in a storm. He will recommend moderation, and he will do all that his powers of rhetoric can do; but he will not have recourse to forcible measures.

684. *καὶ χρὴ γάρ*. 'For I not only wish it, but it is also a duty, conditionally however (*οὕτω—ἦν*) on being able to do so.'—*συνεκκομίζειν*, Hipp. 465. El. 73, to assist in getting out of a difficulty.

686. As *θνήσκοντα καὶ κτείνοντα* appears to be a *ὑστερον πρότερον*, one of the good MSS. gives *κτείνοντα καὶ θνήσκοντα*, though this interferes awkwardly

τὸ δ' αὖ δύνασθαι πρὸς θεῶν χρήζω τυχεῖν
 ἦκω γὰρ ἀνδρῶν ξυμμάχων κενὸν δόρυ
 ἔχων πόνοισι μυρίοις ἀλώμενος
 σμικρᾷ ξὺν ἀλκῇ τῶν λελειμμένων φίλων. 690
 μάχη μὲν οὖν ἂν οὐχ ὑπερβαλοίμεθα
 Πελασγὸν Ἄργος· εἰ δὲ μαλθακοῖς λόγοις
 δυναίμεθ', ἐνταῦθ' ἐλπίδος προσήκομεν.
 σμικροῖσι γὰρ τὰ μεγάλα πῶς ἔλοι τις ἂν
 πόνοισιν; ἀμαθὲς καὶ τὸ βούλεσθαι τάδε. 695
 ὅταν γὰρ ἡβᾷ δῆμος εἰς ὀργὴν πεσὼν,
 ὅμοιον ὥστε πῦρ κατασβέσαι λάβρον·
 εἰ δ' ἡσύχως τις αὐτὸν ἐντείνοντι μὲν
 χαλῶν ὑπείκοι καιρὸν εὐλαβούμενος,
 ἴσως ἂν ἐκπνεύσει· ἴσταν δ' ἀνὴρ πνοᾶς, 700
 τύχοις ἂν αὐτοῦ ραδίως ὅσον θέλεις.
 ἔνεστι δ' οἶκτος, ἐνὶ δὲ καὶ θυμὸς μέγας,
 καραδοκοῦντι κτῆμα τιμιώτατον.

with the construction of τοὺς ἐναντίους. Hermann gives *γνήσκοντ' ἂν ἢ κτείνοντα*. Before accepting this, we should like to find an instance of ἂν used in a similar sentence.

687. The meaning of αὖ is, 'and yet, on the other hand, I am unable, though I am desirous.' He had just said *δύναμιν ἦν διδῶ θεός*, to which the present clause refers. Porson gives *παρὰ θεῶν*, a needless alteration.

688. *κενὸν δόρυ*. 'A spear destitute of allies' means an unaided spear, or single-handed power to compel.

692. *Πελασγὸν*, for *Πελασγικὸν*, like *Πελασγὸς γῇ* Aesch. Suppl. 247. *Φαρσαλὸς γῇ* Iph. A. 812.—*ἐνταῦθα ἐλπίδος*, Schol. *ἐγγὺς ἐσμέν ἐλπίδος, εἰς τοῦτο τῆς ἐλπίδος προσήκομεν*. Perhaps, *προήκομεν*, 'to that extent we hope to succeed.'

694. The MSS. give *μὲν γὰρ τὰ μεγάλα*. Porson omits τὰ, others μὲν, with Barnes. One good MS. gives *σμικροῖσι μὲν τὰ μεγάλα*, but γὰρ is necessary to the sense.—The next verse is ejected by Porson, it being accidentally omitted in one Paris MS. Some good copies give *ἀμαθὲς γὰρ καὶ κτλ.*, whence Hermann suspects the true reading is *ἀμαθὲς γὰρ ἐστι καὶ τὸ βούλεσθαι τόδε (τάδε MSS.)*. It is clear from the scholia that some

read *πόνοις, ἀμαθὲς γὰρ καὶ τὸ κτλ.*

696—701. This fine passage is quoted by Stobaeus, Fl. xlvi. 5, with some important variants; in the first line *ὀργῇ δῆμος εἰς θυμὸν πέσῃ*, in the second *ῥσπερ*, in the fourth *ἔπειτο* for *ὑπείκοι*. That the simile is from a ship is clear from the continuation in v. 706.

698. The best MS. and Stobaeus give *αὐτὸν*, other copies *αὐτῷ* and *αὐτός*. Any one of these affords a good sense: but *αὐτῷ*, which Porson adopts, requires the transposition *αὐτῷ τις*. Kirchhoff reads *αὐτὸν*, and so clearly the Scholiast found; *εἰ δέ τις ἡσύχως καθ' αὐτὸν ἐνδιδοὺς ὑποτάσσουσι τῷ δῆμῳ θυμουμένῳ*,—*ἴσως ἂν καταπαύσειε, τῆς ὀργῆς δηλονότι*. Thus *χαλῶν ἐαυτὸν* means *συστέλλων*, 'restraining himself.'

700. *ἐκπνεύσειε*, supply *τὸν θυμὸν ὁ δῆμος*, 'it may perhaps expend its rage.' The majority of good copies give *ἐκπνεύσειεν*, Flor. 2 and Stobaeus *ἐκπνεύσει*, an unusual elision. See on Phoen. 1063. Kirchhoff would read either *ἔτε δ' ἀνὴρ* or *ἦν δ' ἀνὴρ*.

701. For *τυγχάνειν τινός*, to gain a person's good will or confidence, see Hipp. 323.

703. *κτῆμα κτλ.* 'A possession of the highest value to one who bides his time,'

ἐλθὼν δ' ἐγὼ σοι Τυνδάρεων πειράσομαι
 πόλιν τε πείσαι τῷ λίαν χρῆσθαι καλῶς. 705
 καὶ ναῦς γὰρ ἐνταθείσα πρὸς βίαν ποδὶ
 ἔβαιψεν, ἔσθη δ' αὖθις, ἣν χαλᾷ πόδα.
 μισεῖ γὰρ ὁ θεὸς τὰς ἄγαν προθυμίας,
 μισοῦσι δ' ἄστοί· δεῖ δέ μ', οὐκ ἄλλως λέγω,
 σῶζειν σε σοφία, μὴ βία τῶν κρεισσόνων. 710
 ἀλκῇ δέ σ' οὐκ ἂν, ἥ σὺν δοξάζεις ἴσως,
 σῶσαιμ' ἂν· οὐ γὰρ ῥάδιον λόγῃ μιᾷ
 στήσαι τροπαῖα τῶν κακῶν, ἃ σοι πάρα·
 οὐ γάρ ἴποτ' Ἄργους γαῖαν ἐς τὸ μαλθακὸν
 προσηγόμεσθα· νῦν δ' ἀναγκαίως ἔχει 715
 δούλοισιν εἶναι τοῖς σοφοῖσι τῆς τύχης.

or 'who waits his opportunity.' Schol. καιροφυλακοῦντι, προσδεχομένῳ τὸν καιρόν. It is usual to take this in apposition to the foregoing sentence. 'The people,' he says, 'can feel either pity or rage; a circumstance which is most valuable to those who rightly avail themselves of it.' But if θυμὸς μέγας means 'high spirit,' κτήμα may well refer to this alone; and this is rather more in accordance with τῷ λίαν χρῆσθαι καλῶς below.

704. This verse is given as Kirchhoff and Hermann have edited it, from a var. lect. in the best MS. (Ven. a.) The common reading is ἐλθὼν δὲ Τυνδάρεων τέ σοι πειράσομαι. But Flor. 2 has Τυνδάρω σοι τὲ π.—τῷ λίαν κτλ., "*moderate ira sua in te utantur*," Hermann; who thinks πείσας may be the true reading, and so πειράσομαι χρῆσθαι mean, 'I will try to make a crafty use of it,' i. e. to turn it against Clytemnestra rather than against Orestes. He observes however that the simile next following refers rather to πείσαι. 'A ship also, when the sheet lines are taut, dips (i. e. nearly capsizes), but rights itself if the lines be slackened.' Cf. Antig. 715, αὕτως δὲ ναὺς ὅστις ἐγκρατῇ πόδα τείνας ὑπέκει μηδὲν, ὑπὸ τοῖς κάτω στρέφας τὸ λοιπὸν σέλμασιν ναυτίλλεται. He is speaking here of the policy of not exasperating an angry mob by openly opposing its views, but of turning that anger into another direction.

714. οὐ γάρ ποτ' κτλ. 'For (if it had been easy for me unassisted to deliver

you) we never should have been for winning over the Argive land (but rather would have forced it) to mercy.' The difficulties of this passage seem to have escaped Porson's observation. One of the Scholiasts has this remarkable comment; εἰ γὰρ ἦν τοῦτο ῥάδιον, οὐποτε διὰ τοῦ Ἄργους τὴν γῆν, ἤγουν διὰ τὸ Ἄργος, προσεφέρομεν ἑαυτοὺς εἰς τὸ μαλθακόν. Whence two inferences have been drawn, both of which are very plausible; (1) by Kirchhoff, who reads εἰ γὰρ ῥάδιον λόγῃ μιᾷ στήσαι τροπαῖ ἦν τῶν κακῶν, and suggests οὐκ ἂν (or οὐτᾶν)—προηγόμεσθα. (2) by Hermann, who very ingeniously gives οὐ γάρ ποτ' Ἄργους γ' ἐνεκ' ἂν κτλ., which exactly coincides with διὰ τὸ Ἄργος in the scholium. He translates, "*Non enim umquam Argivorum quidem caussa ad lenitatem adduceret*," adding, "*superbe loquitur Menelaus, fortitudinem suam jactans, quo ignaviam dissimulet*." Schaefer would read προηγόμεσθ' ἂν. Scholefield renders προσηγόμεσθα κτλ. *ad mollitiem redigere solebamus*. But, if νῦν were opposed to ποτε, the poet must have written οὐ τοι ποτ' κτλ. It is probable that there is some corruption; but the vulgate is capable of explanation according to the idiom noticed on Bacch. 1313. So Hel. 1658, πάλα δ' ἀδελφὴν καὶ πρὶν ἐξεσώζομεν,—ἀλλ' ἤσسون ἡμεν τοῦ πεπρωμένου. For the medial προσάγεσθαι cf. Andr. 226, καὶ ταῦτα δρᾶσθαι τάρετ' ἢ προσηγόμεν πόνιν. At the end of the speech Menelaus leaves the stage. The following verses of Orestes are a soliloquy.

ΟΡ. ὦ πλὴν γυναικὸς οὐνεκα στρατηλατεῖν
 τᾶλλ' οὐδέν, ὦ κάκιστε τιμωρεῖν φίλοις,
 φεύγεις ἀποστραφεῖς με; τὰ δ' Ἀγαμέμνωνος 720
 φροῦδ'. ἄφιλος ἦσθ' ἄρ', ὦ πάτερ, πράσσω κακῶς.
 οἷμοι, προδέδομαι, κούκέτ' εἰσὶν ἐλπίδες,
 ὅπη τραπόμενος θάνατον Ἀργείων φύγω·
 οὗτος γὰρ ἦν μοι καταφυγὴ σωτηρίας.
 ἀλλ' εἰσορῶ γὰρ τόνδε φίλτατον βροτῶν, 725
 Πυλάδην, δρόμῳ στείχοντα Φωκῶν ἄπο,
 ἡδεῖαν ὄψιν· πιστὸς ἐν κακοῖς ἀνὴρ
 κρείσσων γαλήνης ναυτίλοισιν εἰσορᾶν.

ΠΥΛΛΑΔΗΣ.

θᾶσσον ἢ μ' ἐχρῆν προβαίνων ἰκόμην δι' ἄστεως
 ξύλλογον πόλεως ἀκούσας, ἥτον δ' ἰδὼν αὐτὸς
 σαφῶς, 730
 ἐπὶ σὲ σύγγονόν τε τὴν σὴν, ὥς κτενοῦντας αὐτίκα.
 τί τάδε; πῶς ἔχεις; τί πράσσεις, φίλταθ' ἡλίκων
 ἔμοι
 καὶ φίλων καὶ ξυγγενείας; πάντα γὰρ τάδ' εἶ σύ μοι.

ΟΡ. οἰχόμεσθ', ὥς ἐν βραχεῖ σοι τὰμὰ δηλώσω κακά.

ΠΥ. ξυγκατασκάπτοις ἄν ἡμᾶς· κοινὰ γὰρ τὰ τῶν
 φίλων. 735

ΟΡ. Μενέλεως κάκιστος ἔς με καὶ κασιγνήτην ἐμήν.

719. τᾶλλα, in all other respects good for nothing.

721. ἄφιλος ἦσθ' ἄρ'. Schol. ἐπειδὴ νῦν δυστυχῶν οὐκ ἔχεις τὸν βοηθήσοντα. ἢ γὰρ ἐμὴ δυστυχία εἰς σὲ ἀναφέρεται. ἄφιλος ἦσθα τότε, ὅτε μετὰ τῶν ζώντων διήγες· εἰ γὰρ εἶχες τότε φίλους, νῦν ἂν ἐβοήθουν τοῖς ἐκ σοῦ γεγονόσι. By τὰ Ἀγαμέμνωνος the past services of Agamemnon to Menelaus are meant.

729. πρὸ ἄστεος Kirchhoff with Aldus and the best MS. Perhaps προαστίος, as Soph. frag. 647, ὅρια κελεύθου τῆσδε γῆς προαστίος. The next verse is omitted by the Schol. on Hermogenes, (cited by Porson and others,) who gives both this and v. 731. Whether it be genuine or not, the sense must be supplied thus, ἰκόμην, νομίζων αὐτοὺς κτενοῦντας σφά. For θᾶσσον ἢ μ' ἐχρῆν compare Oed. Col.

890, οὗ χάριν δεῦρ' ἦξα θᾶσσον ἢ καθ' ἡδονὴν ποδός. Hermann infers from the scholium τὸν ἐπὶ σὲ καὶ τὴν σὴν ἀδελφὴν σύλλογον τῆς πόλεως καὶ ἀκούσας καὶ τοῖς ὀφθαλμοῖς ἰδὼν, that the old reading was ἀκούσας τ' εἰσιδὼν τ'. Another Scholiast says εἶδον δὲ καὶ αὐτὸς ἐν τῇ ἐκκλησίᾳ τινὰς στείχοντας. This indicates another variant, τοὺς δ' ἰδὼν αὐτὸς, or (as one good MS. omits αὐτὸς) τοὺς δ' ἰδὼν ὁρῶ- μένους. This derives some support from ὥς κτενοῦντας immediately following. On the whole, we are justified in marking the reading as uncertain.

736. Porson and Kirchhoff give ἔς ἐμέ. Aldus and several of the good MSS. have εἰς ἐμέ, but the best copy gives εἰς μέ. The use of ἔς before a short syllable is doubtful; see however *sup.* v. 394.

- ΠΤ. εἰκότως, κακῆς γυναικὸς ἄνδρα γίγνεσθαι κακόν.
 ΟΡ. ὥσπερ οὐκ ἔλθων ἔμοιγε ταῦτ' ὅν ἀπέδωκεν μολών.
 ΠΤ. ἦ γὰρ ἐστὶν ὡς ἀληθῶς τήνδ' ἀφιγμένος χθόνα ;
 ΟΡ. χρόνιος· ἀλλ' ὅμως τάχιστα κακὸς ἐφωράθη φί-
 λους. 740
- ΠΤ. καὶ δάμαρτα τὴν κακίστην ναυστολῶν ἐλλήλυθεν ;
 ΟΡ. οὐκ ἐκεῖνος, ἀλλ' ἐκείνη κεῖνον ἐνθάδ' ἤγαγεν.
 ΠΤ. ποῦ 'στιν ἡ πλείστους Ἀχαιῶν ὤλεσεν γυνὴ μία ;
 ΟΡ. ἐν δόμοις ἐμοῖσιν, εἰ δὴ τούσδ' ἐμοὺς καλεῖν χρεών.
 ΠΤ. σὺ δὲ τίνας λόγους ἔλεξας σοῦ κασιγνήτῳ πα-
 τρός ; 745
- ΟΡ. μή μ' ἰδεῖν θανόνθ' ὑπ' ἀστῶν καὶ κασιγνήτην ἐμήν.
 ΠΤ. πρὸς θεῶν, τί πρὸς τὰδ' εἶπε ; τότε γὰρ εἰδέναι θέλω.
 ΟΡ. ἠὺλαβεῖθ', ὃ τοῖς φίλοισι δρῶσιν οἱ κακοὶ φίλοι.
 ΠΤ. σκῆψιν ἐς ποῖαν προβαίνων ; τοῦτο πάντ' ἔχω
 μαθών.
 ΟΡ. οὗτος ἦλθ' ὃ τὰς ἀρίστας θυγατέρας σπείρας πα-
 τήρ. 750
- ΠΤ. Τυνδάρεων λέγεις· ἴσως σοι θυγατέρος θυμούμενος.
 ΟΡ. αἰσθάνει. τὸ τοῦδε κῆδος μᾶλλον εἶλετ' ἢ πατρός.
 ΠΤ. κοῦκ ἐτόλμησεν πόνων σῶν ἀντιλάζυσθαι παρῶν ;
 ΟΡ. οὐ γὰρ αἰχμητῆς πέφυκεν, ἐν γυναιξὶ δ' ἄλκιμος.
 ΠΤ. ἐν κακοῖς ἄρ' εἰ μεγίστοις, καὶ σ' ἀναγκαῖον θα-
 νεῖν. 755
- ΟΡ. ψῆφον ἀμφ' ἡμῶν πολίτας ἐπὶ φόνῳ θέσθαι χρεών.

737. *εἰκότως*. As the ellipse of *ἔχει* or *λέγεις* is very harsh, Kirchhoff proposes *εἰκὸς ὥς*, Boissonade *εἰκόθ' ὥς*, Hermann *εἰκὸς ἦν*, which is better. Scholefield has recourse to an ellipse, *εἰκότως' εἰκὸς γὰρ κτλ.* Porson thought there was an aposiopesis at the end of the verse, so that *εἰκότως* should stand by itself.

738. *ἀπέδωκεν*. 'Having come, he repaid me no more than if he had not come at all.' He regards Menelaus' services as due to himself by way of payment. Cf. v. 643.

742. *οὐκ ἐκεῖνος κτλ.* Supply *ἐκείνην*. Schol. *καμφδεῖται δὲ ὁ στίχος διὰ τὴν ταυτοτητα.*

747. *τόδε γὰρ* is the reading of all the

good copies except one, which has *τοῦτο γὰρ*, whence *τοῦτό γ'* is found in later MSS. Hermann reads *τοῦτ' ἐγὼ εἰδέναι θέλω*.

748. *ἠὺλαβεῖτο*, 'he took the cautious side.' Schol. *ἐδειλία*.

750. *τὰς ἀρίστας*, 'those excellent daughters,' ironically; Helen and Clytemnestra. Porson, Hermann, and W. Dindorf incline to a variant *σπεύρων*, which however is only found in the later copies.

751. *θυγατέρος*. Cf. *οὐδ' ἔτι χολωθεῖς*, Alcest. 5.

756. *ἐπὶ φόνῳ*. Schol. *τουτέστι διὰ τὸν φόνον, ὃν εἰργασάμεθα*. Compare *φεύγειν ἐφ' αἵματι*, Aesch. Suppl. 6.

ΠΥ. ἡ κρινεῖ τί χρήμα, λέξον· διὰ φόβον γὰρ ἔρχομαι.

OP. ἡ θανεῖν, ἡ ζῆν. ὁ μῦθος οὐ μακρὸς μακρῶν πέρι.

ΠΥ. φεῦγέ νυν λιπὼν μέλαθρα σὺν κασιγνήτῃ σέθεν.

OP. οὐχ ὁρᾷς; φυλασσόμεσθα φρουρίοισι πανταχῇ. 760

Πτ. εἶδον ἄστεως ἀγνιᾶς τεύχεσιν πεφραγμένας.

ΟΡ. ὥσπερεὶ πόλις πρὸς ἐχθρῶν σῶμα πυργηρούμεθα.

Πτ. καμέ νυν ἐροῦ τί πάσχω· καὶ γὰρ αὐτὸς οἴχομαι.

ΟΡ. πρὸς τίνας; τοῦτ' ἂν προσείη τοῖς ἐμοῖς κακοῖς
κακόν.

ΠΤ. Στρόφιος ἤλασέν μ' ἀπ' οἴκων φυγάδα θυμωθεὶς
πατήρ. 765

ΟΡ. ἴδιον, ἣ κοινὸν πολίταις ἐπιφέρων ἔγκλημά τι ;

ΠΤ. ὅτι συνηράμην φόνον σοι μητρὸς, ἀνόσιον λέγων.

ΟΡ. ὦ τάλας, ἔοικε καὶ σὲ τὰμὰ λυπήσιν κακά.

ΠΥ. οὐχὶ Μενέλεω τρόποισι χρώμεθ'· οἷστέον τάδε.

ΟΡ. οὐ φοβεῖ μή σ' Ἄργος ὥσπερ καὶ ἀποκτεῖναι
θέλη; 770

ΠΥ. οὐ προσήκομεν κολάζειν τοῖσδε, Φωκέων δὲ γῆ.

ΟΡ. δεινὸν οἱ πολλοὶ, κακούργους ὅταν ἔχωσι προστάτας.

ΠΡ. ἀλλ' ὅταν χρηστοὺς λάβωσι, χρηστὰ βουλεύουσ' αἰί.

ΟΡ. εἶεν. ἐς κοινὸν λέγειν χρή.

Πρ. τίνος ἀναγκαίου πέρι;

ΟΡ. εἰ λέγοιμ' ἀστοῖσιν ἐλθὼν ΠΥ. ὥς ἔδρασας ἔνδικα ;

ΟΡ. πατρί τιμωρῶν ἔμαντοῦ ; 776

758. δ μῦθος. Most copies add δέ, which Porson and Kirchhoff retain.

761. τεύχεσιν, i. e. δπλίταις.

762. πυργηρούμεθα, ἐντὸς ἐσμὲν τῶν
πύργων, Photius and Hesychius. See
Aesch. Theb. 22. 171. *inf.* v. 1574.

763. καὶ γὰρ αὐτὸς, i. e. καὶ αὐτὸς γάρ.

766. κοινὸν πολίταις, 'shared in by other citizens,' or the citizens generally, e. g. for getting up a sedition in the state. Kirchhoff thinks two verses have been lost after this; but the context does not seem defective, the reply in the next verse being equivalent to ἰδιον.—Hermann here reads ἐγκλημα τί:

770. θέλη. A variant βίαν in the best MS. shows, as Hermann points out, that there was a reading ἀποκτείνη βία.

771. οὐ προσήκομεν, 'we do not belong to the Argives, for them to punish us.' A personal use of a verb more commonly impersonal, οὐ προσήκει τοῖσδε κολάζειν ἡμᾶς, like ἀρκοῦμεν ἡμεῖς for ἀρκεῖ ἡμᾶς κατλ., Alceist. 383. *Inf.* v. 1592, ἀρκέσω δ' ἐγὼ λέγων.

772. κακούργους προστάτας. Schol. εἰς Κλεοφῶντα ταῦτα αἰνίττεται, πρὸ ἐτῶν δύο ἐμποδίσαντα ταῖς σπονδαῖς (viz. between Athens and Sparta, B.C. 410). See below, v. 904.

776. Kirchhoff adds γε after τιμωρῶν. Hermann and Dindorf, by placing an interrogation at ἐμαντοῦ, render this the less necessary.—μή λάβωσι κτλ., ‘I am afraid they will be only too glad to get you in their power.’ Porson, following

- ΠΥ. μὴ λάβωσί σ' ἄσμενοι.
 ΟΡ. ἀλλ' ὑποπτήξας σιωπῇ κατθάνω ; ΠΥ. δειλὸν τόδε.
 ΟΡ. πῶς ἂν οὖν δρώην ;
 ΠΥ. ἔχεις τίν', ἦν μένης, σωτηρίαν ;
 ΟΡ. οὐκ ἔχω.
 ΠΥ. μολόντι δ' ἐλπίς ἐστι σωθῆναι κακῶν ;
 ΟΡ. εἰ τύχοι, γένοιτ' ἂν. 780
 ΠΥ. οὔκουν τοῦτο κρεῖσσον ἢ μένειν ;
 ΟΡ. ἀλλὰ δῆτ' ἔλθω ;
 ΠΥ. θανὼν γοῦν ᾧδε κάλλιον θανεῖ.
 ΟΡ. εὖ λέγεις· φεύγω τὸ δειλὸν τῇδε.
 ΠΥ. μᾶλλον ἢ μένων.
 ΟΡ. καὶ τὸ πρᾶγμά γ' ἔνδικόν μοι.
 ΠΥ. *τόδε δοκεῖν εὔχου μόνον.
 ΟΡ. καί τις ἂν γέ μ' οἰκτίσειε
 ΠΥ. μέγα γὰρ ἡγέμενιά σου.
 ΟΡ. θάνατον ἀσχάλλων πατρῶον. 785
 ΠΥ. πάντα ταῦτ' ἐν ὄμμασιν.
 ΟΡ. ἰτέον, ὡς ἄνανδρον ἀκλεῶς κατθανεῖν. ΠΥ. αἰνῶ τάδε.
 ΟΡ. ἢ λέγωμεν οὖν ἀδελφῇ ταῦτ' ἐμῇ ; ΠΥ. μὴ πρὸς θεῶν.
 ΟΡ. δάκρυα γοῦν γένοιτ' ἂν.
 ΠΥ. οὔκουν οὗτος οἰωνὸς μέγας ;

Brunck, reads μὴ οὐ λάβωσι, 'I am afraid they will not receive you with any satisfaction.' Subsequent critics have restored the old reading.

779. μολόντι Porson and Kirchhoff with all the good copies. μολόντα is found only in the inferior MSS.

780. οὔκουν. See on v. 788.

781. ἔλθω ; The recent critics give ἔλθω without a question ; but the deliberative is at least as good as the hortative subjunctive, the use of which is rare in the singular, unless with ἄγε or φέρε prefixed. The Scholiast remarks τὰ συμβουλευτικά μετὰ ὑποτακτικοῦ λέγονται ('hortatives are used with a subjunctive') ; but this does not prove, as Hermann thinks, that he did not find the interrogation. In fact, Orestes only makes up his mind at v. 786, where he says ἰτέον.

782—3. These verses were transposed in their present order by Morell. Porson

retains the old order, "securus," says Hermann sarcastically, "si in singulis verbis metrisve nihil offendat."

783. τόδε δοκεῖν the present editor for τὸ δοκεῖν or τῷ δοκεῖν, the former having the greater MSS. authority. Hermann gives τὸ δὲ δοκεῖν with Barnes. Porson explains τῷ δοκεῖν by the ellipse of τὸ πρᾶγμ' ἔνδικον εἶναι, 'Only pray that the act may be just in their opinion.' But τόδε seems a simpler emendation, 'pray that this may seem so to them.'

786. The best MSS. give τὸ κατθανεῖν. Kirchhoff thinks ἰτέον may be an interpolation ; but to omit it would leave a bad verse, ὡς ἄνανδρον ἀκλεῶς τὸ κατθανεῖν. αἰνῶ τάδε.

788. The common reading is οὔκουν, enunciating a fact. The sense is, 'Would not *that* be an omen of grave import ?' Would it not be better to avoid tears at such a crisis ?

- ΟΡ. δηλαδὴ σιγᾶν ἄμεινον. ΠΤ. τῷ χρόνῳ δὲ κερδανεῖς.
 ΟΡ. κείνó μοι μόνον πρόσαντες, 790
 ΠΤ. τί τόδε καινὸν αὖ λέγεις ;
 ΟΡ. μή θεαί μ' οἷστρον κατάσχωσ' .
 ΠΤ. ἀλλὰ κηδεύσω σ' ἐγώ.
 ΟΡ. δυσχερὲς ψαύειν νοσοῦντος ἀνδρός.
 ΠΤ. οὐκ ἔμοιγε σοῦ.
 ΟΡ. εὐλαβοῦ λύσσης μετασχεῖν τῆς ἐμῆς.
 ΠΤ. τόδ' οὖν ἴτω.
 ΟΡ. οὐκ ἄρ' ὀκνήσεις ;
 ΠΤ. ὀκνος γὰρ τοῖς φίλοις κακὸν μέγα.
 ΟΡ. ἔρπε νυν, οἶαξ ποδός μοι. 795
 ΠΤ. φίλα γ' ἔχων κηδεύματα.
 ΟΡ. καί με πρὸς τύμβον πόρευσον πατρός.
 ΠΤ. ὥς τί δὴ τόδε ;
 ΟΡ. ὥς νυν ἱκετεύσω με σῶσαι.
 ΠΤ. τό γε δίκαιον ᾧδ' ἔχει.
 ΟΡ. μητέρος δὲ μηδ' ἰδοίμι μνήμα.
 ΠΤ. πολεμία γὰρ ἦν.
 ἀλλ' ἔπειγ', ὥς μή σε πρόσθε ψῆφος Ἀργείων ἔλῃ,
 περιβαλὼν πλευροῖς ἐμοῖσι πλευρὰ νωχελῇ νόσῳ,
 ὥς ἐγὼ δι' ἄστεώς σε σμικρὰ φροντίζων ὄχλου 801
 οὐδὲν αἰσχυνθεὶς ὀχλήσω. ποῦ γὰρ ὦν δείξω φίλος,
 εἴ σε μὴ 'ν δειναῖσιν ὄντα συμφοραῖς ἐπαρκέσω ;
 ΟΡ. τοῦτ' ἐκεῖνο, Κτᾶσθ' ἐταίρους, μὴ τὸ συγγενὲς μόνον

789. τῷ χρόνῳ. Schol. εἰ μὴ νῦν μα-
 θούσα δακρύσει, ἀλλ' ὕστερον, κέρδος
 ἔξεις τὸν χρόνον, ἐπειδὴ τὸ μὲν πρὸ τοῦ
 ἀγῶνος δακρύσαι, τεκμήριον, ὥς ἔφαμεν,
 χαλεπὸν, ἦν δὲ ὕστερον τούτου ποιήσῃ.
 οὐδὲν ἡμῖν τούτου. It is enough perhaps
 to understand, 'You will gain the time
 that would be lost in telling your sister.'
 The other explanation would rather re-
 quire τῷ καιρῷ.

790. πρόσαντες, 'adverse,' (Iph. T.
 1012,) or, as we say, 'the only thing
 against me.'

793. The οὖν implies an ellipse of οὐ
 μέλει μοι,—unless we read τὸ δ' οὖν, like
 ὁ δ' οὖν ποιεῖται, Aesch. Prom. 956.

796. ὥς τί δῆ ; See Iph. T. 557.

798. Examples of πολεμία used for
 ἐχθρά are given on Ion 1396.

800. Photius, νωχελῆς, βραδὺς, ὁμα-
 λὸς, ἄχρηστος. (Read ἀμαλός. Hesych.
 ἀμαλδν, ἀπαλδν, ἀσθεινῇ. See Heracl.
 76.)

802. ὦν δείξω. Cf. Iph. A. 406, δει-
 ξεις δὲ ποῦ μοι πατὴρ ἐκ ταύτου γεγώς ;

804. τοῦτ' ἐκεῖνο. 'This is what peo-
 ple say, *Acquire friends, not relations
 alone*; since a man, when he is united by
 disposition, though not of kin, is better
 than a host of blood-relations for another
 man to possess as a friend.' Compare a
 like proverb in Hes. Opp. 343, γείτονες
 ἄζωστοι ἔκιον, ζώσαντο δὲ πηοί, 'if aid is
 wanted, neighbours come ungirdled, but

ὡς ἀνὴρ, ὅστις τρόποισι συντακῇ, θυραῖος ὦν, 805
 μυρίων κρείσσων ὁμαίμων ἀνδρὶ κεκτῆσθαι φίλος.

- ΧΟ. ὁ μέγας ὄλβος ἅ τ' ἀρετὰ στρ.
 μέγα φρονούσ' ἀν' Ἑλλάδα καὶ
 παρὰ Σιμωνντίοις ὀχετοῖς
 πάλιν ἀνῆλθ' ἐξ εὐτυχίας Ἀτρείδαις 810
 πάλαι παλαιᾶς ἀπὸ συμφορᾶς δόμων,
 ὅποτε χρυσέας ἔρις ἀρνὸς
 ἦλυθε Τανταλίδαις,
 οἰκτρότατα θοινάματα καὶ
 σφάγια γενναίων τεκέων 815
 ὅθεν φόνῳ φόνος ἐξαμείβων
 δι' αἵματος οὐ προλείπει
 δισσοῖσιν Ἀτρείδαις.
 τὸ καλὸν οὐ καλὸν, τοκέων ἀντ.

relations stay to tuck up their robes.'—
 συντακῇ, as in Suppl. 1023, συντηχθεὶς
 αἵραις ἀδόλοισι — ψυχᾶς. Plat. Symp. p.
 184 init. μονίμῳ συντακεῖς.

805. Perhaps εἷς ἀνὴρ, as Iph. A.
 1394, εἷς γ' ἀνὴρ κρείσσων γυναικῶν
 μυρίων ὄρᾶν φῶς.—Orestes, supported
 by Pylades, here leaves the stage. The
 chorus sing a brief ode in glyconeian
 verse, in which they deplore the re-
 verses that have come upon the re-
 nowned house of the Atreidae, in con-
 sequence of the ancient quarrel that
 arose between Atreus and Thyestes re-
 specting the golden ram, bringing in its
 train a succession of murders to the un-
 happy descendants. Orestes is reproached
 for having done so daring a deed; yet
 wickedness on the other hand is an in-
 fatuation of the bad. The voice of the
 mother crying for mercy was not listened
 to. What sorrow can be more over-
 whelming than the slaying of a parent?
 That deed has been done by Orestes, and
 he is haunted by the Furies. Unhappy,
 that he could see his mother's breast
 without emotion, and think only of aveng-
 ing his father!

807—13. 'That great prosperity and
 that valour, which vaunted itself through-
 out Hellas and by the streams of Simois,
 went backwards from happiness (i. e. was
 reversed) for the Atreidae long ago, in con-
 sequence of an ancient calamity of the
 house, when the strife about the golden

lamb came to the descendants of Tanta-
 lus.'—μέγα φρονούσα, Schol. ἡ μεγαλο-
 φρονήσασα καὶ ἐν Ἑλλάδι καὶ ἐν Τροίᾳ.
 Another explains ἡ περίπυστος κατὰ πᾶ-
 σαν τὴν Ἑλλάδα καὶ ἐν Ἰλίῳ. The best
 MS. has a singular gloss, γρ. μεγαλοφρο-
 νοῦσι τοῖς Ἀτρείδαις. Some grammari-
 ans, it appears, wrongly took φρονούσ'
 for φρονοῦσι agreeing with Ἀτρείδαις.
 Hence one scholium, δύναται καὶ μεγαλο-
 φρονοῦσι τοῖς Ἀτρείδαις, which has been
 transferred to the text of the aforesaid
 MS. as a various reading.

812. Hermann marks the loss of two
 syllables after ἀρνὸς, and gives ἦλυθε for
 ἦλυθε. Kirchhoff however has more
 plausibly corrected the antistrophic verse.
 See on v. 825. On the legend of the
 golden lamb see Electr. 699.

815. σφάγια, here apparently for σφα-
 γῇ, 'slaughter.' The nominative in ap-
 position to ἔρις. Perhaps, however, for
 the rather unusual form ἦλυθε, we should
 read ἦλασε, 'brought to the Tantalids a
 bitter feast on their own children.'

816. ἐξαμείβων. Schol. φόνος φόνον
 διαδεχόμενος.

819. τὸ καλὸν οὐ καλόν. Schol. τὸ
 καλῶς δοκοῦν γεγενῆσθαι, οὐ καλῶς ἀπέβη
 τῷ Ὀρέστῃ. Compare Bacch. 393, τὸ
 σοφὸν δ' οὐ σοφία.—πυριγενεὶ παλάμῃ,
 Schol. ἀπηνεὶ χειρὶ. The epithet is harsh
 in this sense; perhaps παλάμῃ rather
 means 'handicraft,' or the thing wrought,
 viz. the sword; so στόμια πυριγενῇ, the

πυριγενεῖ τέμνειν παλάμα
 820
 χρόα, μελάνδετον δὲ φόνῳ
 ξίφος ἐς αὐγὰς ἀελίοιο δειῖξαι
 τὸ δ' αὖ κακουργεῖν ἀσέβεια μαινολὶς
 κακοφρόνων τ' ἀνδρῶν παράνοια.
 ἔθανάτου γὰρ ἀμφὶ φόβῳ
 825
 Τυνδαρὶς ἰάκχησε τάλαι-
 να· Τέκνον, οὐ τολμᾶς ὅσια
 κτείνων σὰν ματέρα· μὴ πατρῶαν
 τιμῶν χάριν ἐξανάψῃ
 δύσκειλιαν ἐσαεί.
 830
 τίς νόσος ἢ τίνα δάκρυα καὶ
 825
 τίς ἔλεος μείζων κατὰ γὰν
 ἢ ματροκτόνον αἷμα χειρὶ θέσθαι ;
 οἶον οἶον ἔργον τελέσας
 835
 βεβάκχενται μανίαις,
 Εὐμενίσιν θήραμα φόνῳ

bit, Hipp. 1223. The grammarians described this form of speech as ἐκ τοῦ ποιούντος τὸ ποιούμενον. See Schol. on Phoen. 115.

822. ἐς αὐγὰς ἀελίοιο. Schol. εἰώθασιν γὰρ οἱ ἀνελόντες τινὰ δικαίως, ὡς οἴονται, τῷ ἡλίῳ τὸ ξίφος δεικνύναι, σύμβολον τοῦ δικαίως πεφονευκέναι. This might be justified by Aesch. Cho. 970 seqq., where Orestes says, 'unfold the fatal garment to the sun, that he may bear me witness that I slew my mother justly.' But a better explanation is, that the sun was thought to be polluted by unholy objects being exposed to his light. See on Herc. F. 1232.

823. μαινολὶς is the independent conjecture of Porson and Hermann for μεγάλῃ. This somewhat rare adjective occurs Aesch. Suppl. 101, διάνοιαν μαινολὶν κέντρον ἔχων ἔφυκτον.—Schol. ἀλλὰ καὶ τὸ δεινὰ πράττειν ἀσέβειά ἐστιν. τοῦτο δὲ φησιν, ἐπειδὴ ἡ Κλυταίμνηστρα ἐφόνευσεν τὸν Ἀγαμέμνονα. The αὖ means, that though the act of Orestes was bad, so on the other hand was that of the guilty pair.

825. Kirchhoff thinks θανάτου was a gloss on φόβῳ, and would read δεινὰ γὰρ to suit the strophic verse. Thus ἀμφὶ φόβῳ would mean 'in fear,' as Aesch.

Cho. 538, ἡ δ' ἀμφὶ τάρβει τῷδ' ἐπόμενεν πάθει.

829. ἐξανάψῃ, 'affix to yourself,' contract or incur. The Scholiast, explaining it by ἐγείρης κακὴν φήμην διόλου, took it to be a stronger form of ἀνάπτειν, to kindle. But cf. Iph. T. 1351, ἄγκυραν ἐξανήπτων. *ibid.* v. 1408, ἐξανήπτειν ἀγκύλας.

831. Hermann regards the *epode* as more properly antistrophic (834—8 = 839—43) with a *mesode* of three lines (831—3). This requires some changes of the text, so that we have one probability about equally balanced by another, viz. that the poet preferred the ordinary system.—τίς νόσος κτλ., 'what bodily disease, what mental grief, or what misfortune, is greater on the earth, than to cause with one's own hand the shedding of a mother's blood?' Schol. δέον τίς δυστυχία εἰπεῖν, ἔλεος εἰπεῖν ἀπὸ τοῦ συμβαινόντος. τοῖς γὰρ δυστυχούσιν ἔλεος παρὰ τῶν ἀνθρώπων γίνεσθαι.

834. Some copies give οἶον only once. Hermann's emendation, οἶον ὅ γ' ἔργον κτλ., might have been supported from the scholia, οἶον ὁ δυστυχὴς Ὀρέστης καταπραξάμενος τὸ τῆς μητροκτονίας. One of the later MSS. has οἶον ὅς τ'.

836. Εὐμενίσιν. This verse, like 831—2,

δρομάσι δινεύων βλεφάροις
 Ἀγαμεμνόνιος παῖς.
 ὦ μέλεος, ματρὸς ὅτε
 χρυσεοπηγήτων φαρέων
 μαστὸν ὑπερτέλλοντ' ἐσιδὼν
 σφάγιον ἔθετο ματέρα, πα-
 τρώων παθέων ἀμοιβάν.

840

ΗΛ. γυναιῖκες, οὗ που τῶνδ' ἀφώρμηται δόμων
 τλήμων Ὀρέστης θεομανεῖ λύσση δαμείς ;

845

ΧΟ. ἥκιστα· πρὸς δ' Ἀργεῖον οἴχεται λεῶν
 ψυχῆς ἀγῶνα τὸν προκείμενον πέρι
 [δώσων, ἐν ᾧ ζῆν ἢ θανεῖν ὑμᾶς χρεῶν].

ΗΛ. οἴμοι· τί χρῆμ' ἔδρασε ; τίς δ' ἔπεισέ νιν
 * * * *

ΧΟ. Πυλάδης· εἰοικε δ' οὐ μακρὰν ὁδ' ἄγγελος
 λέξειν τὰ κείμενα σοῦ κασιγνήτου πέρι.

850

837, and 840—2, is *glyconeus polyschematistus*. It matters not to the metre whether we add the *ν*, with Matthiae, to the dative plural. Schol. συλληφθεὶς ὑπ' αὐτῶν διὰ τὸν τῆς μητρὸς φόνον.

837. δινεύων, Schol. περισκοπούμενος, 'moving round with his rapidly-rolling eyes;' a metaphor from running in a circular or oblong δρόμος, Iph. A. 211—13. Schol. τοιοῦτοι γὰρ οἱ μανιώδεις. Cf. Herc. F. 868, καὶ διαστροφὸς ἐλίσσει σῖγα γοργαποὺς κόρας. We suspect however that the true reading is φόβω, 'looking round through fear to see if he is pursued by the Eumenides.' Thus δινεύειν θήραμα βλεφάροις is a sort of hypallage for δινεύειν βλέφαρα πρὸς τὸ ἰδεῖν εἰ θηράται.

838. This verse is perhaps spurious. Some copies give Ἀγαμεμνόνειος, others Ἀγαμέμνονος. It seems a mere gloss on the preceding participles. Hermann reads παῖς Ἀγαμεμνόνιος.

840. ὑπερτέλλοντα, see v. 6. Electr. 1206, κατείδες οἷον ἃ τάλαι' ἔων πέπλων ἔβαλεν, ἔβαλεν, ἔδειξε μαστὸν ἐν φοναῖσιν;

844. Hermann rightly reads οὗ που for ἥπου. The sense is, 'surely he has not left the house in a fit of phrenzy?' Whereas ἥ που would mean, 'I presume he has left,' &c. See on Iph. T. 930. Sup. v. 435.

848. Kirchhoff condemns this verse,

and we think rightly. For διδόναι ἀγῶνα περὶ ψυχῆς, which Porson explains by διδόναι δίκην, Schaefer and Hermann *coriam facturus iudicii*, is an unlikely phrase, because τὸν προκείμενον makes all the difference in the two expressions. A man is said 'to run the race for his life which is appointed for him,' but 'to give satisfaction for crime,' φόνον, not περὶ ψυχῆς. Moreover, the dialogue should be in *two*, not *three* verses; see on v. 852; and it is more than probable that a verse has dropped out after v. 849. The author of *Christus Patiens* twice quotes v. 847, but adds δραμούμενον and τρέχοντος in what follows. Kirchhoff however with less probability proposes τ' ἐπὶ for πέρι. For ἀγὼν περὶ ψυχῆς was the regular phrase; see on Aesch. Eum. 114. Phoen. 1330, δοκῶ δ' ἀγῶνα τὸν περὶ ψυχῆς, Κρέον, ἥδη πεπραχθαι. There is no difficulty in οἴχεται ἀγῶνα, 'he is gone off to the contest,' See Herc. F. 408, τὸν ἱππεύταν Ἀμαζόνων στρατὸν—ἔβα.

849. τί χρῆμ' ἔδρασε, 'Why did he do it?' i. e. why did he go, and on whose persuasion? The Scholiast is wrong here, τί πρᾶγμα πεποίηκε; Cf. Herc. 977, τί χρῆμ' ἐπέμψω τὸν ἐμὸν ἐκ δόμων πόδα; As suggested above, a verse is probably wanting to make up the distich, as τίς δ' ἔπεισέ νιν ἐλθεῖν, ἢν' ἐχθροῖς δυστυχῶν θήσει γέλων; Cf. v. 791.

ΑΓΓΕΛΟΣ.

[ὦ τλήμων, ὦ δύστηνε τοῦ στρατηλάτου]
 Ἀγαμέμνονος παῖ, πότνι Ἥλέκτρα, λόγους
 ἄκουσον οὓς σοι δυστυχεῖς ἤκω φέρων.

ΗΛ. αἰαῖ· διοιχόμεσθα· δηλὸς εἶ λόγῳ. 855

κακῶν γὰρ ἦκεις, ὥς ἔοικεν, ἄγγελος.

ΑΓ. ψήφῳ Πελασγῶν σὸν κασίγνητον θανεῖν
 καὶ σ', ὦ τάλαιν', ἔδοξε τῇδ' ἐν ἡμέρᾳ.

ΗΛ. οἴμοι· προσήλθεν ἐλπίς, ἣν φοβουμένη
 πάλαι τὸ μέλλον ἐξετηκόμην γόοις. 860

ἀτὰρ τίς ἄγων, τίνες ἐν Ἀργείοις λόγοι
 καθεῖλον ἡμᾶς κάπεκύρωσαν θανεῖν,
 λέγ', ὦ γεραιέ, πότερα λευσίμῳ χερὶ
 ἢ διὰ σιδήρου πνεῦμ' ἀπορρηῆξάί με δεῖ,
 κοινὰς ἀδελφῷ συμφορὰς κεκτημένην.

865

ΑΓ. ἐτύχχανον μὲν ἀγρόθεν πυλῶν ἔσω
 βαίνων, πυθέσθαι δεόμενος τά τ' ἀμφὶ σοῦ
 τά τ' ἀμφ' Ὀρέστον· σῶ γὰρ εὖνοιαν πατρὶ
 αἰεὶ ποτ' εἶχον, καὶ μ' ἔφερβε σὸς δόμος

852. It is surprising enough that this verse should have remained unsuspected. But the tautology in ὦ τλήμων, ὦ δύστηνε is, at least, very tame (see *inf.* 1564), the order of the dialogue in distichs is violated, and the addition of τοῦ στρατηλάτου alone is wholly weak here, though there is dignity and emphasis in the explicit and titular address in Soph. El. 1, ὦ τοῦ στρατηγῆσαντος ἐν Τροίᾳ ποτε Ἀγαμέμνονος παῖ. Nor would it suffice to compare v. 1402 *inf.*, where Orestes is *distinctively* called 'son of the General,' opposed to Pylades, the son of Strophius; — τῷ μὲν ὁ στρατηλάτας πατὴρ ἐκλήζετο, ὁ δὲ παῖς Στροφίου κτλ. Omitting this verse, the address becomes altogether appropriate, concise, and such as a messenger in haste would be likely to utter.

856. This verse, in which it is difficult to find the least ground for suspicion, and which moreover is given by the author of *Christus Patiens*, v. 150, is ejected by Porson (following, as usual, Brunck's judgment,) and also by Hermann; and, with surprise we say it, Kirchhoff also doubts it. Hermann observes, that the

Schol. on v. 846 counts 113 iambic trimeter verses, viz. from v. 844 to v. 959, which in the present copies amount to 116. It is some confirmation of the view given above on the spurious and missing verses, that, if we further eject vv. 913 and 933, with Hermann, exactly the required number of verses is obtained; though the Schol. may not have found 957—9. On the present verse W. Dindorf rightly says, "Non satis causae est cur ejiciatur."

859—60. The construction here is perplexed, and has been variously explained. Matthiae construes ἦν φ. τὸ μέλλον, and Scholefield approves this doctrine of a double accusative after φοβεῖσθαι. Hermann's version is rather ambiguous, *evenit res a me expectata, quam dudum metuens futura deflevi*. It is best, as in nearly all cases, to follow the natural order of the words; 'fearing which this long time I have been pining away in lamentations about what was likely to happen.' He should have said, ἐξετηκόμην γωωμένη τὸ μέλλον. Cf. Soph. El. 122, τίν' αἰεὶ τάκεις ὦδ' ἀκόρεστον οἰμωγὰν—Ἀγαμέμνονα;

πένητα μὲν, χρῆσθαι δὲ γενναῖον φίλοις. 870
 ὀρώ δ' ὄχλον στείχοντα καὶ θάσσουντ' ἄκραν,
 οὗ φασι πρῶτον Δαναὸν Αἰγύπτῳ δίκας
 διδόντ' ἀθροῖσαι λαὸν ἐς κοινὰς ἔδρας.
 ἀστῶν δὲ δὴ τιν' ἠρόμην ἄθροισμ' ἰδὼν,
 Τί καινὸν Ἄργει; μῶν τι πολεμίων πάρα 875
 ἄγγελμ' ἀνεπτέρωκε Δαναῖδων πόλιν;
 ὁ δ' εἶπ', Ὀρέστην κείνον οὐχ ὀρᾶς πέλας
 στείχοντ' ἀγῶνα θανάσιμον δραμούμενον;
 ὀρώ δ' ἄελπτον φάσμ', ὃ μήποτ' ὤφελον,
 Πυλάδην τε καὶ σὸν σύγγονον στείχονθ' ὁμοῦ, 880
 τὸν μὲν κατηφῇ καὶ παρειμένον νόσῳ,
 τὸν δ' ὥστ' ἀδελφὸν ἴσα φίλῳ λυπούμενον
 νόσημα κηδεύοντα παιδαγωγία.
 ἐπεὶ δὲ πλήρης ἐγένετ' Ἀργείων ὄχλος,
 κῆρυξ ἀναστὰς εἶπε, Τίς χρήξει λέγειν, 885
 πότερον Ὀρέστην κατθανεῖν ἢ μὴ χρεῶν
 μητροκτονοῦντα; καπὶ τῷδ' ἀνίσταται
 Ταλθύβιος, ὃς σῶ πατρὶ συνεπόρθει Φρύγας.
 ἔλεξε δ', ὑπὸ τοῖς δυναμένοισιν ὦν ἀεὶ,
 διχόμυθα, πατέρα μὲν σὸν ἐκπαγλούμενος, 890
 σὸν δ' οὐκ ἐπαινῶν σύγγονον, καλοῖς κακοῦς
 λόγους ἐλίσσων, ὅτι καθισταῖν νόμους

871. ἄκρα. Wordsworth (Athens and Attica, p. 71), thinks the phrase alludes to the elevated position of the Athenian Pnyx. The scene, of course, is at Argos, but it is the manner of the dramatists to describe local objects known to the spectators. However, it would be a very exaggerated term to call the hill-side where the Pnyx was, ἄκρα, an elevated summit. Schol. λέγεται δὲ τις ἐν Ἄργει πρῶν, ὅπου δικάζουσιν Ἀργεῖοι.—τάχα δ' ἂν τούτου καὶ ἐν Βελλεροφόντῃ μνημονεύει, εἰπὼν Καὶ ξεστὸν ὕχθον Δαναῖδων ἐδράσματα. For the accusative with θάσσειν see Iph. A. 141.

889. ὑπὸ τοῖς δυναμένοισιν, the mere tool or mouth-piece of those in authority; being subject to them, so as to give no independent opinion, but echoing their sentiments. The dislike of Euripides to heralds has often been noticed; see

Suppl. 381. Tro. 424.—ἐκπαγλούμενος, 'professing his admiration of,' Hec. 1157.

891. καλοῖς. Porson is contented with Valckenaer's conjecture, which has some little probability, καλῶς. Hartung's is however better, καλοῦς κακοῦς κτλ., 'volubly uttering words good and bad,' on the right side and the wrong, διχόμυθα. All the good copies and the Schol. give καλοῖς, which seems to be the dative of the method, 'by fair words cunningly disguising base sentiments, to the effect that' &c. In eight Bodleian MSS., inspected by the present editor on this passage, the reading was καλοῖς κακοῦς λόγους κτλ., but in one καλοῖς was written with an obscure contraction. There is a notion of duplicity in ἐλίσσειν, which is opposed to ὀρθῶς προφωνεῖν, as ἐλίκτὰ φρονεῖν, for σκολιά or πλάγια, Andr. 448.

ἐς τοὺς τεκόντας οὐ καλοὺς, τὸ δ' ὅμ' αἰὲ
φαιδρωπὸν ἐδίδου τοῖσιν Αἰγίσθου φίλοις.

τὸ γὰρ γένος τοιοῦτον· ἐπὶ τὸν εὐτυχῇ 895

πηδῶσ' αἰὲ κήρυκες· ὅδε δ' αὐτοῖς φίλος,

ὃς ἂν δύνηται πόλεος ἐν τ' ἀρχαῖσιν ἧ·

ἐπὶ τῷδε δ' ἡγόρευε Διομήδης ἄναξ.

οὗτος κτανεῖν μὲν οὔτε σ' οὔτε σύγγονον

εἶα, φυγῇ δὲ ζημιούντας εὖσεβεῖν. 900

ἐπερρόθησαν δ' οἱ μὲν ὡς καλῶς λέγοι,

οἱ δ' οὐκ ἐπῆνον. καπὶ τῷδ' ἀνίσταται

ἄνῃρ τις ἀθυρόγλωσσος, ἰσχύων θράσει,

Ἄργεῖος οὐκ Ἄργεῖος, ἡναγκασμένος,

θορύβῳ τε πίσυνος κάμαθεῖ παρρησία, 905

894. Αἰγίσθου φίλοις. He represented the murder of the guilty Aegisthus as unjustifiable, merely to please the surviving relations, who probably considered that the sovereignty would, if Orestes were condemned, devolve upon them.

895. There was a proverb, derived from naval matters, *χωρεῖν πρὸς τὸν εὐτυχῇ τοῖχον*, to shift to the safe side of a ship when laid on her beam-ends by a storm. Ar. Ran. 536, *μετακυλινδεῖν αὐτὸν αἰὲ πρὸς τὸν εὖ πράττοντα τοῖχον*. Here it is a mistake, made by many, to suppose *τοῖχον* is understood. The sense is, 'To the side of the fortunate one heralds always quickly go.'

897. πόλεος. This refers, as Matthiae says, both to *ὃς ἂν* and to *ἀρχαῖς*, and is shortly put for *ὃς ἂν δύνηται ἐν τῇ πόλει καὶ ἐν ἀρχαῖς ἢ τῆς πόλεως*. For *δυνατὶς*, in the political sense, see Bacch. 270.

898. Διομήδης. "Ipsum Tydei filium memorat. Is enim Argis versatus videtur, ut de quo Nestor in Odys. iii. 180, de reditu Graecorum exponens, dicat, *τέτρατον ἡμᾶρ ἔην, ὅτ' ἐν Ἀργεὶ νῆας εἶσας Τυδεΐδω ἔταροι Διομήδεος ἵπποδάμοιο ἔστασαν*. αὐτὰρ ἔγωγε Πύλονδ' ἔχον." Hermann. Euripides probably had in view Il. ii. 559, οἱ δ' Ἄργος τ' εἶχον Τίρυνθά τε *τειχιέεσσαν*,—*τῶν αὖθ' ἡγεμόνευε βοῆν ἀγαθὸς Διομήδης*.

900 εὖσεβεῖν. Not to violate the laws of humanity, not to incur an *ἄγος* by putting the innocent to death. Compare *φυγαῖσι δ' ὀσιούν*, v. 515. Supply *παρήγειν* from the context.

901. Many copies, including Flor. 2, which is of high authority, give *λαοὶ δ'*

ἐπερρόθησαν οἱ μὲν κτλ., and it is a difficult question, whether *λαοὶ* was added from the occurrence of these words in Hec. 553, or *οἱ μὲν* on account of *οἱ δὲ* following. Hermann follows Porson's suggestion, that *οἱ μὲν* is probably spurious, because *λαοὶ* alone would mean that the majority of the people were on the side of Orestes, with only a few dissentients, till the next orator turned their fickle minds the other way. However, all the good MSS. except Flor. 2 omit *λαοὶ*. In three Bodleian MSS. the *δ'* is wanting, which implies the omission of *λαοὶ δ'*.

903. ἀθυρόγλωσσος, Hesych. βλάσφημος, φλύαρος, ἀθυρόστομος. Soph. Phil. 188, ἀθυρόγλωσσος ἀχὼ τηλεφανής. The demagogue here alluded to is Cleophon, who had opposed the offer of peace made by the Lacedaemonians two years before. He is supposed to be pointed to also in Bacch. 270, *θρασὺς δὲ, δυνατὸς καὶ λέγειν οἷός τ' ἀνὴρ, κακὸς πολίτης γίγνεται, νοῦν οὐκ ἔχων*. He was no true πολίτης, but a Thracian by extraction. The Schol. cites Ar. Ran. 679, φιλοτιμότεροι Κλεοφῶντος, ἐφ' οὗ δὴ χεῖλεσιν ἀμφιβάλοις δεινὸν ἐπιβρέμεται Ὀρθκία χελιδῶν, ἐπὶ βάρβαρον ἐξομένη πέταλον. To his warlike propensities there is an allusion at the end of the same play, Κλεοφῶν δὲ μαχέσθω κάλλος ὁ βουλόμενος τοῦτον πατρίους ἐν ἀρούραις.—*ἰσχύων θράσει*, having influence merely through his impudent pretensions to statesmanship.

904. ἡναγκασμένος, 'forced upon the city,' as Ar. Av. 32, compared by Hermann, *ὁ μὲν γὰρ ὦν οὐκ ἄσπετος εἰσβάζεται*.

πιθανὸς ἔτ' αὐτοὺς περιβαλεῖν κακῶ τινι.
 ὅταν γὰρ ἡδὺς τοῖς λόγοις φρονῶν κακῶς
 πείθῃ τὸ πλῆθος, τῇ πόλει κακὸν μέγα·
 ὅσοι δὲ σὺν νῶ χρηστὰ βουλευούσ' ἀεὶ,
 κἂν μὴ παραντὶκ', αὐθὶς εἰσι χρήσιμοι 910
 πόλει. θεᾶσθαι δ' ὦδε χρὴ τὸν προστάτην
 ἰδόνθ'. ὅμοιον γὰρ τὸ χρῆμα γίγνεται
 [τῷ τοὺς λόγους λέγοντι καὶ τιμωμένῳ].
 ὃς εἶπ' Ὀρέστην καὶ σ' ἀποκτεῖναι πέτροις
 βάλλοντας· ὑπὸ δ' ἔτεινε Τυνδάρεως λόγους 915
 τῷ σφῶ κατακτείνοντι τοιούτους λέγειν.
 ἄλλος δ' ἀναστὰς ἔλεγε τῷδ' ἐναντία,

906. αὐτοὺς. Porson gives ἀστοὺς, on Valckenaer's conjecture, which is not very improbable, but wholly unnecessary, since the body of the people, οἱ μὲν and οἱ δὲ preceding, may be meant.—ἔτι, 'at some future time, if not now.' This is illustrated by the poet himself, v. 910, κἂν μὴ παραντὶκ', αὐθὶς κτλ.—πιθανός, 'plausible,' ὥστε or ἐς τὸ περιβαλεῖν.

907—10. Quoted by Stobaeus, Fl. ii. 203. Kirchhoff thinks the whole passage from 907 to 913 was interpolated from another play of Euripides. It is certainly out of place, not only in a narrative of exciting interest, but in the mouth of a slave; although Euripides, in his love of philosophizing, does not always regard the *καὶρὸς* for doing so. But, as above remarked, the ἔτι in v. 906 seems to be purposely developed in v. 910. 'A bad man, though a good orator, is sure to bring harm sooner or later; whereas those who are wise and sensible, though they may not be thought so at the time, are proved so in the end.' That v. 913 however is spurious has been shown by Hermann. The Scholiast found it, but was not more successful in explaining it than modern critics have been. In fact, it was added by some one who thought a dative was necessary after *ἄμοιον*, and who intended to express, 'it is the same thing in the case of an orator and of one in office,' τῷ ἐν τιμαῖς ὄντι. But the addition of the article with *λόγους* alone proves an unskilful hand. On the use of *ἄμοιον*, meaning 'tis all one,' see Aesch. Ag. 1375. Eur. Suppl. 1069. Hermann, observing that some few of the later copies give *τιμωρομένῳ*, supposes the words

were originally a gloss on v. 916, and made up into a verse by some metrical grammarian. The sense however is quite complete in itself. Translate; 'in this way (i. e. in reference to his real worth rather than his mere skill as an orator) one ought to consider the chief authority in a state, when one regards him; for the one is the same as the other' (i. e. the conditions of a good orator and a good statesman are the same).

914. ὅς. This refers back to v. 903, the intermediate reflections causing a break in the narrative.

915. Hesych. ὑπὸ δ' ἔτεινε, ὑπέβαλλεν. Tyndareus had threatened death by stoning, v. 536, and had avowed his intention of urging the citizens to carry out that threat, v. 612—14. So the messenger now says, 'but Tyndareus it was who suggested such words to be uttered by him who proposed to put you and your brother to death.'

917—30. This is decidedly a fine and powerful passage. Euripides, as has been remarked on Suppl. 421 (compare Electr. 380 seqq.) was a great friend to the agricultural interest, for he regarded it as by nature and feeling the strongest antagonist to the war party. The rough and hardy farmer here described, who is contrasted with the *ἀγάλαμαρ' ἀγορᾶς*, the fops and fools of the city, El. 388, seldom troubling himself with the disputes of the ecclesia or the political gossip of the agora, but blameless in life, indignant at the vices of the great, and exercising shrewdness and independent judgment in a question of this kind,—such a man alone is found to startle the people by loudly praising what

μορφῇ μὲν οὐκ εὖωπὸς, ἀνδρείος δ' ἀνὴρ,
 ὀλιγάκις ἄστνυ κάγορᾶς χραίνων κύκλον,
 αὐτουργὸς, οἵπερ καὶ μόνον σώζουσι γῆν, 920
 ξυνετὸς δὲ, χωρεῖν ὁμόσε τοῖς λόγοις θέλων,
 ἀκέραιος, ἀνεπίληπτον ἡσκηκὼς βίον·
 ὃς εἶπ' Ὀρέστην παῖδα τὸν Ἀγαμέμνωνος
 στεφανοῦν, ὃς ἠθέλησε τιμωρεῖν πατρί,
 κακὴν γυναῖκα κάθειον κατακτανὼν, 925
 ἢ κείν' ἀφήρει, μὴθ' ὀπλίζεσθαι χέρα
 μήτε στρατεύειν ἐκλιπόντα δώματα,
 εἰ τάνδον οἰκουρήμαθ' οἱ λελειμμένοι
 φθείρουσιν ἀνδρῶν εὐνιδας λωβώμενοι.
 καὶ τοῖς γε χρηστοῖς εὖ λέγειν ἐφαίνετο, 930
 κοῦδεις ἔτ' εἶπε. σὸς δ' ἐπήλθε σύγγονος,
 ἔλεξε δ', ὦ γῆν Ἰνάχου κεκτημένοι,
 [πάλαι Πελασγοὶ, Δαναΐδαι δὲ δεύτερον,]

all had been condemning. Orestes, he said, was right; the woman whom he slew was a profligate, though she was his mother; and he ought to be crowned as a public benefactor rather than be put to death as a criminal.—It is needless to point out how skilfully the poet, after this man's honest avowal, has brought in the effect of the bad demagogue's eloquence, v. 944.

919. *χραίνων*, frequenting. Porson thought there was a slight irony in the notion of the citizens being *polluted* by the presence of the countrymen; but the first part of his note is inconsistent with what follows, where he says, more correctly, that *χραίνειν* merely means to come in contact with a thing.—Contrasted with this rustic is the city-politician in Bacch. 717, *πλάνης κατ' ἄστνυ καὶ τρίβων λόγων*.

920—1. The sense is *αὐτουργὸς* (or rather *εἰς τῶν αὐτουργῶν, οἵπερ κτλ.*) μὲν, *ξυνετὸς* δὲ, though a countryman, yet possessed of good sense.—*τοῖς λόγοις*, the plausible speeches of the demagogues, which he was ever ready to oppose. Hermann, removing the comma after *ξυνετὸς* δὲ, gives *λέγων* for *θέλων*, 'skilled to oppose speech by speech.'

922. *ἀνεπίληπτον*, the reading of all the good MSS., is retained by Kirchhoff.

The Scholiast also explains it by οὐκ ἄξιον τοῦ ἐπιπλήττεσθαι, ἀνεπιτίμητον. But Hesychius has *ἀνεπίληπτον*, ἄμειπτον, ἀκατάγνωστον, and so the more recent MSS. of Euripides. Cf. Lucian, *Alexandr.* § 56, 261, *ἐτη ἐξήκοντα, ὡς ὁρᾶς, ἀνεπίληπτον βίον καὶ ὅσιον προβεβιωκός*, which probably refers to this passage. On the other hand, the author of *Christus Patiens* has *ἀνεπίληπτον*, v. 394. Both this word and *ἀκέραιος* indicate his freedom from such faults as Clytemnestra's, at which he therefore had a right to be indignant. Cf. *Hel.* 48, *ἀκέραιον ὡς σώσαιμι Μενελέω λέχος*.

925. *ἢ κείν' ἀφήρει κτλ.* Whose profligate conduct made it difficult to procure soldiers for foreign service, since men now began to distrust their own wives left at home. The infinitive without the article follows *κείνο*, used (like *illud*) of something to be mentioned next, as in *Ion* 636, *κείνο δ' οὐκ ἀνασχετὸν, εἴκειν ὁδοῦ χαλῶντα τοῖς κακίσιον*.

928. *οἰκουρήματα, οἰκουροὺς*, sc. *ἀλόχους*. Cf. *Aesch. Ag.* 1604.

933. The spuriousness of this verse here has been generally admitted from the time of Musgrave, though many think it belonged to some other play of Euripides. Most of the MSS. and Aldus omit *δέ*.

ὑμῖν ἀμύνων οὐδὲν ἦσσον ἢ πατρί
 ἔκτεινα μητέρ'. εἰ γὰρ ἀρσένων φόνος 935
 ἔσται γυναιξὶν ὅσιος, οὐ φθάνοιτ' ἔτ' ἂν
 θνήσκοντες, ἢ γυναιξὶ δουλεύειν χρεών·
 τοῦναντίον δὲ δράσετ' ἢ δρᾶσαι χρεών.
 νῦν μὲν γὰρ ἡ προδοῦσα λέκτρ' ἐμοῦ πατρὸς
 τέθηγκεν· εἰ δὲ δὴ κατακτενεῖτ' ἐμέ, 940
 ὁ νόμος ἀνείται, κοῦ φθάνοι θνήσκων τις ἂν,
 ὡς τῆς γε τόλμης οὐ σπάνις γενήσεται.
 ἀλλ' οὐκ ἔπειθ' ὁμιλον εὖ δοκῶν λέγειν.
 νικᾷ δ' ἐκείνος ὁ κακὸς ἐν πλήθει λέγων,
 ὃς ἡγόρευε σύγγονον σέ τε κτανεῖν. 945
 μόλις δ' ἔπεισε μὴ πετρούμενος θανεῖν
 τλήμων Ὀρέστης· αὐτόχειρι δὲ σφαγῇ
 ὑπέσχετ' ἐν τῇδ' ἡμέρᾳ λείψειν βίον
 σὺν σοί. πορεύει δ' αὐτὸν ἐκκλήτων ἄπο
 Πυλάδης δακρύων· σὺν δ' ὁμαρτοῦσιν φίλοι 950
 κλαίοντες, οἰκτείροντες· ἔρχεται δέ σοι
 πικρὸν θέαμα καὶ πρόσοψις ἀθλία.
 ἀλλ' εὐτρέπιζε φάσγαν' ἢ βρόχον δέρρη,
 ὡς δεῖ λιπεῖν σε φέγγος· ἡγύγεια δὲ
 οὐδέν σ' ἐπωφέλησεν, οὐδ' ὁ Πύθιος 955

936. οὐ φθάνοιτ' ἂν κτλ. 'The sooner you die the better; for otherwise you must remain slaves to women.' The meaning is, they will either kill their husbands at once, or will keep them in their power to kill them when they please.

938. Kirchhoff, after Nauck, supposes χρεών to have been written by mistake from the end of the preceding verse; but it is not easy to suggest a probable substitute, unless perhaps ἢ γυναιξὶ δὴ δουλεύετε. However, the very same ὁμοιοτέλευτον occurs *inf.* v. 1128—9. Translate; 'In fact, you will be doing the contrary to what you ought to do; for, as matters at present stand, she who was faithless to my father's bed has been put to death; whereas if, as you propose (δὴ), you shall put me to death, the law is relaxed (viz. for punishing bad wives), and one may as well die at once, since of

daring, at all events, there will be no lack (to women).' Cf. Soph. El. 516, ἀναιμένη μὲν, ὡς ξοικας, αὐτὴ στρέφει. The Schol. explains ὁ νόμος ἀνείται differently, 'the custom or precedent established against husbands is made still wider and broader than before,' i. e. though it was wide and broad enough. Porson's κατακτενεῖτ' ἐμέ is rather better (the MSS. give με), because the accomplished death of the mother is contrasted with the proposed death of the son.

945. On ε made long before κτ see Herc. F. 496. *Inf.* v. 1525, οὐκ ἄρα κτενεῖς μ';

946. πετρούμενος Elmsley on Heracl. 60, and so Kirchhoff gives as the reading of the two best MSS. for πετρουμένους. The latter would obviously refer to Orestes and Electra, and is unobjectionable in itself.

τρίποδα καθίζων Φοῖβος, ἀλλ' ἀπώλεσεν.

[ΧΟ. ὦ δυστάλαινα παρθέν', ὡς ξυνηρεφές
 πρόσωπον ἐς γῆν σὸν βαλοῦσ' ἄφθογγος εἰ
 ὡς ἐς στεναγμούς καὶ γόους δραμουμένη.]

ΗΛ. κατάρχομαι στεναγμόν, ὦ Πελασγία, στρ. 960
τιθεῖσα λευκὸν ὄνυχα διὰ παρηγίδων,
αἵματηρόν ᾤταν,

κτύπον τε κρατὸς, ὃν ἔλαχ' ἅ κατὰ χθονὸς
νερτέρων †[Περσέφασσα] καλλίπαις θεά.

ἰακχείτω δὲ γὰ Κυκλωπία 965

σίδαρὸν ἐπὶ κάρᾳ τιθεῖσα κούριμον
πήματ' οἴκων.

ἔλεος ἔλεος ὃδ' ἔρχεται

τῶν θανουμένων ὑπερ

στρατηλατᾶν Ἑλλάδος ποτ' ὄντων. 970

957-9. Schol. ἐν ταῖς ἐνίοις δὲ οὐ φέρονται οἱ τρεῖς στίχοι οὗτοι. πῶς γὰρ οὐκ ἔμελλε στεναῶναι, οὕτω δυστυχῶς ἔχουσα; The present editor agrees with Kirchhoff in believing them to be spurious.

960. The monody which follows, and which takes the place of a regular stasimon, is a threnos, sung by Electra over her untimely fate, bidding farewell to her country, and recounting the series of disastrous events that have brought her family to this.—The metres are for the most part varieties of iambic and trochaic, a few antistrophic, dactylic, and logaoedic verses being added.

Ibid. Some of the late copies prefix αἰ αἰ, perhaps from Hec. 685, αἰαἰ, κατάρχομαι νόμον βακχεῖον.—στεναγμὸν, sc. θρήνον. Most copies give στεναγμῶν.—Πηλασγία, Argos, or rather Argolis. Schol. γῇ δηλονότι.

962. Hermann follows Barnes in reading τὰν αἰματηρὸν ἔταν. But the article is certainly not Euripidean. It is much better to give ἦλος for (ἡλωτός, with Musgrave, in the antistrophe (973). Kirchhoff here ventures a singular opinion: "in monodia suspicor Euripidem eo artificio esse usum, quod lepide ludit comicus, posito αἰματηρὸν." True, in Ran. 1330, Aeschylus, professing τὸν τῶν μονωδιῶν διεξελθεῖν τρόπον, makes the

well-known joke *εἰεἰεἰεἰεἰλίσσεται, κτλ.*, which must, if it had any point at all, have been a parody on something really Euripidean. The suggestion of Kirchhoff is at least ingenious, whatever be thought of its probability.

964. Porson and W. Dindorf omit *Περσέφασσα*, and give *πῶλει* for *πολίταις* in v. 975, both after Musgrave. These, it must be confessed, are rather violent measures. Hermann edits *ἐν κακοῖς πολιταῖς* on his own conjecture, Kirchhoff more wisely marks a lacuna after *ψήφος*. Something is clearly wrong. As the best MS. gives a variant *γρ. καλῇ παῖς*, we may here suggest *νερτέρων ἢ καλὰ θεᾶς παῖς*, to which *Περσέφασσα* would naturally be a gloss, 'the fair daughter of Demeter.'—The phrase is, of course, a mere periphrasis for funeral lamentations accompanied with blows, according to the Eastern fashion (Aesch. Cho. 420).

965. Κυκλωπία, another common term for the Argive land, Herc. F. 15, &c.—κούριμον κάρα, see Alcest. 425 seqq. Tro. 280, ἄρασσε κρῶτα κούριμον.

967. πῆματ' ὀικων, governed by ἰακ-
χείτω. Schol. θρηνεῖται τὰ πῆματα τῶν
Ἀτρειδῶν οἰκων. The words τῶν Ἀτρει-
δῶν, added in the copies after οἰκων, were
omitted by Musgrave as a gloss.

970. στρατηλατᾶν Kirchhoff for —ῶν,
from the best MSS. "Ιψὶ οἱ θανοῦμενοι

βέβακε γὰρ βέβακεν, οἷχεται τέκνων
 πρόπασα γέννα Πέλοπος, ὃ τ' ἐπὶ μακαρίοις
 ζῆλος ὦν ποτ' οἴκοις·
 φθόνος νιν εἶλε θεόθεν, ἃ τε δυσμενῆς
 φοινία ψῆφος ἐν πολίταις.
 ἰὼ ἰὼ, πανδάκρυτ' ἐφάμέρων
 ἔθνη πολύπινα, λεύσσεθ', ὡς παρ' ἐλπίδας
 μοῖρα βαίνει.
 ἕτερα δ' ἕτερος ἀμείβεται
 πῆματ' ἐν χρόνῳ μακρῷ·
 βροτῶν δ' ὁ πᾶς ἀστάθμητος αἰών.
 μόλοιμι τὰν οὐρανοῦ
 μέσον χθονός *τε τεταμέναν
 αἰωρήμασι πέτραν
 ἀλύσεσι χρυσέαισι φερομένην
 δίναισι βῶλον ἐξ Ὀλύμπου,
 ἵν' ἐν θρήνοισιν ἀμβοάσω

ἀντ.

975

980

985

vocantur στρατηλάται Ἑλλάδος ποτ' ὄντες, quoniam totam gentem Atreidarum in mente habet Electra." Hermann.

973. ζῆλος Musgrave for ζῆλωτος, and οἴκοις for οἶκος. (See on v. 960.) The substantive, while it suits the metre, gives a better sense. Iph. T. 378, ἐξ οἶων καλῶν ἔρρεις, Ὅρεστα, καὶ πατρός ζῆλωμάτων.

976. ἰὼ ἰὼ. Pronounced *io yo*. This has been noticed elsewhere; and Hartung, whom Kirchhoff follows, is certainly wrong in giving *io, ð π*.

979. ἕτερος Porson for ἑτέροις. The Schol. also found the dative: but ἀμείβεται is the middle, 'gets in exchange,' διαδέχεται.

982. Hermann regards the rest of the monody, from this verse, as monostrophic, and he divides it into two strophes, each of nine verses, and three others of irregular length. The chief argument in his favour is, that the last part changes to dactyls, which implies design in varying the system.

Ibid. τε was added by Hermann. The aspiration of Electra is, that she might fly to the sun, suspended in mid air, in order to utter her complaints to her forefather Tantalus, who was fabled ἀέρι ποτᾶσθαι, v. 7. But Euripides, in his love for

physical science, and consistently with his account of the punishment of Tantalus, calls the sun 'a rock held in suspense midway between heaven and earth by golden chains, a mass borne along by eddying forces from heaven.' Schol. Ἀναξαγόρου μαθητῆς γενόμενος ὁ Εὐριπίδης μυθρὸν λέγει τὸν ἥλιον οὕτω γὰρ δοξάζει, μυθρὸν γὰρ καλοῦσι τὸν πεπυρακτωμένον σίδηρον. πέτρον δὲ καὶ βῶλον κατὰ ταῦτ' εἴρηκε. This is one of the few passages where πέτρα and πέτρος seem convertible terms. But for the metre, requiring τὰν before οὐρανοῦ, it is probable that he would have preferred πέτρον. See on v. 7. Hermann reads αἰωρήμασι μυρίαῖς | πέτραν ἀλύσεσι χρυσέαισι φερομένην, glyconeus + iamb. trimeter. The Schol. has πέτραν, ἥτις αἰωρεῖται καὶ φέρεται μυρίαῖς στρεφομένη χρυσαῖς ἀλύσειν ἐξ οὐρανοῦ. Perhaps however by adding μυρίαῖς he merely meant to develop the force of the plural. —On the doctrine of the δίνη, or rotation of the heavenly system, see Preface to vol. i. p. xxix.

984. ἵνα κτλ. Schol. ὅπως τῷ Ταντάλῳ ἀποδύρηται τὰ συμβάντα τοῖς ἀπογόνις αὐτοῦ. Porson, giving ἀναβοήσονται on the slight authority of the Schol.

γέροντι πατρὶ Ταντάλῳ
 ὃς ἔτεκεν ἔτεκε γενέτορας ἐμέθεν δόμων,
 οἱ κατεῖδον ἄτας,
 ποτανὸν μὲν δίωγμα πώλων
 τεθριπποβάμονι στόλῳ
 Πέλοψ ὁπότε πελάγεσι διε-
 δίφρευσε, Μυρτίλου φόνον
 δικῶν ἐς οἶδμα πόντου,
 λευκοκύμοσιν
 πρὸς Γεραιστίαις
 ποντίων σάλων
 ῥόσιν ἄρματεύσας.
 ὅθεν δόμοισι τοῖς ἐμοῖς
 ἦλθ' ἀρὰ πολύστονος,
 λόχευμα ποιμνίοισι Μαιάδος τόκου,
 τὸ χρυσόμαλλον ἄρνὸς ὁπότη'
 ἐγένετο τέρας ὁλοὸν ὁλοὸν
 Ἄτρεος ἵπποβότα·

990

995

1000

on Ar. Plut. 639, is compelled to render *ἵνα υἱὸς*. But the sentence would thus be wrongly constructed, 'would that I might go where I shall utter my grief,' &c.

987. γενέτορας. Schol. λέγει δὲ Ἄτρεα καὶ Θυέστην καὶ Ἀγαμέμνονα.— οἱ κατεῖδον κτλ. id. αὐτόπται καὶ θεαταὶ γεγόνασιν πολλῶν κακῶν, ἐξ οὗ ὁ Πέλοψ — ἐξεδίφρευσεν εἰς θάλασσαν τὸν Μυρτίλον. The sense is, 'Who were witnesses of infatuated acts, first when Pelops slew Myrtilus, secondly, when the dispute arose between Atreus and Thyestes respecting the golden lamb.' The μὲν however (989) is not answered by δέ, but the narrative of the second calamity is connected with the first (ὅθεν, v. 996).

989. ποτανὸν Porson for τὸ πτανόν. There is nothing obscure in the slight periphrasis for διαδίφρεῖν τεθριππον ἄρμα πελάγεσι (παρ' ἅλα), and φονεύειν Μυρτίλον, δικάζοντα αὐτὸν ἐς πόντον. Schol. Πέλοψ ὁ Ταντάλου, συνεργήσαντος τοῦ Μυρτίλου, καὶ τὴν παρὰ θάλασσαν ἐλαύνων, ἀπαθήσατο αὐτὸν κατ' ἐκείνον τὸν τόπον τῆς θαλάσσης, ἔνθα Γεραιστός ἐστιν ἀκρωτήριον τῆς Εὐβοίας.

901. The good copies have ὅτε, one only (Flor. 10) ὁπότε, by a correction.

This appears to suit the metre better, and has accordingly been adopted by W. Dindorf and Hermann. Compare v. 812.

996. ὅθεν κτλ. Schol. τουτέστι διὰ τὸ φονευθῆναι τὸν Μυρτίλον συμφορὰ κατέλαβε τοὺς οἴκους, τὴν ἀρχὴν λαβοῦσα ἐξ οὗ ἐγένετο τέρας ἐν τοῖς ποιμνίοις τοῦ ἵπποτρόφου Ἀτρέως τὸ ὀλέθριον, λέγω δὲ τὴν ἄρνα τὴν χρυσόμαλλον, ἣν ὁ Μαιάδος τόκος Ἑρμῆς ὑπέβαλεν. Translate: 'From which event to my family there came (another) curse full of woe, namely, a birth among the flocks of the son of Maia (Hermes), when the golden-fleeced prodigy of the lamb, fatal in its result, became the property of the horse-breeding Atreus.' The legend, given at length on Electr. 699, need not here be repeated. It is only necessary to observe, that the golden lamb was sent or created by Hermes, because the murdered Myrtilus was reputed to be his son. Schol. ὑπέβαλε τοῦτον Ἑρμῆς ὀργιζόμενος Ἀτρεῖ, ἐπειδὴ ὁ πρόγονος αὐτοῦ Πέλοψ τὸν Μυρτίλον υἱὸν αὐτοῦ εἰς τὸ ἐξ αὐτοῦ κληθὲν Μυρτῶν πέλαγος ἔρριψε.

1001. ἵπποβότα W. Dindorf for ἵπποβότα or ἵπποβάτα. (On the confusion of these two compounds see Iph. A. 1059.)

ὄθεν ἔρις τό τε πτερωτὸν
 ἀλίου μετέβαλεν ἄρμα,
 [τὰν πρὸς] ἔσπερον κέλευθον
 οὐρανοῦ †προσαρμόσασα
 μονόπῳλον ἐς Ἀῶ,
 ἐπταπόρου τε δρόμημα Πελειάδος
 εἰς ὁδὸν ἄλλαν Ζεὺς μεταβάλλει,
 τῶνδ' ἐτ' ἀμείβει θανάτους θανάτων
 τά τ' ἐπώνυμα δειπνα Θυέστου
 λέκτρα τε Κρήστας Ἀερόπας δολί-
 ας δολίοισι γάμοις. τὰ πανύστατα δ'

1005

1010

By restoring the ω the metre becomes the same as v. 995.

1002. ὄθεν ἔρις ('Eris W. Dind.), 'resulting from which a quarrel (between Atreus and Thyestes) changed the course of the sun's winged steeds, having turned them by a westward course through the heaven towards Morning with her one-horsed car.' There are several critical difficulties here. The good MSS. vary between ἐσπέραν and ἔσπερον. Photius, ἐσπέραν λέγουσι τὴν τοῦ ἡλίου δύσιν· καὶ ἂψ' ἐσπέρας· οὐκ ἂψ' ἔσπερον. There follows this remarkable gloss; ἔσπερον κέλευθον· ἐσπέριον, ἐπὶ δυσμὰς ὁδόν. Hesychius also, ἔσπερον κέλευθον· τὴν ἐσπέραν (ἐσπερίαν) ὁδόν. It appears therefore that these grammarians found ἔσπερον, which is elsewhere used as an adjective, e. g. Aesch. Prom. 356, ὅς πρὸς ἐσπέρους τόπους ἔστηκε. It follows, as Kirchhoff observes (if, as we can hardly doubt, they referred to this very passage), that τὰν πρὸς is an interpolation, resulting from ἐσπέραν being taken for the substantive.—For προσαρμόσασα the Schol. appears to have found μεθαρμοσάσα, which he explains μεταστρέψασα. Porson's note involves a *lapsus calami* which has misled some critics. He gives in the text προσαρμόσασα, and says, "Sic scholiastes. MSS. plerique cum Aldo μεθαρμοσάσας." He meant to read μεθαρμοσάσα with the Schol., and to state that προσαρμόσας was found in the old copies: an error which Scholefield failed to detect, who merely tells us that $\tau\epsilon$ in v. 1002 is answered by $\tau\epsilon$ in v. 1005. We incline to μεθαρμοσάσα, but suspect a slight transposition is further required. All the good MSS., one excepted, read προσαρμόσας. That

one gives προσαρμόσας with the final α erased and re-written. Read, οὐρανοῦ μεθαρμοσάσας | ἐς μονόπῳλον Ἀῶ, by which the last verse becomes the same as 995 and 1001.—Why the Morning, or Morning-star, is called μονόπῳλος, is a matter of dispute. One ancient explanation of the phrase was ἐς μίαν ἡμέραν. So Hesychius, and the Schol. διὰ μιᾶς ἡμέρας. But there can be little doubt that the τέθριπποι of the sun are contrasted with the inferior brightness of the early morning.

1005. ἐπταπόρου, sc. τῶν ἐπτά. See Rhes. 529.

1007. τῶνδ' ἐτ' κτλ. Schol. ἀπὸ δὲ τούτων, ὃ ἔστιν, ἐξῆς δὲ τούτων, ἀπὸ τοῦ Ἀτρέως καὶ τοῦ Θυέστου, κατὰ διαδοχὴν θανάτους ἐπαλλήλους ἐπήγαγεν ὁ Μαιάδος τόκος, καὶ τὰ δειπνα τῶν τέκνων τοῦ Θυέστου. Hermann says, "nominativi sunt δειπνα et λέκτρα, quae Atridarum banquet and the adultery of Aerope bring on in succession the murders in retribution of murders which have befallen the present generation (Agamemnon and Orestes). We might have expected τοῖσδε, and perhaps it is a question if τῶνδ' ἀμείβει θανάτους may not mean, 'gives murders in exchange for these (the above) calamities.'—For the sake of the dactylic metre Hermann inserts ἀε after ἀμείβει, which may indeed easily have dropped out. For the same reason one might suggest Κρησιίδος in v. 1009.

1008. ἐπώνυμα Θυέστου. Soph. El. 283, πατρὸς τὴν δυστάλαιναν δαῖτ' ἐπωνομασμένην.

εἰς ἐμὲ καὶ γενέταν ἐμὸν ἤλυθε
δόμων πολυστόνοις ἀνάγκαις.

ΧΟ. καὶ μὴν ὃδε σὸς ξύγγονος ἔρπει
ψήφῳ θανάτου κατακυρωθεῖς,
ὃ τε πιστότατος πάντων Πυλάδης
ισάδελφος ἀνὴρ, * ἰθύνων 1015
νοσερὸν κῶλον [Ορέστου]
ποδὶ κηδοσύνῳ παράσειρος.

ΗΛ. οἱ γὰρ. πρὸ τύμβου γάρ σ' ὀρώσ' ἀναστένω,
ἀδελφε, καὶ πάροιθε νερτέρου πυρᾶς.
οἱ γὰρ μάλ' αὔθις. ὥς σ' ἰδοῦς' ἐν ὄμμασι 1020
πανυστάτην πρόσοψιν ἐξέστην φρενῶν.

ΟΡ. οὐ σῖγ' ἀφείσα τοὺς γυναικείους γόους
στέρξεις τὰ κρανθέντ'; οἰκτρὰ μὲν τάδ', ἀλλ' ὅμως
[φέρειν ἀνάγκη τὰς παρεστώσας τύχας].

ΗΛ. καὶ πῶς σιωπῶ, φέγγος ὡς ὄραν θεοῦ 1025

1012. πολυστόνοις is the reading of the Schol. and two of the inferior MSS. The metre is thus like v. 984.

1014. Hesych. κατακυρωθεῖς, κατακριθεῖς. Hence perhaps we should correct Androm. 496, ψήφῳ θανάτου κατακυρωθέν. Vulg. κατακεκριμένον, which reads like a gloss.

1015. Before ἰθύνων some word like πέλας seems to have dropped out. Porson admitted ὀρθῶν in place of ἰθύνων, after the somewhat bold conjecture of Heath. Kirchhoff also supposes ἰθύνων to be a gloss.—In the next verse Elmsley would omit Ὀρέστου, which is added by the second hand in one good MS.

1017. παράσειρος, παρακολουθῶν. Cf. Herc. F. 445, ἄλοχόν τε φίλην ὑποσειραίοις ποσὶν ἔλκουσαν τέκνα.

1018. The scene following, though it requires three actors on the stage at once, admits for the most part the dialogue only of two, since Orestes first talks with Electra, and then separately with Pylades. The latter however interposes a distich at v. 1209, and at 1231 seqq. the three converse briefly together. It is a very touching and well-written scene, this last meeting and mutual farewell of a brother and a sister who have been so affectionately attached. They mutually deliberate as to the manner of death they shall adopt, and each exhorts the other to

fortitude. A new scheme is suggested by Pylades (v. 1098) which appears to offer a ray of hope. It is this; to slay Helen, who is now within the house, by way of revenge on the perfidy of Menelaus; and to secure Hermione as a hostage (v. 1189), is further proposed by Electra.

1019. All the good MSS. give νερτέρου πυρᾶς, except Flor. 2, which has νερτέρας. Schol. πρότερον τῆς νερτέρου πυρᾶς, ἥτοι τῆς πρὸς τοὺς νερτέρους πεμπούσης πυρκαϊᾶς. Porson and most of the subsequent critics give νερτέρων from the inferior copies. Compare the feminine ἔσπερος in v. 1003.

1020. σ' ἰδοῦς' ἐν Porson for ἰδοῦσά σ' ἐν or ἰδοῦς' ἐν.

1022. οὐ σῖγα — στέρξεις; Cf. Aesch. Theb. 239, οὐ σῖγα μηδὲν τῶνδ' ἐρεῖς κατὰ πτόλιν;—τὰ κρανθέντα, the decree passed in the assembly.—ἀλλ' ὅμως, supply στέργειν χρή. The next verse is with very good reason regarded by Kirchhoff as an interpolation. The dialogue commences, as usual, with twice the number of verses spoken subsequently by each. Hermann gives φέρειν σ' with Aldus and some copies.

1025. Barnes, Porson, and most of the later editors place the question at σιωπῶ, by which Electra is made, in what follows, to inform Orestes of his death, which he

- τόδ' οὐκέθ' ἡμῖν τοῖς ταλαιπώροις μέτα ;
 OP. μὴ σύ γέ μ' ἀπόκτειν'. ἄλλ' ἀπ' Ἀργείας χερὸς
 τέθνηχ' ὁ τλήμων· τὰ δὲ παρόντ' ἔα κακά.
 ΗΛ. ὦ μέλεος ἥβης σῆς, Ὀρέστα, καὶ πότμον
 θανάτου τ' ἁώρου. ζῆν ἐχρῆν σ', ὅτ' οὐκέτ' εἶ. 1030
 OP. μὴ πρὸς θεῶν μοι περιβάλλης ἀνανδρίαν
 ἐς δάκρυα πορθμεύουσ' ὑπόμνησιν κακῶν.
 ΗΛ. θανούμεθ'. οὐχ οἶόν τε μὴ στένεις κακά.
 πᾶσιν γὰρ οἰκτρὸν ἢ φίλη ψυχὴ βροτοῖς.
 OP. τόδ' ἡμαρ ἡμῖν κύριον· δεῖ δ' ἢ βρόχους 1035
 ἄπτειν κρεμαστοὺς, ἢ ξίφος θήγειν χερί.
 ΗΛ. σύ νύν μ', ἀδελφε, μή τις Ἀργείων κτάνῃ
 ὕβρισμα θέμενος τὸν Ἀγαμέμνονος γόνον.
 OP. ἄλλ' ἄλλ' τὸ μητρὸς αἶμ' ἔχω· σέ δ' οὐ κτενῶ.
 ἀλλ' αὐτόχειρι θνήσχ' ὅτῳ βούλει τρόπῳ. 1040
 ΗΛ. ἔσται τάδ'· οὐδὲν σοῦ ξίφους λελεῖψομαι·
 ἀλλ' ἀμφιθῆναι σῇ δέρῃ θέλω χέρας.
 OP. τέρπου κενὴν ὄνησιν, εἰ τερπνὸν τόδε
 θανάτου πέλας βεβῶσι, περιβαλεῖν χέρας.

already knew : whereas she ought to say, 'how can I be silent when we are both condemned to die?' And so the Schol., καὶ πῶς σιωπήσω, ἐπεὶ οὐκέτι μέτεστιν ἡμῖν τοῖς ἀθλοῖς βλέπειν τόδε τὸ φῶς τοῦ Ἥλου; and again, ἐπεὶ τὸ φῶς τοῦ ἡλίου δρᾶν οὐ μέτεστιν ἡμῖν τοῖς ταλαιπώροις. It seems so clear that he found ὥς δρᾶν instead of εἰσορᾶν, the reading of all the copies, that this has now been restored. Hermann gives μετόν for μέτα, after Musgrave. Kirchhoff suggests ὅτ' οὐκέθ'.

1027. μὴ σύ γέ μ' Hermann for σὺ μὴ μ', Flor. 2 having μὴ σὺμ'. The correction is quite necessary. The common reading would mean, 'Do not *you* kill me, for I am (virtually) killed already by another;' whereas the sense is, 'slay me not, I beseech you, by this vain grief, for I am slain sufficiently by the Argives.' Thus the γε in expostulation is added in a formula where σὺ legitimately occurs without strong personal emphasis, as in Med. 1056, μὴ δῆτα θυμέ, μὴ σὺ γ' ἐργάσῃ τάδε. For ἀποκτείνειν used in this sense, as it were, of morally slaying, by words &c., cf. Hipp. 1064, οἶμοι, τὸ

σεμνὸν ὥς μ' ἀποκτείνει τὸ σόν.—By Ἀργείας χερὸς Hermann understands the χειροτονία of the Argives, and he is probably right, though the term here is certainly ambiguous.

1032. The common reading, ὑπόμνησιν, may perhaps stand in apposition to δάκρυα, or the sense may be, 'by bringing into tears the remembrance of woe.' Musgrave suggests ὑπομνήσει, and so the Schol. seems to have found; διὰ τὴν ὑπόμνησιν τῶν κακῶν εἰσάγουσά με εἰς δάκρυα.

1034. Quoted by Stobaeus, Fl. cxix. 3.

1037. μὴ — κτάνῃ. The Schol. explains this by ἵνα μὴ. It is better to take it in the imperative sense, 'let not any Argive slay me,' as in Hec. 548, μὴ τις ἄψεται χροὸς τοῦμοῦ.—For γόνον the Schol. records a reading δόμον, which, he says, was approved by the grammarian Callistratus. The objection to τὸν γόνον is, of course, the masculine used of a female offspring. Hermann ventures to edit τὴν Ἀγαμέμνονος γόνον.

1041. οὐδὲν κτλ., 'I will not be at all behind your sword,' i. e. behind you in the use of the sword.

- ΗΛ. ὦ φίλτατ', ὦ ποθεινὸν ἡδιστόν τ' ἔχων 1045
τῆς σῆς ἀδελφῆς ὄνομα καὶ ψυχὴν μίαν.
- ΟΡ. ἔκ τοί με τήξεις· καὶ σ' ἀμείψασθαι θέλω
φιλότῃ χειρῶν. τί γὰρ ἔτ' αἰδοῦμαι τάλας ;
ὦ στέρν' ἀδελφῆς, ὦ φίλον πρόσπτυγμ' ἐμὸν,
τάδ' ἀντὶ παίδων καὶ γαμηλίου λέχους 1050
προσφθέγματ' ἀμφοῖν τοῖς τάλαιπώροις πάρα.
- ΗΛ. φεῦ·
πῶς ἂν ξίφος νὼ ταῦτόν, εἰ θέμις, κτάνοι,
καὶ μνήμα δέξαιθ' ἐν, κέδρου τεχνάσματα.
- ΟΡ. ἡδιστ' ἂν εἶη ταῦθ' ὀρᾶς δὲ δὴ φίλων
ὥς ἐσπανίσμεθ', ὥστε κοινωνεῖν τάφου. 1055
- ΗΛ. οὐδ' εἰφ' ὑπὲρ σοῦ, μὴ θανεῖν σπουδὴν ἔχων,
Μενέλαος ὁ κακὸς, ὁ προδότης τοῦμοῦ πατρός ;
- ΟΡ. οὐδ' ὅμμ' ἔδειξεν, ἀλλ' ἐπὶ σκήπτροις ἔχων
τὴν ἐλπίδ' ἡὺλαβεῖτο μὴ σώζειν φίλους.

1046. Neither Scholiasts nor modern commentators explain the meaning of a brother 'having the dearest name of his sister.' Probably she means, that he has in her one whom he may call by the endearing name of sister, and who is possessed of common feelings, *ψυχὴν μίαν*. Cf. *ποθεινὸν ὄνομα* *δμιλίας*, v. 1082.

1049. Kirchhoff appears to be mistaken in marking the loss of two verses of Electra's preceding this. There is nothing wanting to the context. Electra had said, 'Let me embrace you,' and he replies, 'I am desirous to return that embrace,' which accordingly he does, *ὦ στέρν' ἀδελφῆς κτλ.* The remarkable numerical correspondence of this passage has been pointed out in the Preface to vol. ii. p. xxiii;—"Orestes speaks *five*, then *three times five*, then *twice five* verses; and he is answered by Pylades in *fifteen*, after which (with the interval of a monostich dialogue between them of *thirty-one*), Orestes and Pylades again speak in *twenty-two* lines each. Beyond this (1177—90), Electra and Orestes converse in *fourteen* alternate lines or couplets, and then Electra delivers a speech of *thirteen*, answered by Orestes in *fifteen* as before, and then (v. 1231—45) there is another dialogue of *fifteen* verses preceding a system of dochmiacs."—Here therefore it is fair to assume that

five verses formed the speech of Orestes; and consequently that Kirchhoff is again mistaken in supposing v. 1051 to be spurious. The MSS. indeed, as well as the Scholiast, give *ἀμφι*, for which Lobeck proposed the obvious correction *ἀμφοῖν*, and the two best copies have *ἄρα*, altered into *πάρα*, at the end. The former error is easily explained: some one mistook *ἀμφοῖν τοῖς τάλαιπώροις* as if agreeing, and thought that this could not be. In fact, *ἀμφοῖν* is the genitive after *προσφθέγματα*. Porson reads *ἡμῖν*, from one of the inferior MSS.—If this verse, in fine, be omitted, the sense ends very imperfectly at v. 1050.

1053. *κέδρου*. See on Alcest. 365.

1056—7. W. Dindorf, with one of the late MSS., continues this distich to Orestes. It obviously belongs to Electra; and thus the speech of Orestes, like that at v. 1075, will contain *ten* verses, on the not improbable supposition that v. 1066 is interpolated, where *δέμας* is improperly used of a dead body.

1058. *ὅμμ' ἔδειξεν*. It does not appear that Menelaus had been present at the assembly, as might have been inferred from v. 704.—ἐπὶ σκήπτροις, Schol. ἡγουν ἐπὶ τῇ βασιλείᾳ, ἣν ἥλπιζε κατέχειν ἀποθανόντος τοῦ Ὀρέστου.—ἡὺλαβεῖτο, cf. v. 748.

- ἀλλ' εἴ, ὅπως γενναῖα κάγαμέμενος 1060
 δράσαντε κατθανούμεθ' ἀξιότατα.
 καὶ γὰρ μὲν εὐγένειαν ἀποδείξω πόλει
 παίσας πρὸς ἡπαρ φασγάνῳ· σὲ δ' αὖ χρεὼν
 ὁμοία πράσσειν τοῖς ἐμοῖς τολμήμασι.
 Πυλάδῃ, σὺ δ' ἡμῖν τοῦ φόνου γενοῦ βραβεὺς, 1065
 καὶ κατθανόντοιν εὖ περιστείλον δέμας,
 θάψον τε κοινῇ πρὸς πατρὸς τύμβον φέρων.
 καὶ χαῖρ'· ἐπ' ἔργον δ', ὡς ὀρᾷς, πορεύομαι.
 ΠΤ. ἐπίσχε· ἐν μὲν πρῶτά σοι μομφὴν ἔχω,
 εἰ ζῆν με χρήζειν σοῦ θανόντος ἡλπισας. 1070
 ΟΡ. τί γὰρ προσήκει κατθανεῖν σ' ἐμοῦ μέτα ;
 ΠΤ. ἥρου ; τί δὲ ζῆν σῆς ἐταιρίας ἄτερ ;
 ΟΡ. οὐκ ἔκτανες σὴν μητέρ', ὡς ἐγὼ τάλας.
 ΠΤ. ξὺν σοί γε κοινῇ· ταῦτ' αἰὶν καὶ πάσχειν με δεῖ.
 ΟΡ. ἀπόδος τὸ σῶμα πατρὶ, μὴ ξύνθνησκέ μοι. 1075
 σοὶ μὲν γὰρ ἔστι πόλις, ἐμοὶ δ' οὐκ ἔστι δῆ,
 καὶ δῶμα πατρὸς καὶ μέγας πλούτου λιμήν.
 γάμων δὲ τῆς μὲν δυσπότημον τῆσδ' ἐσφάλης,
 ἣν σοι κατηγγύησ', ἐταιρίαν σέβων
 σὺ δ' ἄλλο λέκτρον παιδοποίησαι λαβὼν, 1080
 κῆδος δὲ τοῦμόν καὶ σὸν οὐκέτ' ἐστὶ δῆ.
 ἀλλ' ὦ ποθεινὸν ὄνομ' ὁμιλίας ἐμῆς,
 χαῖρ'· οὐ γὰρ ἡμῖν ἔστι τοῦτο, σοί γε μὴν
 οἱ γὰρ θανόντες χαρμάτων τητώμεθα.

1060. ὅπως, hortative, as Iph. T. 321, ἀλλ' ὅπως θανόμεθα κάλλιστα.

1062. The best MS. has ἀποδείξαι πόλει (with ω superscribed by a later hand), and γρ. πατρός. Hence Kirchhoff concludes that πόλει and πατρὸς were emendations, and the original reading was ἀποδείξαι θέλω. The Schol. however recognizes πόλει, and all the other copies agree in ἀποδείξω.

1072. ἐταιρείας Porson.

1073. Hermann reads οὐκ ἔκτανες σὺν, from a variant in one of the late MSS., because the reply of Pylades does not well suit σὴν μητέρα distinctively expressed, since that would mean, that Pylades had killed his mother with the help of Orestes.

The answer however is directed to ὡς ἐγὼ τάλας, as if he had said, οὐ σὺ μόνον ἔκτανες· αὐτὴν, ἀλλ' ἐγὼ σὺν σοί.

1077. Aesch. Pers. 252, ὦ Περσὶς αἶα καὶ πολλὸς πλούτου λιμήν.

1079. κατηγγύησ'. Cf. El. 1340, Πυλάδῃ, χαίρων ἴθι, νυμφεῖου δέμας Ἠλέκτρας. In Iph. T. 915, they are spoken of as happily married. Inf. v. 1657, Ὀρέστα, σοὶ δὲ παῖδ' ἐγὼ κατεγγύω.

1082. ποθεινὸν ὄνομα. Cf. v. 1045. There is the usual variant ὄμμα, on which Porson has a long note. The sense simply is, ὦ κεκλημένε ἐταῖρε.

1084. οἱ θανόντες, we who are virtually or morally dead. Cf. v. 1027, ἄλις ὑπ'

- ΠΥ. ἡ πολὺν λέλειψαι τῶν ἐμῶν βουλευμάτων. 1085
 μήθ' αἵμά μου δέξαιτο κάρπιμον πέδον,
 μὴ λαμπρὸς αἰθέρ, εἴ σ' ἐγὼ προδούς ποτε
 ἐλευθερώσας τοῦμὸν ἀπολίποιμί σε.
 καὶ συγκατέκτανον γὰρ, οὐκ ἄρνήσομαι,
 καὶ πάντ' ἐβούλευσ' ὦν σὺ νῦν τίνεις δίκας· 1090
 καὶ ξυνθανεῖν οὖν δεῖ με σοὶ καὶ τῇδ' ὁμοῦ.
 ἐμὴν γὰρ αὐτὴν, ἧς λέχος κατήνεσας,
 κρίνω δάμαρτα. τί γὰρ ἐρῶ καλόν ποτε
 γῆν Δελφίδ' ἐλθὼν Φωκέων ἀκρόπολιν,
 ὃς πρὶν μὲν ὑμᾶς δυστυχεῖν φίλος παρήν, 1095
 νῦν δ' οὐκέτ' εἰμὶ δυστυχουντί σοι φίλος ;
 οὐκ ἔστιν, ἀλλὰ ταῦτα μὲν κάμοι μέλει.
 ἐπεὶ δὲ κατθανούμεθ', ἐς κοινούς λόγους
 ἔλθωμεν, ὥς ἂν Μενέλεως ξυνδυστυχῇ.
 ΟΡ. ὦ φίλτατ', εἰ γὰρ τοῦτο κατθάνοιμ' ἰδών. 1100
 ΠΥ. πιθοῦ νυν, ἀνάμεινον δὲ φασγάνου τομάς.
 ΟΡ. μένω, τὸν ἐχθρὸν εἴ τι τιμωρήσομαι.

Ἄργειας χερὸς τέθηκα. Some MSS. give οἱ θανούντες (for θανοῦμενοι).

1085. Between ἦπου and ἡ πολὺν the MSS. are about equally divided. The latter seems rather more suited to the sense, 'You have greatly missed, or are far short of, my intentions.' Cf. Hel. 765, ἡ πόλλ' ἀνέρου μ'.—μήθ' αἵμα κτλ., a strong form of imprecation on oneself. Hipp. 1030, καὶ μήτε πόντος μήτε γῆ δέξαιτό μου σάρκας θανόντος, εἰ κακὸς πέφυκ' ἀνὴρ. Kirchhoff observes, what Porson had omitted to notice; that this distich is quoted by the Schol. on Pind. Ol. ii. 135.—τοῦμὸν, sc. ξυαντὸν ἀπολύσας αἰτίας.

1090. νῦν is added by a later hand in one of the Venice MSS. (B., Kirchhoff). We suspect also the σό. Perhaps, καὶ πάντα συνεβούλευσά γ' ὦν τίνεις δίκας.

1092. κατήνεσας is the emendation of the present editor for ἐπήνεσα. The mistake arose from ignorance of the true sense of καταινεῖν = κατεγγυᾶν. Cf. Iph. A. 695, τοῦνομα μὲν οἶν παῖδ' οἶδ' ὅτῳ κατήνεσας. Hence ἐπήνεσα was written by some one who thought the meaning was, 'to whose marriage I have consented' (cf. v. 1672, καὶ λέκτρ' ἐπήνεσ', ἡμικ' ἂν διδῶ πατήρ); and then, in some

of the late MSS., ἧς λέχος γ' was written to fill the hiatus. Kirchhoff proposes to read ἧς ἐπήνεσας λέχος, and Brunck proposed κατήνεσα. Both were so near the mark, that it is surprising they missed it. Hermann acquiesces in Porson's transposition, ἧς γε λέχος ἐπήνεσα.

1093. τί καλόν, what plausible defence of my conduct, τί δίκαιον. Hermann contends that καλόν is a mere patchwork, and gives τί γὰρ ἐρῶ καὶ γὰρ ποτε, with Flor. 2, one of the best MSS. having τί γὰρ ἐγὼ ἐρῶ καλόν ποτε; Schol. τί γὰρ ἔχω, φησὶν, ἀπολογήσασθαι;

1094. Hermann is surprised that no critic suggested τὴν Δελφίδ', which he gives from one good MS. Others will be surprised that he did not perceive this would be a wrong use of the article. Perhaps εἰς Δελφίδ' ἐλθὼν Φ. ἀκρ., or, if γῆν be genuine, Φωκέων τ' ἀκρ.

1096. Cf. Electr. 605, ὦ τέκνον, οὐδεὶς δυστυχουντί σοι φίλος.

1097. We might suggest, ἀλλὰ ταῦτα νῦν κάμοι μέλει, as giving a better sense.

1101. ἀνάμεινον, await the proper time of, i. e. put off for a while, the sword-blow that is to slay you. Schol. πείσθητι δὴ, καὶ τὴν σφαγὴν ἀναβαλοῦ.

- ΠΥ. σίγα νυν ὥς γυναιξὶ πιστεύω βραχύ.
 ΟΡ. μηδὲν τρέσης τάσδ' ὥς πάρεισ' ἡμῖν φίλαι.
 ΠΥ. Ἑλένην κτάνωμεν, Μενέλεω λύπην πικράν. 1105
 ΟΡ. πῶς ; τὸ γὰρ ἔτοιμον ἔστιν, εἴ γ' ἔσται καλῶς.
 ΠΥ. σφάξαντες ἐν δόμοις δὲ κρύπτεται σέθεν.
 ΟΡ. μάλιστα καὶ δὴ πάντ' ἀποσφραγίζεται.
 ΠΥ. ἀλλ' οὐκέθ', Αἰδὴν νυμφίον κεκτημένην.
 ΟΡ. καὶ πῶς ; ἔχει γὰρ βαρβάρους ὀπάοντας. 1110
 ΠΥ. τίνας ; Φρυγῶν γὰρ οὐδέν' ἂν τρέσαιμι ἐγώ.
 ΟΡ. οἴους ἐνόπτρων καὶ μύρων ἐπιστάτας.
 ΠΥ. τρυφὰς γὰρ ἤκει δεῦρ' ἔχουσα Τρωικὰς ;
 ΟΡ. ὥσθ' Ἑλλάς αὐτῇ σμικρὸν οἰκητήριον.
 ΠΥ. οὐδὲν τὸ δοῦλον πρὸς τὸ μὴ δοῦλον γένος. 1115
 ΟΡ. καὶ μὴν τόδ' ἔρξας δις θανεῖν οὐχ ἄζομαι.
 ΠΥ. ἀλλ' οὐδ' ἐγὼ μὴν, σοί γε τιμωρούμενος.
 ΟΡ. τὸ πρᾶγμα δῆλου καὶ πέραιν', ὅπως λέγεις.
 ΠΥ. εἴσιμεν ἐς οἴκους δῆθεν ὡς θανούμενοι.
 ΟΡ. ἔχω τοσοῦτον, τὰπίλοιπα δ' οὐκ ἔχω. 1120
 ΠΥ. γόους πρὸς αὐτὴν θησόμεσθ' ἅ πάσχομεν.
 ΟΡ. ὥστ' ἐκδακρῦσαί γ' ἐνδοθεν κεχαρμένην.

1103. σίγα νυν. Schol. ὑφορᾶται τὰς τοῦ χοροῦ, ἐνόμιζε γὰρ αὐτὰς ἐχθρὰς εἶναι.

1105. λύπην, the accusative in apposition to the sentence, for which see Herc. F. 59.

1106. Kirchhoff pronounces this verse "vix sanus." The explanations of the Scholiasts are confused, but they do not indicate any other reading. Hermann and Kirchhoff read ἔστιν, *prompta voluntas adest, si recte fieri poterit*; and this is perhaps better than the vulg. ἔστιν. 'Readiness is not wanting, provided the result shall prove successful.'

1108. This verse is ironical; 'No doubt of it; already she is sealing up all my property,' i. e. it is being taken possession of by her and Menelaus, on the presumption of my death. The Schol. records a various reading ἀπασφαλίζεται. The custom of affixing seals on the property of absent persons is alluded to in Aesch. Ag. 592, where Clytemnestra boasts that she has been a faithful wife, σημαντήριον οὐδὲν διαφθείρασαν ἐν μήκει χρόνου.

1110. καὶ πῶς ; 'Not so.' See Alcest. 482.

1112. οἴους κτλ. Schol. οἴους εἰκὸς εἶναι ἐπιτηδείους εἰς τὴν τῶν ἐνόπτρων καὶ μύρων ὑπηρεσίαν. Perhaps we should read ἐπιστατεῖν. Cf. Troad. 1107, χρύσεα δ' ἐνοπτρα, παρθένων χάριτας, ἔχουσα τυγχάνει Διδὸς κόρα.

1116. καὶ μὴν κτλ. 'Well, if I accomplish that, I fear not to die twice.' Cf. Heracl. 600, καὶ χαίρε, δυσφημεῖν γὰρ ἄζομαι θεῶν. Aesch. Suppl. 860, ὀλεῖ γὰρ οὗτοι πλόκαμον οὐδὰμ' ἄζεται. The MSS. and Schol. give οὐ χάζομαι, 'I do not retire from,' and this, though not an Attic word, is retained by Porson and Matthiae.

1119. It might be better to construe δῆθεν ὡς θανούμενοι, i. e. προφάσει ὡς θ., than to retain the comma after δῆθεν. Cf. Soph. Trach. 382, δῆθεν οὐδὲν ἰστορᾶν.

1121. πρὸς αὐτήν. Helen. 1153, καὶ μὴν γυναικεῖσις ἂν οἰκτισαίμεθα κουραῖσι καὶ θρήνοισι πρὸς τὸν ἀνόσιον.

1122. ἐκδακρῦσαί γ', ironically; 'aye, so that she will shed tears outwardly,

- ΠΥ. καὶ νῶν παρέσται ταυθ' ἄπερ κείνη τότε.
 ΟΡ. ἔπειτ' ἀγῶνα πῶς ἀγωνιούμεθα ;
 ΠΥ. κρύπτ' ἐν πέπλοισι τοισίδ' ἔξομεν ξίφη. 1125
 ΟΡ. πρόσθεν δ' ὀπαδῶν τίς ὀλεθρος γενήσεται ;
 ΠΥ. ἐκκλήσομεν σφᾶς ἄλλον ἄλλοσε στέγης.
 ΟΡ. καὶ τόν γε μὴ σιγῶντ' ἀποκτείνειν χρεῶν.
 ΠΥ. εἴτ' αὐτὸ δηλοῖ τοῦργον οἱ τείνειν χρεῶν.
 ΟΡ. Ἐλένην φονεύειν· μανθάνω τὸ σύμβολον. 1130
 ΠΥ. ἔγνωσ' ἀκουσον δ' ὥς καλῶς βουλευόμαι.
 εἰ μὲν γὰρ ἐς γυναῖκα σωφρονεστέρα
 ξίφος μεθεῖμεν, δυσκλεῆς ἂν ᾦν φόνος·
 νῦν δ' ὑπὲρ ἀπάσης Ἑλλάδος δώσει δίκην,
 ὧν πατέρας ἔκτειν'· ὧν δ' ἀπώλεσεν τέκνα 1135
 νύμφας τ' ἔθηκεν ὀρφανὰς ξυναόρων
 ὀλολυγμὸς ἔσται, πῦρ τ' ἀνάψουσιν θεοῖς
 σοὶ πολλὰ κάμοι κέδν' ἀρώμενοι τυχεῖν,
 κακῆς γυναικὸς οὐνεχ' αἶμ' ἐπράξαμεν.
 ὁ μητροφόντης δ' οὐ καλεῖ ταύτην κτανῶν, 1140

while inwardly rejoiced.' The good copies give *κεχαρμένην*, Aldus and some of the inferior ones *κεχαρμένη*, which Porson pronounces equally good; but the nominative could only stand with *ᾧσιν* ἐκδακρύσει γ'. Prof. Scholefield, apparently impressed with the conviction that a Porson could not err, in Greek at least, chivalrously comes to the defence, and presumes an ellipse of *καὶ αὐτὴ αἰσθήσεται*, ὥστε κτλ.

1123. ταυθ' (l. ταυθ') ἄπερ κείνη. Schol. καὶ ἡμῖν τότε ταῦτα παρέσται, ἄπερ κείνη, ἡγουν τὸ ἐξωθεν δακρύειν, ἐκτοθεν (l. ἐνδοθεν) δὲ χαρὰν ἔχειν τῇ ἐλπίδι τῆς διαχειρήσεως αὐτῆς.

1126. τίς ὀλεθρος. Schol. τὸ τίς ἀντὶ τοῦ κατὰ τίνα τρόπον ;

1127. ἄλλον ἄλλοσε. 'We will drive them, one into this room and another into that, and shut them out of our way' (shut them *in*, according to our idiom). One of the best MSS. gives ἄλλος ἄλλον ἐν στέγαις, whence the Aldine ἄλλον ἄλλος ἐν στέγαις. See on v. 1447.

1129. οἱ τείνειν χρεῶν, whither we must direct our course; what end we must strive to attain.* The inferior copies give ᾗ for οἱ.

1130. τὸ σύμβολον, the watchword. Cf. Rhcs. 220. 573.

1135. ὧν δ' is the reading of the best MS. and Flor. 2, for ὧν τ'. By removing the full stop commonly placed after *ξυναόρων*, which involved an awkward *asyn-deton* at *ὀλολυγμὸς ἔσται*, a much better sense is gained; 'while on the part of those, of whose sons she caused the death, and bereaved the wives of their partners, there will be a shout of joy, and (men) will kindle fires on the altars of the gods, praying that many blessings may light on you and me.' The *ὀλολυγμὸς* here, as elsewhere, is the joyful cry of *women*, viz. those whose husbands have died in the war; while the masculine *ἀρώμενοι* includes the fathers who have lost their sons. The use of *ἀράσθαι* in a good sense, for *εὐχεσθαι*, is to be noticed. The Schol. takes *τυχεῖν* actively, ὥστε *τυχεῖν αὐτῶν*. It is however often used intransitively, 'to befall,' as *inf.* 1326.

1139. αἶμ' ἐπράξαμεν. Schol. ὅτι ἐποιήσαμεν φόνον. We may compare *αἶμα τιθέναι*, to cause slaughter, Bacch. 837. *Inf.* 1579, ἐπὶ φόνῳ πράσσεις φόνον. See on v. 406.

1140. For the article with the pre-

ἀλλ' ἀπολιπὼν τοῦτ' ἐπὶ τὸ βέλτιον πεσεῖ
 Ἑλένης λεγόμενος τῆς πολυκτόνου φονεύς.
 οὐ δεῖ ποτ' οὐ δεῖ Μενέλεων μὲν εὐτυχεῖν,
 τὸν σὸν δὲ πατέρα καὶ σὲ κάδελφὴν θανεῖν
 μητέρα τ', ἐὼ τοῦτ', οὐ γὰρ εὐπρεπὲς λέγειν, 1145
 δόμους δ' ἔχειν σοὺς δι' Ἀγαμέμνονος δόρυ
 λαβόντα νύμφην· μὴ γὰρ οὖν ζῶην ἔτι,
 εἰ μὴ 'π' ἐκείνῃ φάσγανον ἴσπασω μέλαν.
 ἦν δ' οὖν τὸν Ἑλένης μὴ κατὰσχωμεν φόνον,
 πρήσαντες οἴκους τοῦσδε κατθανούμεθα. 1150
 ἐνὸς γὰρ οὐ σφαλέντες ἔξομεν κλέος,
 καλῶς θανόντες ἢ καλῶς σεσωσμένοι.

ΧΟ. πάσαις γυναιξὶν ἀξία στυγεῖν ἔφθ
 ἢ Τυνδαρίδαι παῖς, ἢ κατήσχυεν γένος.

ΟΡ. φεῦ.

οὐκ ἔστιν οὐδὲν κρεῖσσον ἢ φίλος σαφῆς, 1155
 οὐ πλούτος, οὐ τυραννίς· ἀλόγιστον δέ τι
 τὸ πλήθος ἀντάλλαγμα γενναίου φίλου.
 σὺ γὰρ τά τ' εἰς Αἰγισθὸν ἐξηῦρες κακὰ
 καὶ πλησίον παρήσθα κινδύνων ἐμοὶ,

dicare see on Herc. F. 582. Iph. A. 1354.

1143. οὐ δεῖ ποτ'. We should have expected οὐ δεῖ γάρ.

1145. ἐὼ τοῦτ'. 'I pass by *that*, however, for it is not becoming to say it.' Cf. v. 27. If he had meant, specifically, οὐκ ἔδει τὴν σὴν μητέρα ἀποθανεῖν, he would have been charging Orestes with an unjust act, and so taking the very side which his enemies had taken.

1146. δόμους δ'. So the best MS. and Flor. 2, for δόμους τ'. The δὲ is better, because the subject of the infinitive reverts to Μενέλεων, whereas τε would rather couple ἔχειν with θανεῖν.

1147. μὴ γὰρ οὖν. For this combination see Aesch. Suppl. 386, μὴ τί ποτ' οὖν γενοίμαν ὑποχείριος κράτεσιν ἀρσένων. Here perhaps the οὖν has its proper sense, the γὰρ merely expressing the wish, as in εἰ γὰρ, εἴθε γάρ. 'May I then no longer live unless I try to kill her,' i.e. such being the case, that we shall gain praise and not blame for the deed.

1148. The reading here is rather doubtful. One of the best copies gives σπασόμεθα, which obviously suggests ἦν—σπασώμεθα, as Kirchhoff has observed. Hermann (on Hel. v. 1675, where μέλαν ξίφος occurs) notices the weakness of the epithet following the substantive, especially with a word interposed; and he would read, (though this is less probable,) εἰ μὴ 'π' ἐκείνῃ φάσγανον σπάσαιμ' ἐγώ.

1149. ἦν δ' οὖν κτλ. 'But, if we should fail to secure the death of Helen,' &c. On the formula ἦν δ' οὖν see Rhes. 572. Herc. F. 213. For κατασχέειν, Iph. T. 980. One good MS. here gives ἦν δ' αὖ.

1156. Soph. Oed. R. 380, ὦ πλούτε καὶ τυραννὶ καὶ τέχνῃ τέχνης ὑπερφέρουσα.—ἀλόγιστον, irrational. Schol. ἀσύνετον καὶ μαρόν ἐστι τὸ ἀνταλλάττεσθαι ἀντὶ τοῦ γενναίου φίλου πλήθος, ἡγουν τὸ προτιμᾶν τὸ πλήθος ἀντὶ τοῦ γενναίου φίλου. The idea is, that the noble disposition rather than the numerical strength of friends is to be regarded.

1159. πλησίον παρήσθα is rather im-

νῦν τ' αὖ δίδως μοι πολεμίων τιμωρίαν, 1160
 κοῦκ ἐκποδὼν εἶ. παύσομαί σ' αἰνῶν, ἐπεὶ
 βάρος τι καὶ τῷδ' ἐστίν, αἰνεῖσθαι λίαν.
 ἐγὼ δὲ πάντως ἐκπνέων ψυχὴν ἐμὴν
 δράσας τι χρήζω τοὺς ἐμοὺς ἐχθροὺς θανεῖν,
 ἵν' ἀνταναλώσω μὲν οἷ με προὔδοσαν, 1165
 στένωσι δ' οἷπερ καῖμ' ἔθηκαν ἄθλιον.
 Ἀγαμέμνονός τοι παῖς πέφυχ', ὃς Ἑλλάδος
 ἦρξ' ἀξιοθεὶς, οὐ τύραννος, ἀλλ' ὅμως
 ῥώμην θεοῦ τιw' ἔσχ'. ὃν οὐ καταισχυνῶ
 δοῦλον παρασχὼν θάνατον, ἀλλ' ἐλευθέρως 1170
 ψυχὴν ἀφήσω, Μενέλεων δὲ τίσομαι.
 ἐνὸς γὰρ εἰ λαβοίμεθ', εὐτυχοῦμεν ἂν,

properly used for οὐχ ἐκὰς ἦσθα, as Hermann remarked.

1162. Quoted by Stobaeus, Flor. xiv. 6. Cf. Iph. A. 979, αἰνούμενοι γὰρ ἀγαθοὶ τρόπον τινὰ μισοῦσι τοὺς αἰνούντας, ἦν αἰνῶσ' ἄγαν.

1163. πάντως ἐκπνέων κτλ., 'since I must at any rate die,' i. e. whether I die avenged or not. The Schol. missed the point of this; ὁμολογουμένως ἀποθνήσκων. Cf. Med. 1240, πάντως σφ' ἀνάγκη κατανεῖν· ἐπεὶ δὲ χρῆ, ἡμεῖς κτενοῦμεν, οἷπερ ἐξεφύσαμεν.

1165. ἀνταναλώσωμεν Schol. and MSS., corrected by Canter. "Quum hic de se solo loquatur Orestes, in plurali ambiguitas inesset, quoniam etiam Pylades eum in patrandae caede adjuturus est." Hermann.

1168. ἀξιοθεὶς, οὐ τύραννος, i. e. χειροτονηθεὶς, οὐ βίᾳ συναθροίσας τοὺς Ἕλληνας. The command of the expedition to Troy is called ἀξίωμα in Iph. T. 85. Compare Hel. 393, πλείστον γὰρ οἶμαι, καὶ τὸδ' οὐ κόμπω λέγω, στρατεύεμα κόπη διορίσαι Τροίαν ἔπι, τύραννος οὐδὲν πρὸς βίαν στρατηλατῶν, ἐκοῦσι δ' ἄρξας Ἑλλάδος νεανίας.—ἀλλ' ὅμως, viz. 'though he had not the absolute power of an irresponsible commander, he had the strength of a god;' which is variously interpreted, the assistance of a god, and the authority of a god.

1169. The reading of all the copies, ἔσχεν, corrected by Barnes, adds a little weight to the omission of οὐ in one of the late MSS., by which the sense would be,

as Porson gives it, *quem dedecorabo, si servili morte occumbam*. In this case ἀλλὰ following must be rendered, 'No! rather let me die like a free-born man.'

1172. ἐνὸς γὰρ κτλ. 'For if we could but grasp one object, we should be fortunate; namely, if from some quarter or other unlooked-for safety might chance to befall us, slaying without being slain. For this I pray: for, what I wish, (with that) it is pleasing, even by transient words spoken through the mouth, to please the mind without any cost.' The sense of the last distich is, 'as it costs nothing to pray for this, I will do so, if only for my own satisfaction, and even if I should never attain it.' The critics do not notice that one of the Scholiasts must have read οὐ βούλομαι γὰρ, for he explains it thus: τὸ ἡδὺ καὶ εὐκτὸν ἡμῖν πρᾶγμα, τὸ τινὰ τούτων λαβεῖν ὑποχείριον, οὐ βούλομαι διὰ στόματος μόνον προφέρειν, τοιτέστι, μέχρι λόγων ματαίων στήναι, καὶ ἀζημίως τέρψαι τὴν ξημαντοῦ ψυχὴν, τοιτέστι, μὴ μετὰ τοῦ ζημιῶσαι τινὰ τῶν ἐχθρῶν καὶ τιμωρήσασθαι.—If the received reading be right, the syntax is, ὃ βούλομαι, τοῦτο ἡδὺ ἐστί τέρψαι φρένα. There is a variant τέρψω in the Aldine and one of the best MSS.; and one Schol. seems to have found τέρπω, for he explains, τοῦτο καὶ μόνον ὀνομάζων ἀδαπάνως εὐφραίνομαι. To revert to the former part of this difficult passage, it is not improbable that it involves a metaphor from the wrestling-school, where λαβέσθαι τινός, or λαβὴν λαβεῖν, meant

- εἴ ποθεν ἄελπτος παραπέσοι σωτηρία
κτανούσιν μὴ θανούσιν· εὐχομαι τάδε.
ὁ βούλομαι γὰρ ἡδὺν καὶ διὰ στόμα 1175
πτηνοῖσι μύθοις ἀδαπάνως τέρψαι φρένα.
- ΗΛ. ἐγὼ, κασίγνητ', αὐτὸ τοῦτ' ἔχειν δοκῶ,
σωτηρίαν σοὶ τῷδέ τ' ἐκ τρίτων τ' ἐμοί.
- ΟΡ. θεοῦ λέγεις πρόνοιαν. ἀλλὰ ποῦ τόδε ;
ἐπεὶ τὸ συνेतὸν γ' οἶδα σῇ ψυχῇ παρόν. 1180
- ΗΛ. ἄκουε δὴ νυν· καὶ σὺ δεῦρο νοῦν ἔχε.
- ΟΡ. λέγ'· ὥς τὸ μέλλειν ἀγάθ' ἔχει τιν' ἡδονήν.
- ΗΛ. Ἑλένης κάτοισθα θυγατέρ' ; εἰδότη' ἡρόμην.
- ΟΡ. οἶδ', ἦν ἔθρεψεν Ἑρμιόνην μήτηρ ἐμή.
- ΗΛ. αὐτὴ βέβηκε πρὸς Κλυταιμνήστρας τάφον. 1185
- ΟΡ. τί χρῆμα δράσους ; ὑποτίθης τίν' ἐλπίδα ;
- ΗΛ. χοᾶς κατασπείσουσ' ὑπὲρ μητρὸς τάφου.
- ΟΡ. καὶ δὴ τί μοι τοῦτ' εἶπας ἐς σωτηρίαν ;
- ΗΛ. συλλαβέθ' ὄμηρον τήνδ', ὅταν στείχῃ πάλιν.
- ΟΡ. τίνος τόδ' εἶπας φάρμακον τρισσοῖς φίλοις ; 1190

'to get a good hold of one's antagonist.' Thus we may render it, 'For if we should have got into our power Menelaus alone,' viz. by slaying his wife.—For εἴ ποθεν we suspect καὶ ποθεν to be the true reading ; 'and so perhaps safety might chance to come unexpectedly,' by the new turn given to affairs.—For μὴ θανούσιν good MSS. give οὐ θανούσιν, with Aldus.

1178. σωτηρίαν. She calls this αὐτὸ τοῦτο, the very thing he had mentioned, in reference to v. 1173.

1179. ποῦ τόδε ; The meaning is, 'There is no use in anticipating divine assistance, since I know you have natural discretion enough to suggest of yourself an available plan.' Cf. Alcest. 1075, σάφ' οἶδα βούλεσθαι σ' ἂν· ἀλλὰ ποῦ τόδε ; i. e. 'but that is impossible.' The γε in the next verse is best taken in connexion with ἐπεὶ, on which combination see Herc. F. 141. Cycl. 181. Many of the later MSS. wrongly omit γε.

1181. καὶ σύ. This is addressed to Pylades.

1182. τὸ μέλλειν ἀγαθὰ, scil. ἀκούειν, which Hermann supplies from the preceding verse, or perhaps, τὸ μέλλειν (γενέσθαι) ἀγαθὰ. The Aldine τὸ λέγειν,

found also in one good MS., is a mere gloss on μέλλειν, viz. τὸ μέλλειν ἀγαθὰ (λέγειν). Porson thought μέλλειν could take an accusative *per se* ; but the passage on which he chiefly relies, Iph. A. 1117, οἶσθα γὰρ πατὴρ πάντως δὲ μέλλει, will be shown to be an interpolation.

1183. εἰδότη' ἡρόμην. Schol. σὲ τὸν γινώσκοντα ἠρώτησα. Kirchhoff would read ἡ εἰδότη' ἡρόμην ; But this does not improve the sense, which is, 'Of course you do,' but rather introduces a tautology. The vulgate is further defended by Ion 999, Ἑριχθόνιον οἶσθ', ἡ οὐ ; τί δ' οὐ μέλλεις, γέρον ;

1184. ἔθρεψεν. Cf. v. 64.

1187. μητρὸς τάφον (al. τάφου), the tomb of my mother Clytemnestra. Cf. v. 112—4. Hermann notices the error of Brunck and Matthiae in taking ὑπὲρ μητρὸς to mean 'in behalf of her mother Helen,' who had sent her daughter as her representative, v. 113.

1188. καὶ δὴ κτλ. 'Well, supposing this to be really the case ; how does this, which you have mentioned, conduce to our safety ?'

1190. τίνος—φάρμακον. Of what evil is this intended to be the cure ? τί

- ΗΛ. Ἑλένης θανούσης, ἣν τι Μενέλεως σε δρᾷ,
ἣ τόνδε κάμει, πᾶν γὰρ ἐν φίλον τόδε,
λέγ' ὥς φονεύσεις Ἑρμιόνην· ξίφος δὲ χρῆ
δέρη πρὸς αὐτῇ παρθένου σπάσαντ' ἔχειν.
καὶν μὲν σε σώζῃ μὴ θανεῖν χρήζων κόρην 1195
Ἑλένης Μενέλεως πτώμ' ἰδὼν ἐν αἵματι,
μέθες πεπᾶσθαι πατρὶ παρθένου δέμας·
ἣν δ' ὀξυθύμου μὴ κρατῶν φρονήματος
κτείνῃ σε, καὶ σὺ σφάζε παρθένου δέρην.
καὶ νιν δοκῶ, τὸ πρῶτον ἣν πολὺς παρῇ, 1200
χρόνῳ μαλάξῃ σπλάγχχνον. οὔτε γὰρ θρασὺς
οὔτ' ἄλκιμος πέφυκε. τήνδ' ἡμῖν ἔχω
σωτηρίας ἔπαλξιν. εἴρηται λόγος.
- ΟΡ. ὦ τὰς φρένας μὲν ἄρσενας κεκτημένη,
τὸ σῶμα δ' ἐν γυναιξὶ θηλείαις πρέπον, 1205
ὥς ἀξία ζῆν μᾶλλον ἢ θανεῖν ἔφυς.
Πυλάδῃ, τοιαύτης ἄρ' ἁμαρτήσῃ τάλας
γυναικὸς, ἣ ζῶν μακάριον κτήσῃ λέχος.
- ΠΤ. εἰ γὰρ γένοιτο, Φωκέων δ' ἔλθοι πόλιν
καλοῖσιν ὕμεναίοισιν ἀξιουμένη. 1210
- ΟΡ. ἧξει δ' ἐς οἶκους Ἑρμιόνη τίνος χρόνου ;
ὥς τᾶλλα γ' εἴπας, εἵπερ εὐτυχίσομεν,

ᾠφελήσει τοῦτο; The question is put, because it was not at first apparent how such a scheme could save at once Orestes, Electra, and Pylades.

1196. Here, as in v. 20, the MSS. agree in *Μενέλεως*. The common reading is *Μενέλαος Ἑλένης*. The transposition of the names is recommended by Kirchhoff and Hermann.—*πτώμα*, Schol. ἀντὶ τοῦ τὸ σῶμα. It is better to take it as a periphrasis for *Ἑλένην πεσοῦσαν ἐν αἵματι*. See on Aesch. Suppl. 647.

1200. *παρῇ*. Nauck (ap. Kirch.) proposed *ἣν πολὺς βυρῇ*, as Hipp. 443, *Κύπρις γὰρ οὐ φορητὸν, ἣν πολλὴ βυρῇ*. But *παρεῖναι, παρίστασθαι*, well enough implies the close proximity of an exasperated enemy.

1204—5. Quoted by Stobaeus, II. lxvii. 7 with the variant *ἄρσενος*.

1208. Porson, against the copies, places

a question at *λέχος*. At first sight this is plausible; but *τάλας* is against it. He seems to say, 'You must choose between losing such a woman for a wife, and being wretched; and making an effort to save your own life and hers, and living happily with her.'—For *ἣ* some good copies, with the Schol., give *ἥ*, for *ἣ συνοικῶν*. Porson suggests *ἥς*, which Matthiae prefers, but Hermann justly rejects.

1209. Kirchhoff and Hermann follow the old editions in placing no stop at *πόλιν*. "Conjungenda," says the latter, "ἔλθοι καλοῖσιν ὕμεναίοισιν, ἀξιουμένη αὐτῶν." We doubt this, needless as the stop undoubtedly is. Schol. *κοσμουμένη, τιμωμένη*. Cf. Aesch. Ag. 876, *τοιούσδε τοί νιν ἀξιώ προσφθέγμασιν*.

1212. "Jungenda sunt εὐτυχίσομεν ἐλόντες, ut ηὐτύχει βαλὼν Iph. T. 330." Porson.

- κάλλισθ', ἐλόντες σκύμνον ἀνοσίου πατρός.
 ΗΛ. καὶ δὴ πέλας νιν δωμάτων εἶναι δοκῶ
 τοῦ γὰρ χρόνου τὸ μῆκος αὐτὸ συντρέχει. 1215
 ΟΡ. καλῶς· σὺ μὲν νυν, σύγγον' Ἠλέκτρα, δόμων
 πάρος μένουσα παρθένου δέχου πόδα·
 φύλασσε δ', ἣν τις, πρὶν τελευτηθῇ φόνος,
 ἢ ξύμμαχος τις ἢ κασίγνητος πατρός
 ἐλθὼν ἐς οἶκους φθῇ, γέγωνέ τ' ἐς δόμους 1220
 ἢ σανίδα παίσας ἢ λόγους πέμψας ἔσω.
 ἡμεῖς δ' ἔσω στείχοντες ἐπὶ τὸν ἔσχατον
 ἀγῶν' ὀπλιζώμεσθα φασγάνῳ χέρας,
 Πυλάδην· σὺ γὰρ δὴ συμπονεῖς ἐμοὶ πόνους.
 ὦ δῶμα ναίων νυκτὸς ὀρφναίᾳς πάτερ, 1225
 καλεῖ σ' Ὀρέστης παῖς σὸς ἐπίκουρον μολεῖν
 τοῖς δεομένοισι. διὰ σέ γὰρ πάσχω τάλας
 ἀδίκως· προδεδόμαι δ' ὑπὸ κασιγνήτου σέθεν
 δίκαια πράξας· οὐ θέλω δάμαρθ' ἐλὼν
 κτεῖναι· σὺ δ' ἡμῖν τοῦδε συλλήπτωρ γενοῦ. 1230
 ΗΛ. ὦ πάτερ, ἱκοῦ δῆτ', εἰ κλύεις εἴσω χθονὸς
 τέκνων καλούντων, οἳ σεθεν θνήσκουσ' ὕπερ.
 ΠΥ. ὦ συγγένεια πατρός ἐμοῦ, κάμας λιτὰς,
 Ἀγάμεμνον, εἰσάκουσον, ἔκσωσον τέκνα.
 ΟΡ. ἔκτεινα μητέρ', ΠΥ. ἡψάμην δ' ἐγὼ ξίφους. 1235
 ΗΛ. ἐγὼ δέ γ' ἐπεκέλευσα κἀπέλυσ' ὄκνου.
 ΟΡ. σοὶ, πάτερ, ἀρήγων. ΗΛ. οὐδ' ἐγὼ προὔδωκά σε.
 ΠΥ. οὐκουν ὀνειδίη τάδε κλύων ῥύσει τέκνα;
 ΟΡ. δακρύοις κατασπένδω σ'. ΗΛ. ἐγὼ δ' οἴκτοισί γε.

1214. καὶ δὴ, 'already.'—συντρέχει, scil. τῇ νῦν παρουσίᾳ αὐτῆς.

1220. γέγωνε, make a sound audibly or distinctly heard.

1225. ὦ δῶμα ναίων. Compare with this prayer Electr. 677 seqq. Aesch. Cho. 470 seqq.

1233. ὦ συγγένεια. Schol. παρόσον δ' Ἰστροφίος Ἀναξιβίαν ἔγημε τὴν Ἀγαμέμνονος ἀδελφὴν, ἐξ ἧς ἐγένετο Πυλάδης.

1235. Cf. Electr. 1224, where Electra says, ἐγὼ δέ γ' ἐπεκέλευσά σοι, ξίφους τ' ἐφηψάμην ἄμα. See also on v. 284 sup. The reading however is unfortunately

doubtful, the best copies giving ἐγὼ δ' ἐπεβούλευσα. Kirchhoff conjectures ἐγὼ δὲ συνεβούλευσα. Neither is suited to the following clause, κἀπέλυσ' ὄκνου. The passage cited from the Electra, which escaped Porson's memory, is strongly in favour of his reading, which is given above.

1238. ὀνειδίη, 'expostulations' (1277 seqq.). Aesch. Cho. 486, ἀρ' ἐξεγείρει τοῖσδ' ὀνειδεσιν, πάτερ; Several of the best copies give οὐκουν—ῥύσει τέκνα; as Brunck proposed, for οὐκοῦν—ῥύσαι τέκνα.

- ΠΥ. παύσασθε, καὶ πρὸς ἔργον ἔξορμώμεθα· 1240
 εἴπερ γὰρ εἴσω γῆς ἀκοντίζουσ' ἀραι,
 κλύει. σὺ δ', ὦ Ζεῦ πρόγονε, καὶ Δίκης σέβας,
 δότ' εὐτυχῆσαι τῷδ' ἐμοί τε τῇδέ τε·
 τρισσοῖς φίλοις γὰρ εἰς ἀγών, δίκη μία,
 ἢ ζῆν ἅπασιν ἢ θανεῖν ὀφείλεται. 1245
- ΗΛ. Μυκηνίδες ὦ φίλοι, στρ.
 τὰ πρῶτα κατὰ Πελασγὸν ἔδος Ἀργείων.
- ΧΟ. τίνα θροεῖς αὐδὰν, πότνια ; παραμένει
 γὰρ ἔτι σοι τόδ' ἐν Δαναῖδων πόλει. 1250
- ΗΛ. στήθ' αἱ μὲν ὑμῶν τόνδ' ἀμαξήρη τρίβον,
 αἱ δ' ἐνθάδ' ἄλλον οἶμον ἐς φρουρὰν δόμων.
- ΧΟ. τί δέ με τόδε χρέος ἀπύεις,
 ἔνεπέ μοι, φίλα.
- ΗΛ. φόβος ἔχει με μή τις ἐπὶ δώμασι 1255

1242. ὦ Ζεῦ πρόγονε. "Hoc Pylades propter matrem dicit Anaxibiam, Agamemnonis uxorem, quae genus ab Jove ducebat." *W. Dind.*

1246. Orestes and Pylades having entered the palace, Electra is left alone outside to give the alarm if necessary, and to intercept Hermione (v. 1217—20). She summons the chorus to her aid, who approach the stage, and divide themselves into two parts, one to stand on the side of the country, (cf. ἀρότας, v. 1270,) whence Hermione is expected to return from the necropolis, the other on the city-side, lest aid should arrive in consequence of Helen's cries. The verses are dochmiac intermixed with iambs, according to the degree of excitement in the respective speakers.—In the first verse Hermann, Kirchhoff, and W. Dindorf give φίλοι, by which the metre is made the same as v. 1266. The copies agree in φίλοι, which gives an equally good verse (dochmius with anacrusis). In the antistrophe, βλέφαρα for βλέφαρον has sufficient MS. authority; and so Porson has edited. Schol. πρὸς τὰς ἀπὸ τοῦ χοροῦ διαλέγεται, Μυκηνίδας δὲ αὐτὰς καλεῖ, καὶ Ἀργείας, ἐπεὶ ὀλίγον ἀλλήλων ἀφυστήκασιν αἱ πόλεις.—τὰ πρῶτα, λέγει τὸ φέρονται, τούτεστιν αἱ τὰ πρῶτα φέρεσθε κατὰ τὸ Ἄργος. It appears from this phrase, which is perhaps imitated from the epic Ἄργεος ἄκρα Πελασγοί, that the

chorus consisted of the best-born women in the city.—Hermann says this verse was certainly a senarius, and reads τὰ πρῶτα κατὰ Πελασγὸν Ἀργείων ἔδος, and in the antistrophe κόραισι δίδοτε βοστρύχων πάντη δία, both of which are arbitrary and not very probable changes. The latter verse is corrupt: this consists of dochmius + 2 cretics, the first of which has the last long syllable resolved. Kirchhoff conjectures in v. 1267, κόραισι δίδοτε βοστρύχων πανταχῇ.

1250. τόδε, Schol. τὸ πότνια καλεῖσθαι.

1251. στήναι τρίβον, *viam insistere*, is a sort of cognate accusative, as στήναι στάσις Bacch. 925, πέτραν Suppl. 987, λαῖον κέρας Heracl. 671. The high road leading from the city, and therefore to the tombs beyond the suburb, is meant. Schol. κατὰ τὴν λεωφόρον ὁδὸν τὴν δημοσίαν. Rhcs. v. 880, νεκροὺς βάπτειν κελεύειν λεωφόρου πρὸς ἑκτροπάς. Cf. Alcest. 835.

1254. τί τόδε χρέος, τίνα τήνδε χρεῖαν.—ἡβύεις, καλεῖς, προστάσεις, αἰτεῖς, &c.—The best MSS. give ἔννεπε.

1255—7. The meaning is designedly ambiguous; 'I fear lest some one stationed at the house for bloody murder should find his own death in addition to the death of others.' She is thinking of her brother, but pretends to fear danger to others. Cf. v. 1219.

- σταθεῖς ἐπὶ φοῖνιον αἶμα
πήματα πήμασιν ἐξεύρη.
- ΗΜ. χωρεῖτ', ἐπειγώμεσθ'. ἐγὼ μὲν οὖν τρίβον
τόνδ' ἐκφυλάξω, τὸν πρὸς ἡλίου βολάς.
- ΗΜ. καὶ μὴν ἐγὼ τόνδ', ὃς πρὸς ἐσπέραν φέρει. 1260
- ΗΛ. δόχμιά νυν κόρας διάφερ' ὁμμάτων
ἐκεῖθεν ἐνθάδ', εἶτα παλινσκοπιάν.
- ΗΜ. ἔχομεν ὡς θροεῖς. 1265
- ΗΛ. ἐλίσσετέ νυν βλέφαρα
†κόραισι, διάδοτε διὰ βοστρύχων πάντη.
- ΗΜ. ὃδε τίς ἐν τρίβῳ ; *τίς ὃδε, τίς ὃδ' ἄρ' ἄμ-
φὶ μέλαθρον πολεῖ σὸν ἀγρότας ἀνὴρ ; 1270
- ΗΛ. ἀπωλόμεσθ' ἄρ', ὦ φίλαι· κεκρυμμένους
θῆρας ξιφήρεις αὐτίκ' ἐχθροῖσιν φανεῖ.
- ΗΜ. ἄφοβος ἔχε· κενὸς, ὦ φίλα,
στίβος, ὃν οὐ δοκεῖς.
- ΗΛ. τί δέ ; τὸ σὸν βέβαιον ἔτι μοι μένει ; 1275
δὸς ἀγγελίαν ἀγαθάν τίν',

1259. ἐκφυλάξω, for ἐκλέγων φυλάξω, as in Ion 741, ἔπου νυν, ἵχνος δ' ἐκφύλασσε ὅπου τλήης.

1264. εἶτα παλινσκοπιάν, Porson's conjecture for εἶτ' ἐπ' (or ἀπ') ἄλλην σκοπιάν, has been confirmed by the best MS. He renders it, *Dispicite illinc huc, deinde in contrariam partem*.

1265. "Dedit hunc versum choro Euripides, laesa aequali distributione personarum, ut interloqueretur aliquid chorus, quo ne Electra antistropham cum strophā continuaret." Hermann. Kirchhoff however assigns v. 1285 to the chorus, though this is against the obvious syntax. He proposes therefore σφάγια φοινίσσουσ'.

1266—7. On the reading of these verses see above, v. 1246. W. Dindorf gives κόρας with Canter, and βοστρύχων for βοστρύχων. Cf. Phoen. 1485, where the metre requires βοστρυχώδεος. Schol. διὰ τῶν βοστρύχων δὲ, ἐπειδὴ καθεμιμένον ἔχουσι τὸν πλόκαμον μέχρι παριῶν.

1268. τίς ὃδε was repeated by Hermann. The MSS. add προσέρχεται. Porson, who did not understand the metre, reads φαντάζεται, from one of the later copies. Both words are manifestly glosses, as Seidler perceived. Schol. φαν-

τασθὲν τὸ ἡμιχόριον ἐρχόμενόν τινα, τοῦτο πρὸς τὴν Ἠλέκτραν φησίν. ἀγρότης δὲ εἶπεν, ἐπειδὴ ᾤετο μὴ τινα ἀν τῶν ἐν τῇ πόλει λαμπρῶν ἀφῆχθαι. (Rather, because this party were guarding the road leading towards the country, as already explained.)

1272. φανεῖ. Schol. δείξει καὶ μηνύσει τοῖς ἐχθροῖς. Most copies give εἰ φανεῖ or —ῇ. Porson says, "Non libenter huius verbi aoristum secundum activae vocis admittunt Tragici." We believe it to be altogether a solecism; an equally doubtful form is ἔτυπον, Ion 766. Monk has fallen into this error on Iph. T. 870. —θῆρας, ἤγουν τὸν Ὀρέστην καὶ τὸν Πυλάδην. Schol. Cf. διπλοῦς λέων Aesch. Cho. 924. λέοντες διδύμω inf. v. 1401.

1274. ὃν οὐ δοκεῖς, for ὃν δοκεῖς μὴ κενὸν εἶναι. This idiom is explained on Med. 67.

1275. τὸ σὸν βέβαιον. The Schol. thought this was spoken to the other hemichorium; 'is your side safe?' But the meaning rather is, 'are you still staunch to me?' i. e. are you sure you are not deceiving me by false reports?

1276. The MSS. add μοι after τινά, against the metre.

εἰ τὰδ' ἔρημα τὰ πρόσθ' αὐλᾶς.

HM. καλῶς τά γ' ἐνθένδ'· ἀλλὰ τὰπὶ σοῦ σκόπει·
ὥς οὔτις ἡμῖν Δαναϊδῶν πελάζεται.

HM. ἐς ταῦτὸν ἦκεις· καὶ γὰρ οὐδὲ τῇδ' ὄχλος. 1280

HA. φέρε νυν ἐν πύλαισιν ἀκοὰν βάλω·
τί μέλλεθ' οἱ κατ' οἶκον ἐν ἡσυχίᾳ
σφάγια φοινίσσειν ; 1285

οὐκ εἰσακούουσ'· ὦ τάλαιν' ἐγὼ κακῶν.

ἄρ' ἐς τὸ κάλλος ἐκκεκώφηται ξίφη ;

τάχα τις Ἀργείων ἔνοπλος ὁρμήσας

ποδὶ βοηδρόμῳ μέλαθρα προσμίξει. 1290

σκέφασθέ νυν ἄμεινον· οὐχ ἔδρας ἀγών·

ἀλλ' αἱ μὲν ἐνθάδ', αἱ δ' ἐκείσ' ἐλίσσετε.

XO. ἀμείβω κέλευθον σκοποῦσα παντᾶ. 1295

EA. ἰὼ Πελασγὸν Ἄργος, ὄλλυμαι κακῶς.

HM. ἠκούσαθ' ; ἄνδρες χεῖρ' ἔχουσιν ἐν φόνῳ.

HM. Ἐλένης τὸ κώκυμ' ἐστὶν, ὥς ἀπεικάσαι.

HA. ὦ Διὸς, ὦ Διὸς ἀέναον κράτος,

1278. ἐνθεν and τὰπὶ σοῦ are the readings of the best copies. There are variants τὰπὶ σῶ, τοῦπίσω. Hermann gives τὰπὸ σοῦ. Either phrase means 'in your own direction.'

1284. ἐν ἡσυχίᾳ, now that the place is clear. Schol. πρὸ τοῦ ἐπιστῆναί τινα.

1287. The authority of the good MSS. and the Schol. is in favour of ἐκκεκώφηται, which the latter rightly explains, ἄρα μὴ καὶ τὰ ξίφη τῆς Ἐλένης ἀγασθέντα τὸ κάλλος ἀνεπαίσθητα καὶ ἀνενέργητα γεγόνασιν ; But he mentions two other readings, ἐκκεκώφηνται, the subject to which is οἱ φονεύοντες, and ἐκκεκώφωνται, which he says was preferred by Aristophanes the grammarian. Porson gives ἐκκεκώφωται, with Aldus, and says that analogy is so strongly in favour of the ω, that he had serious thoughts about driving the η into exile (*de altera in exilium abi-genda*), had not all the MSS. and edd. given ἐκκεκώφηκας in Ar. Equit. 311. More recent critics however agree in ἐκκεκώφηται, and rightly. The analogy of verbs in ὦω, compounded with ἐκ, like ἐκταυροῦσθαι, ἐξανδρούσθαι, ἐκθηριούσθαι, 'to pass from one stage of existence into another,' does not apply to ἐκκωφᾶν, 'to

make a person deaf' (or 'dumb,' as here). From Plato, Lysid. p. 204 C, the form ἐκκεκώφωκε is quoted. Porson cites two allusions to the present passage from Athen. p. 188 C, and Aelian, H. A. 1, § 38, where the ω is also found; but these only prove the variant to be as old as their time; and we know from the scholia that it was much older. Photius has κεκωφῶσθαι, κωφὸν γεγονέναι, but by the first hand κεκωφεῖσθαι (i. e. κεκωφῆσθαι). How a sword is said to become κωφὸν, 'dumb,' i. e. powerless, is explained by Porson as the same figure of speech which attributed στόμα and στόμαμα to a sharp blade.

1292. ἐλίσσετε. In allusion to the movements made in dancing strophe and antistrophe.—ἀμείβω, 'I pass over.' See Bacch. 65.

1297. "Vulgo, ἠκούσατ' ἄνδρες. Articulus addidi." Porson. This and the next verse were first given to the hemichoria by Hermann, instead of to Electra.

1299. ἀέναον Flor. 2 for ἀένναον, which is a wrong form of the word, independently of the metre. Schol. διηνεκές.—In the next verse the best MS. gives ἐπίκουρος for ἐπίκουρον. Porson and

- ἐλθ' ἐπίκουρος ἐμοῖσι φίλοισι πάντως. 1300
- ΕΛ. Μενέλαε, θνήσκω· σὺ δὲ παρών μ' οὐκ ὠφελεῖς.
- ΗΛ. †φονεύετε, καίνετε, ὄλλυτε,
δίπτυχα, δίστομα φάσγανα †πέμπετε
ἐκ χερὸς ἰέμενοι
τὰν λιποπάτορα λιπόγαμόν *θ', ᾧ πλείστους 1305
ἔκανεν Ἑλλάνων
δορὶ παρὰ ποταμὸν ὀλομένους,
ὅθι δάκρυα δάκρυσιν ἔπесе σιδαρέοις
βέλεσιν ἀμφὶ τὰς Σκαμάνδρου δίνας. 1310
- ΧΟ. σιγᾶτε σιγᾶτ' ἡσθόμην κτύπου τινοῦς
κέλευθον εἰσπεσόντος ἀμφὶ δώματα.
- ΗΛ. ᾧ φίλταται γυναῖκες, ἐς μέσον φόνον
ἧδ' Ἑρμιόνη πάρεστι· παύσωμεν βοήν.
στείχει γὰρ εἰσπεσοῦσα δικτύων βρόχους. 1315
καλὸν τὸ θήραμ', ἦν ἀλῶ, γενήσεται.
πάλιν κατάστηθ' ἡσύχῳ μὲν ὄμματι,
χρόα τ' ἀδήλῳ τῶν δεδραμένων πέρι
κάγῳ σκυθρωποὺς ὀμμάτων ἔξω κόρας,
ὡς δῆθεν οὐκ εἰδυῖα τάξειργασμένα. 1320
ᾧ παρθέν', ἥκεις τὸν Κλυταιμνήστρας τάφον

Hermann read ἐμοῖς with some inferior copies, though ἐμοῖσι, found in all the good ones, better suits the dactylic form of the metre.

1301. παρών. Schol. ἐν τῇ πόλει ὦν. The meaning is, καίπερ ἐνδημος ὦν, though no longer absent at Troy.

1302. This verse is probably interpolated. From a var. lect. θείνετε for πέμπετε in the next, some of the late copies give φονεύετε, καίνετε, θείνετε κτλ., with Aldus. Hermann reads καίνετε, καίνετε, θείνετε, θείνετε, followed by W. Dindorf. He thinks, with much probability, that πέμπετε is also a gloss, and would restore the dactylic verse by reading φάσγαν' ἔσω χερὸς ἰέμενοι, so that τὰν λιποπάτορα would depend on the imperatives preceding, the intermediate clause being parenthetical.

1305. The τε was added by Hermann, the verse being dochmiac.

1307—8. The reading is rather doubtful, and the metre is altogether irregular.

Hermann makes a dochmiac, δόρει παρὰ ποταμὸν ὀλομένους, ὀπόθι κτλ. The best MS. has only ἔπесе with Aldus, others συνέπεσε before ἔπесе, and so Porson has edited. W. Dindorf, συνέπεσεν σιδαρέοισι (troch. dim.). Hermann, δάκρυα δάκρυσιν συνέπεσε σιδαρέοις | κτλ. It seems best to combine the two into a dimeter dochmiac of resolved syllables, giving σιδαρέοις for —οῖσι. The sense is, 'where tears were made to flow by (or through) iron darts near the Scamander.'

1311. κτύπον Porson from two inferior MSS. But the κτύπος itself is said εἰσπεσεῖν κέλευθον, as Hermann observes.

1317. πάλιν κατάστητε, resume your former position and remain quietly. Cf. v. 1292. The Schol. explains it, ἀναδράμετε εἰς τὴν προτέραν κατάστασιν τῆς ὄψεως, mindful perhaps of Med. 1197, οὐτ' ὀμμάτων γὰρ δῆλος ἦν κατάστασις. From the lemma ἐγκατάστητε it would seem that he found ἄλλ' ἐγκατάστηθ'.

στέψασα καὶ σπείσασα νερτέροις χοάς ;

ΕΡΜΙΟΝΗ.

ἤκω λαβοῦσα πρευμένειαν. ἀλλά μοι
φόβος τις εἰσελήλυθ', ἦντιν' ἐν δόμοις
τηλουρὸς οὔσα δωμάτων κλύω βοήν. 1325

ΗΛ. τί δ' ; ἄξι' ἡμῖν τυγχάνει στεναγμάτων.

ΕΡ. εὐφημος ἴσθι· τί δὲ νεώτερον λέγεις ;

ΗΛ. θανεῖν Ὀρέστην καμ' ἔδοξε τῇδε γῇ.

ΕΡ. μὴ δῆτ' ἐμοῦ γε συγγενεῖς πεφυκότας.

ΗΛ. ἄραρ'· ἀνάγκης δ' ἐς ζυγὸν καθέσταμεν. 1330

ΕΡ. ἦ τοῦδ' ἑκατι καὶ βοή κατὰ στέγας ;

ΗΛ. ἰκέτης γὰρ Ἑλένης γόνασι προσπεσὼν βοᾷ

ΕΡ. τίς ; οὐδὲν οἶδα μᾶλλον, ἦν σὺ μὴ λέγῃς.

ΗΛ. τλήμων Ὀρέστης μὴ θανεῖν, ἐμοῦ θ' ὕπερ.

ΕΡ. ἐπ' ἀξίοισι τᾶρ' ἀνευφημεῖ δόμος. 1335

ΗΛ. περὶ τοῦ γὰρ ἄλλου μᾶλλον ἂν φθέγξαιτό τις ;

ἀλλ' ἔλθὲ καὶ μετάσχεις ἱκεσίας φίλοις

σῇ μητρὶ προσπεσοῦσα τῇ μέγ' ὀλβία,

Μενελαον ἡμᾶς μὴ θανόντας εἰσιδεῖν.

ἀλλ' ὦ τραφέῃσα μητρὸς ἐν χεροῖν ἐμῆς, 1340

οἴκτειρον ἡμᾶς κάπικουφισον κακῶν.

ἴθ' εἰς ἀγῶνα δεῦρ', ἐγὼ δ' ἡγήσομαι

σωτηρίας γὰρ τέρμ' ἔχεις ἡμῖν μόνη.

ΕΡ. ἰδοῦ, διώκω τὸν ἐμὸν ἐς δόμους πόδα.

1323. λαβοῦσα πρευμένειαν, 'having succeeded in propitiating the shade.'—μοι the best copies. Others give με.—ἦντιν', for τίς ἂν εἴη βοή ἦν κλύω ;

1326. τυγχάνει. This is susceptible of two meanings, τὰ πράγματα τυγχάνει ἔξια ὄντα κτλ., or ἔξια στεναγμάτων νῦν τυγχάνει ἡμῖν, 'are befalling us.' The Schol. gives the former. The latter is a simpler syntax.

1327. εὐφημος ἴσθι, 'hush !' utter not ill-boding words on my return from a successful mission. The superstition here alluded to is explained on v. 384.

1328. ἔδοξε, δέδοκται τοῖς Ἀργείοις. This may be noticed as a passage where the aorist seems to be used in a strictly perfect sense, which is not very common.

So Aesch. Pers. 905, ἀνδρῶν οὓς νῦν δαίμων ἀπέκειρεν.

1329. ἐμοῦ two of the best MSS. for ἐμούς. The Schol. rightly explains, εἴθε μὴ γένοιτο θανεῖν ὑμᾶς συγγενεῖς ὑπάρχοντας.

1330. ζυγόν. Cf. Iph. A. 443, εἰς οἷ' ἀνάγκης ζεύγματ' ἐμπεπτώκαμεν.

1335. ἀνευφημεῖ, for δυσφημεῖ. She purposely avoids the ill-omened word.

1342. εἰς ἀγῶνα δεῦρο. This is ironically and ambiguously said. Hermione is to understand by it merely the effort to persuade Menelaus.

1343. τέρμα σωτηρίας, a phrase which occurs elsewhere, was borrowed from the limits prescribed to exiles.

1344. διώκω. Aesch. Theb. 366,

σώθηθ' ὅσον γε τοῦπ' ἔμ'.

1345

ΗΛ. ὦ κατὰ στέγας

φίλοι ξιφήρεις, οὐχὶ συλλήψεσθ' ἄγραν ;

ΕΡ. οἱ γὰρ τίνας τούσδ' εἰσορῶ ;

ΟΡ. σιγᾶν χρεῶν

ἡμῶν γὰρ ἦκεις, οὐχὶ σοὶ, σωτηρία.

ΗΛ. ἔχεσθ' ἔχεσθε· φάσγανον δὲ πρὸς δέρῃ

βάλλοντες ἡσυχάζεθ', ὥς εἰδῇ τόδε

1350

Μενέλαος, οὐνεκ' ἄνδρας, οὐ Φρύγας κακοὺς,

εὐρὼν ἔπραξεν οἷα χρὴ πράσσειν κακοὺς.

ΧΟ. ἰὼ ἰὼ φίλαι, κτύπον ἐγείρετε,

στρ.

κτύπον καὶ βοᾶν

πρὸ μελάθρων, ὅπως ὁ πραχθεὶς φόνος

μὴ δεινὸν Ἀργείοισιν ἐμβάλλῃ φόβον,

1355

βοηδρομῆσαι πρὸς δόμους τυραννικοὺς,

πρὶν ἐτύμως ἰδῶ τὸν Ἑλένας φόνον

καθαιμακτὸν ἐν δόμοις κείμενον,

ἦ καὶ λόγον τοῦ προσπόλων πυθώμεθα·

τὰς μὲν γὰρ οἶδα συμφορὰς, τὰς δ' οὐ σαφῶς. 1360

διὰ δίκας ἔβα

θεῶν νέμεσις ἐς Ἑλέναν.

δακρύοισι γὰρ Ἑλλάδ' ἅπασαν ἔπλησε

διὰ τὸν ὀλόμενον ὀλόμενον Ἰδαῖον

Πάριν, ὃς ἄγαγ' Ἑλλάδ' εἰς Ἴλιον.

1365

σπουδῇ διώκων πομπίμους χνῶας ποδῶν.
Eum. 381, ἐνθεν διώκουσ' ἦλθον ἄτρυτον πόδα.

1352. ἔπραξεν, Schol. ἔπαθεν.

1353 seqq. This passage, the first part of which (to v. 1360) was wrongly assigned to Electra, Seidler perceived to correspond with v. 1537 seqq. as the antistrophe. The present verses are spoken by the coryphaeus, who tells her companions to raise a confused noise before the house that the attention of the Argive people may be diverted from the slaughter of Helen at least for a time, until she shall have ascertained whether it has been really effected, either by seeing the corpse or by hearing from one of the servants. Opportunely for the latter intention a Trojan slave comes forth from

the house, nearly scared out of his wits, but able to relate what had just passed within the house.

1357. φόνον. Perhaps νεκρόν. Φόνον may have been a gloss to καθαιμακτόν.

1362. ἐς Seidler for εἰς. See on v. 736.

1363 Either a syllable is wanting at the end of this verse, or δι' ἀλάστορ for δι' ἀλαστόρων must be adopted from Seidler's conjecture in v. 1546. Hermann would supply a word at the end of both this and the next verse; δακρύοισι γὰρ Ἑλλάδ' ἅπασαν ὀδύρμασιν τ' | ἔπλησε διὰ τὸν ὀλοὸν Ἰδαῖον Φρύγα.—For the dative after ἔπλησε compare Aesch. Pers. 133, λέκτρα δ' ἀνδρῶν πόθῳ πίμπλαται δακρύμασιν. See on Bacch. 19. Herc. F. 369.

ἀλλὰ κτυπεῖ γὰρ κλῆθρα βασιλείων δόμων,
σιγήσατ'· ἔξω γάρ τις ἐκβαίνει Φρυγῶν,
οὐ πευσόμεσθα τὰν δόμοις ὅπως ἔχει.

ΦΡΥΞ.

Ἄργεϊον ξίφος ἐκ θανάτου πέφευγα

βαρβάροις ἐν εὐμάρισιν,

1370

κεδρωτὰ παστάδων ὑπὲρ τέρεμνα

Δωρικὰς τε τριγλύφους,

φροῦδα φροῦδα, γὰ γὰ,

βαρβάροισι δρασμοῖς.

αἰαῖ· πᾶ φύγω, ξέναι,

1375

πολὸν αἰθέρ' ἀμπτάμενος ἢ πόντον, Ὀκεανὸς δὲ

1366—8. The Scholiast advances a strange opinion, that these three verses may have been added by the actors, by way of inventing a plea for coming forth through a doorway instead of having to leap down from a roof (v. 1371). There is no reason however why the man may not have made his escape through several rooms, and at last appeared at the αὐλεις θύρα, the front and central doorway on the stage.

1369. The introduction of a Trojan eunuch, as the narrator of events done within the house, and that too in verses so irregular as to be without a parallel in the extant tragedies, was a bold device on the part of the poet. This has been considered by many the weak point of the play; the sight indeed of such a man, flying for his life, and with gestures and dress illustrative of his nation, might have been effective enough; but his part is rather protracted, besides that it is too much taken up with Hellenic names and legends to be strictly natural. The narrative, technically considered, partakes of the character of a monode threnos. There are dochmiac, trochaic, and anapaestic verses intermixed with iambic and other measures, but there is no regular antithetical arrangement,—though Hermann considers (see on v. 1437) that there is a partial one, designed to express alarm by the repetition of the same words and metres. Porson's notes on a part of the play which contains many difficulties, are extremely brief and unimportant; and he has left the metre in the utmost confusion. Prof. Scholefield, who ought to have made up the deficiency, contents

himself with saying, that, as the poet intended a barbaric man to speak barbarously, the next hundred and thirty lines or so are little worth correcting or interpreting. He might have taken a lesson from the old Scholiast, who has carefully commented on the whole of this long passage. Hermann (Praef. p. xiii) professes great admiration for the scene, and contends that it is not only artistically elaborated in respect of metre, but that the character of the Phrygian was acted by the protagonists (p. xvi).

Ibid. Ἄργεϊον Hermann for Ἄργεϊον.

1370. Porson and Hermann omit ἐν, which is preserved also by the Etymol. M. p. 393. 18. But the verse now is cretic + dochmius. The best MS. has βαρβάροισιν εὐμ. On this Phrygian name for a shoe see Aesch. Pers. 661, κροκόβαπτον ποδὸς εὐμαριν αἰέρων. Photius, εὐμαρίδες, ὑποδημάτων γένος.

1371. ὑπὲρ κτλ., by climbing over the cedar beams, and creeping through the holes between the triglyphs, of the inner court of the house, viz. the peristyle of the γυναικωνίτις.—The παστὰς or παστάδες was a kind of projecting recess or vestibule, called also πρόδομος (Phot. in v.), at the hinder part of the γυναικωνίτις.—On the triglyphs, and the method of getting through the metopes of the roof between them, see Iph. T. 113.

1373. The construction is, πέφευγα φροῦδα, γὰ γὰ being merely an exclamation in the mouth of a runaway slave.

1376—9. Probably there is some interpolation in these lines, which are now dochmius + 3 cretics. A little change would reduce them to dochmiacs with an

ταυρόκρανος ἀγκάλαις
ἐλίσσων κυκλοῖ χθόνα ;

ΧΟ. τί δ' ἔστιν, Ἑλένης πρόσπολ', Ἰδαῖον κάρα ; 1380

ΦΡ. Ἰλιον Ἰλιον, ὥμοι μοι,
Φρύγιον ἄστν καὶ καλλίβωλον, Ἰ-
δας ὄρος ἱερὸν, ὥς σ' ὀλόμενον στένω
ἀρμάτειον ἀρμάτειον 1385

μέλος βαρβάρῳ βοᾷ,
δι' ὀρνιθόγονον ὄμμα κυκνόπτερον
καλλοσύνας, Λήδας σκύμνον δυσελέαν,
ξεστῶν περγάμων Ἀπολλωνίων

ἐρινύν' ὀτοτοῦ 1390

ιαλέμων ιαλέμων
Δαρδανία τλάμων Γανυμήδεος
ἵπποσύνα Διὸς εὐνέτα.

ΧΟ. σαφῶς λέγ' ἡμῖν αὖθ' ἕκαστα τὰν δόμοις

interposed trochaic versicle, thus: αἰαῖ-
πᾶ φύγω, ξέναι, πολὺν αἰ-|θέρ' ἢ πόντον
᾿Ωκεανὸς δν περίξ | ταυρόκρανος ἀγκάλαις
| ἐλίσσων κυκλοῖ; The Schol. remarks
on ταυρόκρανος, τοῦτο ἔξωθεν ὁ ποιητῆς
πρὸς ἀναπλήρωσιν τοῦ ἰάμβου προσέθηκεν.
οὐ γὰρ ἀρμόττει τῷ Φρυγί ἀμαθεῖ ὄντι
τοῦτο λέγειν. It may be inferred from
this, that ἐλίσσων was not found in his
copy, but a senarius, δν ταυρόκρανος ἀγ-
κάλαις κυκλοῖ χθόνα. If the text be right,
the ocean stream is said ἐλίσσειν πόντον
and κυκλοῦν χθόνα, to whirl the sea-cur-
rents in eddying circles, and so to environ
the whole earth. Iph. T. 6, δίνας, ἄς
θάμ' Εὐριπος θαλῆς αἰραῖς ἐλίσσων κυ-
νέαν ἅλα στρέφει.

1382. The καὶ was recovered by Kirch-
hoff from Ven. a.

1385. ἀρμάτειον μέλος, the accusative
in apposition to the sentence. The Schol.
says that some considered this a stage-
note (παρεπιγραφὴν), or musical direc-
tion; but he rightly adds, that in that
case the word would only have been
written once. Various opinions were
given by the ancient grammarians on the
meaning of the term. Schol. ὁ Δίδυμος
φησὶν ὀνομάσθαι, ὅτι αἱ ἀρχαῖαι παρθέναι
εἰς τοὺς θαλάμους διὰ τῶν ἀρμάτων ἤγοντο.
—ἐνιοὶ δὲ ἀρμάτειον τὸν θρῆνον φασί, τὸν
ἐπὶ τῷ ἑλκυσμῷ τοῦ Ἑκτορος γενόμενον.
Others made a more absurd venture: the

man was a eunuch; the voice of eunuchs
is shrill; so is the creaking of a chariot:
therefore, a eunuch's plaint is ἀρμάτειον
μέλος. Hesychius, ἀρμάτειον μέλος· ἐνιοὶ
δὲ τὸν τῆς Ἀθηνᾶς νόμον. ἄλλοι τὸ
ταχὺ ἀπὸ τοῦ ἄρματος. Hermann says,
“Ex Plutarchi libro de Fortuna Alex-
andri T. vii. p. 322, apparet bellicum
modum fuisse, ut Καστόρειον, quod tamen
videtur diversum fuisse ab ἀρματείῳ.”

1387. The syntax is, ὀλόμενον διὰ τὴν
Λήδας θυγατέρα. On ὀρνιθόγονον see Hel.
257. The sense is, ‘through the swan-
born beauty of Helen,’ literally, ‘the
bird-born swan-winged eye (loveliness) of
beautiffulness, the luckless daughter of
Leda.’—For δυσέλεος see Iph. A. 1316.
—δυσελένας is the reading of the MSS.,
some of which repeat the word. Kirch-
hoff conjectures δυσελέαν. The MSS.
also give διὰ τὸ τᾶς ὀρνιθόγονον. Porson
perceived that the articles were gram-
matically needless, though he was not
aware that these three verses were doch-
miac.

1393. ἵπποσύνα Hermann for —α.
‘Alas Dardania, wretched for its wailings,
through the horses of (i. e. given in ex-
change for) Ganymede, consort of Zeus.’
The allusion, Hermann observes, is to
Il. v. 266, ἵππων — τῆς γενεῆς, ἥς Τρωί
περ' εὐρυόπα Ζεὺς δῶχ' υἱὸς ποιήν Γανυ-
μήδεος. The Schol. here quotes four

- [τὰ γὰρ πρὶν οὐκ εὖγνωστα συμβαλοῦς' ἔχω.]
 ΦΡ. αἴλινον αἴλινον ἀρχὰν θανάτου 1395
 βάρβαροι λέγουσιν, αἰαῖ,
 Ἀσιάδι φωνᾷ, βασιλέων
 ὅταν αἶμα χυθῇ κατὰ γᾶν ξίφεσιν
 σιδαρέοισιν Ἄϊδα.
 ἦλθον [ἐς] δόμους, ἵν' αὖθ' ἕκαστά σοι λέγω, 1400
 λέοντες Ἑλλανες δύο διδύμω.
 τῷ μὲν ὁ στρατηλάτας πατήρ ἐκλήζετ',
 ὁ δὲ παῖς Στροφίου, κακόμητις ἀνὴρ,
 οἷος Ὀδυσσεὺς, σιγᾷ δόλιος,
 πιστὸς δὲ φίλοις, θρασὺς εἰς ἀλκὰν, 1405
 ξυνετὸς πολέμου, φόνιός τε δράκων.
 ἔρροι τᾶς ἡσύχου προνοίας
 κακοῦργος ὦν.
 οἱ δὲ πρὸς θρόνους ἔσω
 μολόντες ᾧς ἔγχετ' ὁ τοξότας Πάρις
 γυναικὸς, ὄμμα δακρύοις πεφυρμένοι, 1410
 ταπεινοὶ
 ἔζονθ', ὁ μὲν τὸ κεῖθεν, ὁ δὲ

verses from one of the Cyclic poems, which said that Zeus gave to Tros for Ganymede, not horses, but a golden vine.

1394. This verse is spurious, as Kirchhoff perceived, who says that in the margin of the best MS. there is this note; οὗτος ὁ στίχος ἐν πολλοῖς ἀντιγράφοις οὐ γράφεται. The chorus speaks in a *single* senarius at vv. 1380, 1425, 1451, 1473.

1395. The reply of the eunuch, when called upon to be more explicit, is rambling, for he is nearly beside himself through fear; 'Aelinon, the commencement of a death-dirge, the eastern tribes say, when a royal person is slain.' Which is equivalent to saying, αἰαῖ, τέθηκεν Ἑλένη. Having prefaced thus much, he describes how Orestes and his friend entered the house, and craftily seated themselves at the feet of Helen, as if to prefer a request.—For ἀρχὰν θανάτου (Schol. ἐν ἀρχῇ θρήνου) Kirchhoff ingeniously proposes ἀρχὰν θανάτω, 'at the death of rulers.' If θάνατος here means 'a death-song,' it has an exact parallel in αἶρειν μῶρον πολυπενθῇ, Pers. 549. But

the phrase is rather to be compared with κατάρχειν τινὰ θανάοντα, Androm. 1198, to commence a strain of lamentation for one dead.

1397. By repeating αἰαῖ, this verse would become a dochmiac, the next being anapaestic.

1400. By omitting ἐς, as Hermann suggests, we obtain a senarius, like 1409—10, 13, 46, 48.—λέοντες κτλ., Aesch. Cho. 923, ἔμολε δ' εἰς δόμον τὸν Ἀγαμέμνονος διπλοῦς λέων, διπλοῦς Ἀρης.—δύο διδύμω, "duos, eosque geminos saevitia dicit," Hermann.

1402. ὁ στρατηλάτας. See v. 852.—ἐκλήζετ' has now been given for ἐκλήζετο, by which slight change a trochaic trimeter is obtained, followed by four anapaestic verses.

1403. κακόμητις Porson for κακομήτας, which is contrary to analogy.

1407. τᾶς ἡσύχου προνοίας alludes to his being σιγᾷ δόλιος. 'May he perish for his tacit intentions of mischief!'

1411. ταπεινοί, which interrupts the metre, is perhaps an interpolation.

- τὸ κεῖθεν, ἄλλος ἄλλοθεν πεφραγμένοι.
 περὶ δὲ γόνυ χέρας ἱκεσίους ἔβαλον
 [ἔβαλον] Ἑλένας ἄμφω. 1415
 ἀνὰ δὲ δρομάδες ἔθορον ἔθορον
 ἀμφίπολοι Φρύγες· προσεῖπε δ'
 ἄλλος ἄλλον πεσῶν ἐν φόβῳ,
 μή τις εἴη δόλος. καδόμεναι
 τοῖς μὲν οὐ, τοῖς δ' ἐς τ' ἄρκυστάταιν 1420
 μηχανὰν ἐμπλέκειν παῖδα τὰν
 Τυνδαρίδ' ὁ μητροφόντας δράκων.
 ΧΟ. σὺ δ' ἦσθα ποῦ τότ' ; ἡ πάλαι φεύγεις φόβῳ ; 1425
 ΦΡ. Φρυγίοις ἔτυχον Φρυγίοισι νόμοις
 παρὰ βόστρυχον αὔραν αὔραν
 Ἑλένας Ἑλένας εὐπᾶγι κύκλω
 πτερίνῃ προὖ παρηΐδος ἄσσω
 βαρβάροις νόμοισιν. 1430
 ἅ δὲ λίνον ἡλακάτα
 δακτύλοις ἔλισσε,
 νῆμα θ' ἔτετο πέδῳ,
 σκύλων Φρυγίων ἐπὶ τύμβον ἀγάλ-

1413. *πεφραγμένοι*, Schol. *ξίφεσιν*. He means, 'guarded, or hemmed in, on both sides,' by the attendant eunuchs, who however started up in fright when the strangers embraced Helen's knees, for they suspected harm in this unusual violation of eastern etiquette.

1414. Hermann gives *γόνυατα* for *γόνυ*, but either will make a dochmiac verse. The second *ἔβαλον* is omitted in one of the good copies; and this will give a trimeter dochmiac with the preceding.

1416. This verse is composed of a resolved cretic and a dochmius.

1418—24. These lines are all cretic, the last having the initial foot resolved.

1420. The adjective *ἀρκυστάτος*, and especially the feminine form of it, is doubtful. Blomfield would read *ἀρκυστάτων*, a form more than once used by Aeschylus.—*ἐμπλέκειν* has reference to *δράκων*, in allusion to a serpent's coils.

1426—9. These verses, if we adopt Hermann's correction *εὐπᾶγι* for *εὐπαγεῖ*, are anapaestic. 'After the manner of the Phrygians (cf. v. 1507), I happened at the

time to be wafting a breeze past Helen's curls with a well-compacted circular fan of feathers in front of her cheek in barbaric fashion.' The Scholiast, in a careful note, explains the formation of these feather-fans (*ρίπιδες*), still so much in vogue in the east. The Roman ladies also had them, and of the same material. Propert. 'pavonis caudam flabella superbae.'—With the form *εὐπηξ* compare *ἀντίπηξ*, Ion 19.

1429. *ἄσσω*, which others less correctly write *αἴσσω* (the *α* being long by nature, though it is occasionally short by position), is explained by the Schol. *ἐκπέμπων*. The idea is 'making a current of air to rush past her cheek.'

1432. *δακτύλοις ἔλισσε*. This passage may be alluded to in Ar. Ran. 1314.—The next verse is unmetrical. Some good copies give *νῆματα*. Hermann suggests *νῆμα θ' ἔτετ' ἐν πέδῳ*. Here, as in v. 1304, *ἔσθαι* is the middle voice.

1434—6. This passage is rather difficult. The syntax seems to be, *χρήζουσα συστολίσαι λίνῳ φάρεα σκύλων Φρυγίων*,

ματα συστολίσαι χρήζουσα λίνῳ 1435
 φάρεα πορφύρεα, δῶρα Κλυταιμνήστρα.
 προσεῖπεν δ' Ὀρέστας Δάκαιναν κόραν
 ὦ Διὸς παῖ, θὲς ἵχνος πέδῳ
 δεῦρ' ἀποστᾶσα κλισμοῦ Πέλοπος 1440
 ἐπὶ προπάτορος παλαιᾶς ἔδραν
 ἐστίας, ᾗν' εἰδῆς λόγους ἐμούς.
 ἄγει δ' ἄγει νιν· ἅ δ' ἐφεί-
 πετ', οὐ πρόμαντις ὦν ἔμελ-
 λεν· ὁ δὲ συνεργὸς ἄλλ' ἔπρασσε
 ἰὼν κακὸς Φωκεὺς, 1445
 οὐκ ἐκποδὼν ἴτ' ; ἀλλ' αἰεὶ κακοὶ Φρύγες.
 ἔκκλησε δ' ἄλλον ἄλλος' ἐν
 στέγαισι, τοὺς μὲν ἐν σταθμοῖσιν ἵππικοῖς,
 τοὺς δ' ἐν ἐξέδραισι, τοὺς δ'
 ἐκεῖσ' ἐκείθεν, ἄλλον ἄλ-

ἀγάλματα ἐπὶ τύμβον, 'desiring from the Trojan spoils to border with fine linen (i. e. embroidery made with linen thread) purple-dyed garments, as an ornament for the tomb, a gift to Clytemnestra.' She was, in a word, busied in making a piece of fine needlework to be suspended over her sister's grave. (For this custom see on El. 538.) It is probable that *συστολίζειν* means 'to furnish with a border,' *στολῆς*, which is used in Bacch. 936 for the tuck or *hem* adorning the lower part of the stola.—It is remarkable that the Schol. appears to have read *σῶμα Κλυταιμνήστρα* or —as, for he explains thus:—*τὰ δὲ νήματα καὶ τὰ λίνα τὰ ἐκ Φρυγίας εἰργάζετο διὰ τῆς Κλυταιμνήστρας τὸ σῶμα, ἵνα τοῦτο συστείλῃ καὶ κηδεύσῃ αὐτῆς λαμπροῖς ἱματίοις καὶ φάρεσι πορφυρέοις.*

1437. Hermann, who considers the following cretics as antithetical to v. 1418 seqq., here inserts ὦδ', so that *προσεῖπε δ' ὦδ' Ὀρέστας Δάκαιναν κόραν* | corresponds to *προσεῖπε δ' ἄλλος ἄλλον πεσὼν ἐν φόβῳ*. He is followed by W. Dindorf; but this theory of *partial* antistrophic systems is liable to grave objections, besides other changes which it involves.

1440. MSS. *ἔδραν παλαιᾶς*, transposed by Hermann on account of the metre.

The first cretic of this verse is resolved into five short syllables.—Helen, sitting at her embroidery within the *γυναικωνίτις*, is requested by Orestes to retire with him into the next apartment, or rather, peristyle court, the *ἀνδρωνίτις*. For here the *ἐστία* or family altar was wont to be placed. This appeal to the ancestral *ἐστία* convinces her that some serious news is to be communicated; while *his* object is at once to withdraw her from the attendant eunuchs, and to slay her at the most fitting place to receive such a victim.

1441. Hermann's correction *ἵνα κατεῖδῃς λόγους* is very probable.

1444. Flor. 2 has *ὦν ἔμελλε παθεῖν*. The ellipse of *παθεῖν* is rather harsh; but the word does not seem to suit the metre. See on v. 1182.

1445. *κακὸς Φωκεὺς, ὁ πονηρὸς Πυλάδης*.—In the next verse the question is commonly placed at *Φρύγες*, which would mean *ἀλλ' αἰεὶ κακοὶ ἔσεσθε*; contrary to the sense. The latter clause is a taunt, when they hurry away at his first bidding.

1447. *ἐν στέγαισι* is the reading of the best copies. Commonly, *ἄλλοσε στέγης*, probably from v. 1127, *ἐκκλήσομεν σφᾶς ἄλλον ἄλλοσε στέγης*.—*ἐξέδραις*, Schol. *ἐν οἴκου ἀποπάτοις*.

- λοσε διαρμόσας ἀποπρὸ δεσποίνας. 1450
- ΧΟ. τί τοῦπὶ τῷδε συμφορᾶς ἐγίγνετο ;
- ΦΡ. Ἰδαία μᾶτερ, μᾶτερ,
ὀβρίμα ὀβρίμα, αἰαῖ
φονίων παθέων ἀνόμων τε κακῶν
ἄπερ ἔδρακον ἔδρακον 1455
ἐν δόμοις τυράννων.
*οἱ δ' ἀμφὶ πορφυρέων πέπλων ὑπὸ σκότου
ξίφη σπάσαντες χερσὶν ἄλλος ἄλλοσε
δίνασεν ὄμμα, μή τις παρῶν τύχοι. 1460
ὥς κάπροι δ' ὀρέστεροι γυν-
ναικὸς ἀντίοι σταθέντες
ἐννέπουσι, Κατθανεῖ
[κατθανεῖ], κακός σ' ἀποκτενεῖ πόσις,
τὸν κασιγνήτου προδοῦς
ἐν Ἀργεὶ θανεῖν [γόνον].
ἀ δ' ἀνίαχεν ἴαχεν, ὦμοι μοι 1465
λευκὸν δ' ἐμβалоῦσα πῆχυν στέρνοις
κτύπησε κρᾶτα μέλεον πλαγᾶ·
φυγᾶ δὲ ποδὶ τὸ χρυσεοσάνδαλον ἵχνος

1450. διαρμόσας, 'separating.' Schol. τὴν ἀδιάλειπτον παραμονὴν τῶν οἰκετῶν ἐσήμηνεν.—This verse is dochmiac.

1452. Again, as in v. 1395, the eunuch replies to the inquiries of the chorus by an appeal to his country, here however merely as an apostrophe expressing surprise. Schol. τὴν ῥέαν ἐπικαλεῖται ὡς ἀλεξίκακον. Hermann supposes the first five verses to correspond with 1426—30, and reads Ἰδαία μάτηρ, Ἰδαία, | ὦ ὀβρίμα, — ἔδρακον ὄμοι. But v. 1455 may be regarded as an anapaestic monometer of resolved syllables.

1457. οἱ δ' has been added by the present editor, not only because the narrative begins abruptly, but because this and the next two, if not three, verses appear to have been iambic trimeter. It is probable that in the third we should read μή τις ἐπιπαρῶν, or μὴ παρῶν τις ἐντύχοι. —πορφυρέων is pronounced with *synizesis*, as in Aesch. Pers. 319, ἀμείβων χρωῶτα πορφυρέα βαφῆ.—The ἀμφὶ, which Hermann, after Schaefer, refers to πέπλων, 'drawing their swords enveloped in

their garments,' it seems more reasonable, with Matthiae, to connect with δίνασεν, not indeed by *imesis*, but as a short way of saying ἀμφὶ παπταίνοντες. Or, still more simply, 'and they on both sides.'—χερσὶν Hermann for χερσὶν or ἐν χερσὶν.

1464. Both κατθανεῖ and γόνον have been inclosed in brackets because they interrupt the regularity of the metres. Thus ἐν Ἀργεὶ θανεῖν is a dochmius. The article before κασιγνήτου is added in Flor. 2.

1467. πλαγὰν Hermann and Porson; but the best MSS. give πλαγᾶ. The verse as it now stands is dipod. iamb. + dochmius. Hermann makes a dimeter dochmiac, κτύπησέν τε κρᾶτα μέλεον πλαγὰν, the τε being answered by δὲ in the next verse.

1468. For ποδὶ repeated after φυγᾶ see Electr. 218, and compare Phoen. 88. This verse also is dochmiac. The two first syllables in χρυσεοσάνδαλον are, as usual, short.

ἔφερεν ἔφερεν· ἐς κόμας δὲ
 δακτύλους δικῶν Ὀρέστας,
 Μυκηνίδ' ἀρβύλαν προβάς,
 1470 ὤμοις ἀριστεροῖσιν ἀνακλάσας δέρην
 παίειν λαιμῶν
 ἔμελλεν εἶσω μέλαν ξίφος.

ΧΟ. ποῦ δῆτ' ἀμύνειν οἱ κατὰ στέγας Φρύγες ;

ΦΡ. ἱακχᾶ δόμων θύρετρα καὶ σταθμούς
 μοχλοῖσιν ἐκβαλόντες, ἔνθ' ἐμίννομεν,
 1475 βοηδρομοῦμεν ἄλλος ἄλλοθεν στέγης,
 ὁ μὲν πέτρους, ὁ δ' ἀγκύλας,
 ὁ δὲ ξίφος πρόκωπον ἐν χεροῖν ἔχων.
 ἔναντα δ' ἦλθεν

Πυλάδης ἀλίσστος, οἶος οἶος
 Ἔκτωρ ὁ Φρύγιος, ἧ τρικόρυθος Αἴας,
 1480 ὃν εἶδον εἶδον ἐν πύλαισι Πριαμίσιν·

φασγάνων δ' ἀκμὰς συνήψαμεν.
 τότε δὲ τότε διαπρεπεῖς ἐγένοντο Φρύγες
 ὅσον Ἄρεος ἀλκὰν
 ἦσσαντες Ἑλλάδος ἐγενόμεθ' αἰχμᾶς.
 1485 ὁ μὲν οἰχόμενος φυγὰς, ὁ δὲ νέκυς ὦν,

ὁ δὲ τραῦμα φέρων, ὁ δὲ λισσόμενος,
 θανάτου προβολάν·
 ὑπὸ σκότον δ' ἐφεύγομεν·

1470. *προβάς*. More properly *προβήσας*, but see on Alc. 869. Hec. 53. Phoen.

1412, *προβάς δὲ κῶλον δεξιόν*.

1473. *ποῦ*—*ἀμύνειν*. Soph. Oed. Col. 335, *οἱ δ' αὐθόμαιμοι ποῖ νεανία πονεῖν*; —*οἱ κατὰ στέγας*, the eunuchs who had been shut in the rooms, v. 1447.

1474. *ἱακχᾶ* Hermann for *ἱαχᾶ*.—*ἐκβαλόντες*, throwing down from the threshold by means of levers. Schol. *ἐκπασαντες*. But *μοχλοῖσιν* cannot mean, as he supposes, *ἐνθα ἡμεν συγκεκλεισμένοι τοῖς μοχλοῖς*, though the almost invariable sense of *μοχλοῖς χαλᾶν* or *λύειν* is 'to open by removing the bar,' as explained on Iph. T. 99. It is certain that *μοχλοῖσιν* is the dative of the instrument. Still, it is an open question, whether some way of bursting the door from the opposing

bar is meant, or the bar itself was used as a battering-pole to open the doors of the rooms (*δόμοι*), which Orestes must have fastened from the outer (or peristyle) side, whereas the *μοχλὸς* or door-bar was always on the inside. This latter explanation is probably the correct one.

1477. *ἀγκύλας*, javelins; the same as *μεσάγκυλα*, Androm. 1133.

1479. *ἀλίσστος*, immovable, Hec. 85.

1483. *δὲ* Hermann for *δῆ*, as this verse, with the two following, appear to be dochmiac. Perhaps in v. 1485 we should read *ἐγενόμεσθ'*.

1486. *ὁ δὲ νέκυς* is a resolved spondee for an anapaest.

1488. *προβολάν*, the accusative in apposition to the preceding participle, 'as a defence against death.'

νεκροὶ δ' ἐπιπτον, οἱ δ' ἔμελλον, οἱ δ' ἔκειντ'.
 ἔμολε δ' ἅ τάλαιν' Ἑρμιόνα δόμους 1490
 ἐπὶ φόνῳ χαμαιπετεῖ ματρὸς, ἃ νιν ἔτεκεν τλάμων.
 ἄθυρσοι δ' οἶά νιν δραμόντε βάκχαι
 σκύμνον ἐν χεροῖν ὀρεΐαν
 συνήρπασαν· πάλιν δὲ τὰν Διὸς κόραν
 ἐπὶ σφαγὰν ἔτεινον·
 ἅ δ' ἐκ θαλάμων
 ἐγένετο διαπρὸ δωμαίων ἄφαντος, 1495
 ὦ Ζεῦ καὶ γᾶ καὶ φῶς καὶ νύξ,
 ἧ φαρμάκοισιν ἧ μάγων
 τέχναισιν ἧ θεῶν κλοπαῖς.
 τὰ δ' ὕστερ' οὐ κάτοιδα· δρα-
 πέτην γὰρ ἐξέκλεπτον ἐκ δόμων πόδα.
 πολύπονα δὲ πολύπονα πάθρα 1500
 Μενέλαος ἀνασχόμενος ἀνόνητον ἀπὸ
 Τροίας ἔλαβ' *ἔλαβε τὸν Ἑλένας γάμον.

ΧΟ. καὶ μὴν ἀμείβει καινὸν ἐκ καινῶν τόδε·

1489. On κείσθαι in connexion with πίπτειν, as a figure from the wrestling-school, see Hel. 1604, σπουδῆς δ' ὑπο ἐπιπτον, οἱ δ' ὀρθοῦντο, τοὺς δὲ κειμένους νεκροὺς ἂν εἶδες.

1492. ἄθυρσοι. That the thyrsus was used as a real offensive weapon is shown on Bacch. 704. The expression is here a brief one for δραμόντε συνήρπασαν αὐτὴν οἶα Βάκχαι συναρπάζουσι σκύμνον.

1494. πάλιν δὲ κτλ. 'And (having secured Hermione) they went back to Helen, to her slaughter.' Schol. οὐδὲν ἦττον πάλιν ἐπεδίωκον Ἑλένην.

1495. For ἐκ θαλάμων, which is unmetrical, Hermann gives ἐκ παστάδων (cf. 1371), connecting this and the foregoing verse into a senarius.—For ἄφαντος cf. Hel. 605, βέβηκεν ἄλοχος σὴ πρὸς αἰθέρος πτυχὰς ἀρθεῖς ἄφαντος, οὐρανῷ δὲ κρύπτεται.

1497. φαρμάκοισιν. The Schol. reminds us that Helen had learned the art of incantations from the wife of the Egyptian Thon, Od. v. 228.—The best copies give ἥτοι φ.

1498. οὐ κάτοιδα has rather more authority, though in itself scarcely as good as the vulg. οὐκέτ' οἶδα.

1500—2. These verses are dochmiac, though of a very unrhythmical composition. The ἔλαβε was doubled by Hermann. It may be remarked, once for all, that in a very great many passages where the metre requires this reduplication, (a characteristic of the later style of Euripides,) the transcribers were content with copying it once.

1503. ἀμείβει. Schol. διαδέχεται. Cf. v. 816.—The eunuch who had alone escaped to tell the tale is confronted by Orestes with drawn sword. Critics are very severe upon this scene. We cannot say it is in any sense unnatural; and we are rather disposed to admire the man who, while he could slay his own mother when justice demanded it, could spare the life of an abject slave at his feet. The chief fault is, not that it is comic in its tone and character, but that a subordinate member of the *dramatis personae*, or one who ought to have been so, is kept too long before the notice of the spectators. We cannot however pretend to divine the poet's reasons. Some have supposed he wished to show the timidity of eastern tribes compared with the bravery of Hellenic.

ξίφηφόρον γὰρ εἰσορῶ πρὸ δωμάτων
βαίνοντ' Ὀρέστην ἐπτοημένῳ ποδί.

1505

OP. ποῦ 'στιν οὗτος ὃς πέφευγεν ἐκ δόμων τοῦμὸν ξίφος ;

ΦΡ. προσκυνῶ σ', ἄναξ, νόμοισι βαρβάροισι προσ-
πίτνων.

OP. οὐκ ἐν Ἰλίῳ τάδ' ἐστὶν, ἀλλ' ἐν Ἀργεῖα χθονί.

ΦΡ. πανταχοῦ ζῆν ἡδὺ μᾶλλον ἢ θανεῖν τοῖς σώφροσιν.

OP. οὔτι που κραυγὴν ἔθηκας Μενέλεω βοηδρομεῖν ; 1510

ΦΡ. σοὶ μὲν οὖν ἔγωγ' ἀμύνειν· ἀξιώτερος γὰρ εἶ.

OP. ἐνδίκως ἡ Τυνδάρειος ἄρα παῖς διώλετο ;

ΦΡ. ἐνδικώτατ', εἰ γε λαιμοὺς εἶχε τριπτύχους θανεῖν.

OP. δειλία γλώσση χαρίζει, τᾶνδον οὐχ οὔτω φρονῶν.

ΦΡ. οὐ γὰρ, ἥτις Ἑλλάδ' αὐτοῖς Φρυξὶ διελυμήνατο ; 1515

OP. ὁμοσον, εἰ δὲ μὴ, κτενῶ σε, μὴ λέγειν ἐμὴν χάριν.

ΦΡ. τὴν ἐμὴν ψυχὴν κατώμοσ', ἣν ἂν εὐορκοῖμ' ἐγώ.

OP. ὦδε καὶ Τροία σίδηρος πᾶσι Φρυξὶν ἦν φόβος ;

ΦΡ. ἅπεχε φάσγανον· πέλας γὰρ δεινὸν ἀνταυγεί φόνον.

OP. μὴ πέτρος γένη δέδοικας, ὥστε Γοργόν' εἰσιδῶν ; 1520

ΦΡ. μὴ μὲν οὖν νεκρός· τὸ Γοργοῦς δ' οὐ κάτοιδ' ἐγὼ
κάρα.

OP. δοῦλος ὦν φοβεῖ τὸν Ἄϊδην, ὃς σ' ἀπαλλάξει κακῶν ;

ΦΡ. πᾶς ἀνὴρ, καὶ δοῦλος ἦ τις, ἥδεται τὸ φῶς ὀρώων.

1506. Porson (followed by Herm. and Dind.) gives πέφευγε τοῦμὸν ἐκ δόμων ξίφος, with two or three of the later MSS., as "numerosius."

1507. προσκυνῶ σ'. See Troad. 1021, καὶ προσκυνεῖσθαι βαρβάρων ὑπ' ἡθελος. He here falls prostrate at Orestes' feet.

1508. τάδ' ἐστίν. For this formula see Androm. 168.

1509. Quoted by Stobaeus, Fl. cxix. 2.

1510. Μενέλεω κτλ., 'for Menelaus to come to the rescue.' Schol. οὐκ ἔρα μεγάλη ἐφώνεις τὸν Μενέλεω, ὥστε βοηδρομεῖν ; — σοὶ μὲν, λείπει τὸ βούλομαι, ἡ ἔτοιμός εἰμι. The sense should rather be, 'Nay, it was to assist you that I raised a cry for aid.'

1513. θανεῖν. Schol. ὥστε ἀποθανεῖν.

1514. γλώσση χαρίζει, 'you are indulging your tongue,' you are talking without meaning what you say. Cf.

Aesch. Cho. 258, γλώσσης χάριν δὲ πάντ' ἀπαγγείλῃ τάδε. Hes. Opp. 709, μηδὲ ψεύδεσθαι γλώσσης χάριν.

1515. οὐ γὰρ κτλ. 'I say, she deserved to die, for laying waste Hellas and the Trojans too.'

1517. ἦν ἂν εὐορκοῖμι, 'which I am likely to swear by truly,' which is the most binding oath a man can take when the sword is at his throat. "Forma loquendi fluxit ab Homero Il. o. 39, *Testis sit σὴ θ' ἱερὴ κεφαλὴ καὶ ναῖτερον λέχος αὐτῶν Κουρίδιον*, τὸ μὲν οὐκ ἂν ἐγὼ ποτε μὰς ὁμόσαιμι. Plat. Alcib. i. p. 109 D, *μὰ τὸν φίλιον τὸν ἐμὸν τε καὶ σὺν, ὃν ἐγὼ ἥκιστ' ἂν ἐπιорκήσαιμι.*" Porson.

1519. ἀνταυγεί. Compare the compound, (though a very doubtful one,) *χρυσανταυγῆς*, in Ion 890. A poet quoted by Stobaeus, vol. ii. p. 392, -ed. Teubner, has *ἀντηγυε σέλας*.

1523. Quoted by Stobaeus, Fl. cxix. 2.

OP. εἶ λέγεις· σώζει σε σύνεσις. ἀλλὰ βαῖν' εἴσω
δόμων.

ΦΡ. οὐκ ἄρα κτενεῖς μ' ; · OP. ἀφείσαι. 1525

ΦΡ. καλὸν ἔπος λέγεις τόδε.

OP. ἀλλὰ μεταβουλευσόμεσθα—

ΦΡ. τοῦτο δ' οὐ καλῶς λέγεις.

OP. μῶρος, εἰ δοκεῖς με τλῆναι σὴν καθαιμάξαι δέρην·
οὔτε γὰρ γυνὴ πέφυκας οὔτ' ἐν ἀνδράσιν σύ γ' εἶ.
τοῦ δὲ μὴ στῆσαί σε κραυγὴν οὐνεκ' ἐξῆλθον
δόμων

ὁξὺ γὰρ βοῆς ἀκούσαν Ἄργος ἐξεγείρεται. 1530

Μενέλεων δ' οὐ τάρβος ἡμῖν ἀναλαβεῖν εἴσω ξίφους·
ἀλλ' ἴτω ξανθοῖς ἐπ' ὤμων βοστρύχοις γαυρού-
μενος·

εἰ γὰρ Ἀργείους ἐπάξει τοῖσδε δώμασιν λαβὼν
τὸν Ἑλένης φόνον διώκων, καμὲ μὴ σώζειν θέλη,
[σύγγονόν τ' ἐμὴν Πυλάδην τε τὸν τάδε ξυνδρῶντά
μοι,] 1535

παρθένον τε καὶ δάμαρτα δύο νεκρῶ κατόψεται.

XO. ἰὼ ἰὼ τύχα, ἔτερον εἰς ἀγῶν'
ἔτερον αὖ δόμος αὐτ.

1526. It is better to suppose an *apostrophe* here, ἢν δοκῇ, or ἢν αὖθις βοῇν ἐγείρῃς κτλ.

1528. γυνὴ κτλ. This, says the Schol., may either mean that he is a eunuch, or that he is cowardly and effeminate in common with the Phrygian race. Perhaps there is the same allusion in Aesch. Theb. 184, ἀνὴρ γυνή τε χῶτι τῶν μεταίχμιον.

1530. ὁξὺ κτλ. Cf. Heracl. 339, ταχὺς γὰρ Ἄργει πᾶς ἀνὴρ βοηδρόμος. Here, as usual, βοή is 'a cry to the rescue.'

1531. Μενέλεων δ' κτλ. 'But as for Menelaus (alone), we have no fear at getting *him* within sword-reach; so let him come on, priding himself on his flaxen locks upon his shoulders. For if he shall bring with him against this house the whole body of Argives, desiring to revenge the slaughter of Helen, and should not choose to save me,—he shall see his child as well as his wife two corpses before his eyes.' For the use of ἴτω for ἡκέτω

cf. Phoen. 521, πρὸς ταῦτ' ἴτω μὲν πῦρ, ἴτω δὲ φάσγαν.

1534. θέλη is dependent on the sense of ἢν implied in εἰ preceding. The best MSS. give θέλη, but with the variant σώση (σώσει) θανεῖν. Others θέλει, which is inadmissible, because contingency is of necessity implied, i. e. an event yet to be proved by experience. The following future in the apodosis requires either θελήσει or (properly) ἢν θέλη.

1535. Several critics have objected to the metre of this verse, but none seem to have suspected its genuineness. It is just such a verse as interpolators were fond of inserting to make the narrative agree accurately with some former statement. Compare v. 1178 and 1192.

1537—48. These verses are the antistrophe to 1353—65. The Schol. wrongly construes δόμος ἀμφὶ τοὺς Ἀτρεΐδας as if for ὁ τῶν Ἀτρεϊδῶν οἶκος. Rather, ἀγὼν ἀμφὶ τοὺς Ἀ., a trial for the descendants of Atreus. The chorus say this, on per-

- φοβερὸν ἀμφὶ τοὺς Ἀτρεΐδας πίτνει.
 τί δρῶμεν ; ἀγγέλλωμεν ἐς πόλιν τάδε ;
 ἢ σίγ' ἔχωμεν ; ἀσφαλέστερον, φίλαι. 1540
 ἴδε πρὸ δωμάτων ἴδε προκηρύσσει
 θοάζων ὃδ' αἰθέρος ἄνω καπνός.
 ἄπτουσι πεύκας, ὡς πυρώσοντες δόμους
 τοὺς Τανταλείους, οὐδ' ἀφίστανται φόνου.
 τέλος ἔχει δαίμων
 βροτοῖς τέλος ὅπα θέλῃ. 1545
 μεγάλα δέ τις ἅ δύναιμι· δι' ἀλαστόρ'
 ἔπεσ' ἔπεσε μέλαθρα τάδε δι' αἱμάτων
 διὰ τὸ Μυρτίλου πέσημ' ἐκ δίφρου.
 ἀλλὰ μὴν καὶ τόνδε λεύσσω Μενέλεων δόμων πέλας
 ὀξύπουν, ἡσθημένον που τὴν τύχην ἢ νῦν πάρα. 1550
 οὐκέτ' ἂν φθάνοιτε κληῖθρα συμπεραίνοντες μοχλοῖς,
 ὦ κατὰ στέγας Ἀτρεΐδαι. δεινὸν εὐτυχῶν ἀνὴρ
 πρὸς κακῶς πράσσοντας, ὡς σὺ νῦν, Ὀρέστα, δυσ-
 τυχεῖς.
 ME. ἦκω κλύων τὰ δεινὰ καὶ δραστήρια
 δισσοῖν λεόντων· οὐ γὰρ ἄνδρ' αὐτῷ καλῶ. 1555
 ἦκουσα γὰρ δὴ τὴν ἐμὴν ξυνάορον
 ὡς οὐ τέθνηκεν, ἀλλ' ἄφαντος οἴχεται,
 κενὴν ἀκούσας βάξιν, ἣν φόβῳ σφαλεῖς
 ἡγγειλέ μοί τις. ἀλλὰ τοῦ μητροκτόνου

ceiving that, in accordance with the threat at v. 1150, they are preparing to set fire to the house, on failing to slay Helen, v. 1495. Kirchhoff assigns the whole of this antistrophe to the chorus, like the strophe; and perhaps this is sufficient, though it is probable that pairs of choreutae take up the separate clauses in succession (seven in number), the coryphaeus commencing at v. 1549.

1544. ἔχει. Perhaps ἄγει. Schol. ὁ θεὸς ἐπάγει τοῖς ἀνθρώποις ὅποι θέλει τὸ τέλος. Another scholium gives τέλος ἐπιτίθησι.

1546. ἀλάστορ' Seidler for ἀλαστόρων. See on v. 1363. The former means 'through (the existence of) an evil genius in the house;' the latter, 'through the

agency of evil demons,' &c. The two best MSS. give ἔπεσεν ἔπεσε, as Seidler had conjectured, for ἔπαισεν ἔπαισε.

1550. The chorus had been charged at v. 1251 to give due warning to those within, should Menelaus approach the house; and the command is now faithfully obeyed. His quick step implies determination, and they are advised to bar him out, literally, 'to complete the fastenings of the doors by the bars.' See on Phoen. 113.

1553. πρὸς. The Schol. supplies μαχόμενος. It is better perhaps to understand, 'the fortunate as compared with the unfortunate.'

1554. τὰ δεινὰ. On the article see Iph. T. 320, and compare Phoen. 180.

- τεχνάσματ' ἐστὶ ταῦτα καὶ πολὺς γέλως. 1560
 ἀνοιγέτω τις δῶμα· προσπόλοις λέγω
 ὠθεῖν πύλας τάσδ', ὡς ἂν ἀλλὰ παιῖδ' ἐμὴν
 ῥυσώμεθ' ἀνδρῶν ἐκ χερῶν μαιφόνων,
 καὶ τὴν τάλαιναν ἀθλίαν δάμαρτ' ἐμὴν
 λάβωμεν, ἧ δεῖ ξυνθανεῖν ἐμῇ χερὶ 1565
 τοὺς διολέσαντας τὴν ἐμὴν ξυνάορον.
- OP. οὗτος σὺ, κλήθρων τῶνδε μὴ ψαύσης χερὶ,
 Μενέλαον εἶπον, ὃς πεπύργωσαι θράσει
 ἧ τῶδε θριγκῶ κρᾶτα συνθραύσω σέθεν,
 ῥήξας παλαιὰ γεῖσα, τεκτόνων πόνον. 1570
 μοχλοῖς δ' ἄραρε κλῆθρα, σῆς βοηδρόμου
 σπονδῆς ἅ σ' εἵρξει, μὴ δόμων εἴσω περᾶν.
- ME. ἔα, τί χρήμα ; λαμπάδων ὀρῶ σέλας,
 δόμων δ' ἐπ' ἄκρων τούσδε πυργηρουμένους,
 ξίφος δ' ἐμῆς θυγατρὸς ἐπίφρουρον δέρη. 1575
- OP. πότερον ἐρωτᾶν ἢ κλύειν ἐμοῦ θέλεις ;
- ME. οὐδέτερόν· ἀνάγκη δ' ὡς ἔοικέ σου κλύειν.
- OP. μέλλω κτανεῖν σου θυγατέρ', εἰ βούλει μαθεῖν.
- ME. Ἑλένην φονεύσας ἐπὶ φόνῳ πράσσεις φόνον ;
- OP. εἰ γὰρ κατέσχον μὴ θεῶν κλεφθεὶς ὕπο. 1580
- ME. ἀρνεῖ κατακτὰς καὶ ὕβρει λέγεις τάδε.
- OP. λυπρὰν γε τὴν ἄρνησιν· εἰ γὰρ ὤφελον
- ME. τί χρήμα δρᾶσαι ; παρακαλεῖς γὰρ ἐς φόβον.

1560. πολλὺς γέλως, πολλὴ ὕβρις. He fancies that Orestes had spread a false report that Helen was not really dead; but such a notion, he says, is mere mockery. Cf. v. 1581.

1562. ὠθεῖν, to open them by removing the bar from within and thrusting them outwards. The doors of Greek houses commonly opened on the outside.

1564. τάλαιναν ἀθλίαν. A pleonasm for which Erfurdt well compares Aesch. frag. Prot. 194, σιτουμένην δύστηνον ἀθλίαν φάβα. See *sup.* v. 852, ὃ τλήμονα δὲ δύστηνον, though the verse is probably interpolated, which may equally be said for ἄθλιον καὶ τλήμονα in Phoen. 1595.

1567. οὗτος σὺ. Schol. ταῦτα ἄνωθεν Ὀρέστης ἐκ τοῦ δώματός φησι. The

stage-contrivance is the same as in Cycl. 690. So the watchman stands on the battlements in the prologue to the *Agamemnon*.—πεπύργωσαι, 'proudly elated with.' Rhes. 122. Herc. F. 238.

1576. ἐρωτᾶν ἢ κλύειν. The choice of the alternative is very characteristic of Euripides. This certainly was not a fit occasion for a rhetorical display.

1578. εἰ βούλει μαθεῖν, since you have chosen to hear what I have got to say.

1580. εἰ γὰρ κατέσχον. 'I would I had accomplished (secured) it, and not been deceived by the gods.' *Sup.* v. 1149, ἦν δ' οὖν τὸν Ἑλένης μὴ κατὰσχωμεν φόνον.

1581. This verse is commonly read with an interrogation.

- OP. τὴν Ἑλλάδος μιάστορ' εἰς Ἄιδου βαλεῖν.
 ME. ἀπόδος δάμαρτος νέκυν, ὅπως χώσω τάφω. 1585
 OP. θεοὺς ἀπαίτει· παῖδα δὲ κτενῶ σέθεν.
 ME. ὁ μητροφόντης ἐπὶ φόνῳ πράσσει φόνον.
 OP. ὁ πατρὸς ἀμύντωρ, ὃν σὺ προὔδωκας θανεῖν.
 ME. οὐκ ἤρκεσέν σοι τὸ παρὸν αἷμα μητέρος ;
 OP. οὐκ ἂν κάμοιμι τὰς κακὰς κτείνων αἰεῖ. 1590
 ME. ἦ καὶ σὺν, Πυλάδῃ, τοῦδε κοινωνεῖς φόνου ;
 OP. φησὶν σιωπῶν· ἀρκέσω δ' ἐγὼ λέγων.
 ME. ἀλλ' οὔτι χαίρων, ἦν γε μὴ φύγῃς πτεροῖς.
 OP. οὐ φευξόμεσθα· πυρὶ δ' ἀνάψομεν δόμους.
 ME. ἦ γὰρ πατρῶον δῶμα πορθήσεις τόδε ; 1595
 OP. ὥς μή γ' ἔχῃς σὺν, τήνδ' ἐπισφάξας πυρί.
 ME. κτεῖν'· ὥς κτανών γε τῶνδ' ἐμοὶ δώσεις δίκην.
 OP. ἔσται τάδ'. ME. ᾧ ᾧ, μηδαμῶς δράσῃς τάδε.
 OP. σίγα νυν, ἀνέχου δ' ἐνδίκως πράσσω κακῶς.
 ME. ἦ γὰρ δίκαιον ζῆν σε ; OP. καὶ κρατεῖν γε γῆς. 1600
 ME. ποίας ; OP. ἐν Ἀργεὶ τῷδε τῷ Πελασγικῷ.
 ME. εὖ γοῦν θίγοις ἂν χερνίβων. OP. τί δὴ γὰρ οὔ ;
 ME. καὶ σφάγια πρὸ δορὸς καταβάλοις.
 OP. σὺ δ' ἂν καλῶς ;
 ME. ἀγνὸς γὰρ εἰμι χεῖρας. OP. ἀλλ' οὐ τὰς φρένας.
 ME. τίς δ' ἂν προσείποι σ' ; 1605
 OP. ὅστις ἐστὶ φιλοπάτωρ.
 ME. ὅστις δὲ τιμᾷ μητέρ' ; OP. εὐδαίμων ἔφν.
 ME. οὐκ οὖν σύ γ'. OP. οὐ γὰρ ἀνδάνουσιν αἱ κακαί.

1587. ὁ μητροφόντης. 'This matricide is for perpetrating murder upon murder.'—'This avenger (call me rather) of my father, whom *you* basely surrendered to die.'

1589. τὸ παρόν. Porson gives τὸ παρὸς, after Markland, which would imply that the consequences of the murder were past, whereas the guilt was still upon him.

1590. οὐκ ἂν κάμοιμι. Bacch. 187, ὡς οὐ κάμοιμ' ἂν οὔτε νύκτ' οὔθ' ἡμέραν θύρσφ κροτῶν γῆν.

1593. φύγῃς. Perhaps φύγη, so that with οὔτι χαίρων we should supply κοινα-νὴσει φόνου, rather than λέξεις.

1603. σφάγια πρὸ δορὸς. See Heracl. 399. Schol. ἐπεὶ εἰώθασιν οἱ βασιλεῖς, εἰς πόλεμον μέλλοντες ἐξίεναι, θύειν τοῖς θεοῖς. It was the part of the μάντις, who was as it were the army-chaplain, to take these victims ready in his car: see Phoen. 174.

1604. Aesch. Cho. 1044. Hippol. 317, χεῖρες μὲν ἀγναί, φρὴν δ' ἔχει μίασμά τι.

- ME. ἄπαιρε θυγατρὸς φάσγανον. OP. ψευδῆς ἔφυς.
 ME. ἀλλὰ κτενεῖς μου θυγατέρ'; OP. οὐ ψευδῆς ἔτ' εἶ.
 ME. οἶμοι, τί δράσω; 1610
 OP. πείθ' ἐς Ἀργείους μολὼν
 ME. πειθὼ τίν'; OP. ἡμᾶς μὴ θανεῖν αἰτοῦ πόλιν.
 ME. ἦ παιδὰ μου φονεύσεθ'; OP. ᾧδ' ἔχει τάδε.
 ME. ᾧ τλήμον Ἑλένη. OP. τὰμὰ δ' οὐχὶ τλήμονα;
 ME. σοὶ σφάγιον ἐκόμισ' ἐκ Φρυγῶν, OP. εἰ γὰρ
 τόδ' ἦν.
 ME. πόνους πονήσας μυρίους. OP. πλὴν γ' εἰς ἐμέ. 1615
 ME. πέπονθα δεινά. OP. τότε γὰρ ἦσθ' ἀνωφελής.
 ME. ἔχεις με.
 OP. σαντὸν σύ γ' ἔλαβες κακὸς γεγώς.
 ἀλλ' εἴ, ὕφαπτε δώματ', Ἥλέκτρα, τάδε
 σύ τ', ᾧ φίλων μοι τῶν ἐμῶν σαφέστατε,
 Πυλάδῃ, κάταιθε γέισα τειχέων τάδε. 1620
 ME. ᾧ γαῖα Δαναῶν ἱππίου τ' Ἄργους κτίται,
 οὐκ εἴ' ἐνόπλῳ ποδὶ βοηδρομήσετε;
 πᾶσαν γὰρ ὑμῶν ὅδε βιάζεται πόλιν
 ζῆν αἶμα μητρὸς μυσαρὸν ἐξειργασμένος.

ΑΠΟΔΑΩΝ.

Μενέλαε, παῦσαι λῆμ' ἔχων τεθηγμένον· 1625

1608. ψευδῆς ἔφυς. Schol. ἐψεύσω τῆς ἐλπίδος, sc. εἰ προσδοκᾷς με τοῦτο ποιῆσειν.

1611. θανεῖν Porson and Hermann with one of the good MSS., the rest having κτανεῖν. The two words are continually confused.

1614. σοὶ σφάγιον, to be put to death by you (Orestes). Porson, followed by Hermann and W. Dindorf, gives σὲ σφάγιον, the conjecture of Morell. The reply of Orestes, 'Would that it had been so!' certainly favours σοί. Hermann insists that this is "non modo invenusta, sed etiam prorsus aliena." He adds, that Menelaus must have made mention of Hermione also, and he supposes a verse to have been lost after 1615, containing a lament for her, and a rejoinder of Orestes.

1616. τότε. Schol. ὅτε σε ἤξιον βοηθῆσαι μοι.

1617. After this verse also Hermann supposes a line to have dropped out, like ἀλλ' οὐχὶ φεύξει σύ τε κασιγνήτῃ τε σῇ, because Orestes would hardly have told his sister to apply the torch at the moment Menelaus confessed he was caught. The truth seems to be, that Orestes is resolved to leave nothing undone that might force the reluctant Menelaus to obtain a reversal of his sentence.

1622. οὐκ εἴ Musgrave for οὐχί. The later copies have οὐκουν. On the use of εἶα with a hortative future see Hel. 1561.

1624. ζῆν. Schol. ὥστε τυχεῖν τοῦ ζῆν.

1625. Apollo appears on high, with

Φοῖβός σ' ὁ Λητοῦς παῖς ὃδ' ἐγγὺς ὦν καλῶ,
 σύ θ', ὅς ξιφήρης τῇδ' ἐφεδρεύεις κόρη,
 Ὀρέσθ', ἵν' εἰδῆς οὓς φέρων ἤκω λόγους·
 Ἑλένην μὲν ἦν σὺ διολέσαι πρόθυμος ὦν
 ἡμαρτες, ὀργὴν Μενέλεω ποιούμενος, 1630
 ἡδ' ἐστίν, ἦν ὁρᾷτ' ἐν αἰθέρος πτυχαῖς,
 σεσωσμένη τε κοῦ θανοῦσα πρὸς σέθεν.
 ἐγὼ νιν ἐξέσωσα χυπὸ φασγάνου
 τοῦ σοῦ κελευσθεὶς ἦρπασ' ἐκ Διὸς πατρός.
 Ζηνὸς γὰρ οὔσαν ζῆν νιν ἄφθιτον χρεὼν, 1635
 Κάστορι τε Πολυδεύκει τ' ἐν αἰθέρος πτυχαῖς
 ξύνθακος ἔσται, ναυτίλοις σωτήριος.
 ἄλλην δὲ νύμφην ἐς δόμους κτῆσαι λαβὼν,
 ἐπεὶ θεοὶ τῷ τῆσδε καλλιστεύματι
 Ἑλληνας εἰς ἐν καὶ Φρύγας ξυνήγαγον, 1640
 θανάτους τ' ἔθηκαν, ὡς ἀπαντλοῖεν χθονὸς

Helen (to whom he points at v. 1631) sitting by his side. The complexities of the plot are thus readily disentangled by a favourite device of Euripides in his later plays. Helen is to be united with her brothers Castor and Pollux in their attribute of protectors of ships; Menelaus is to marry another bride; Orestes must retire for a year into Arcadia, where he shall found the city of Oresteum, after which he shall come to Athens to be tried and acquitted by the court of the Areopagus. He shall afterwards marry Hermione, and Pylades shall take Electra for his wife. Menelaus is to cede the sovereignty of Argos to Orestes, and to be king of Sparta. Apollo finally will reconcile the Argive state to submit to the just rule of the matricide prince.

1629. Ἑλένην ἦν is joined by a close attraction, like πολιτῶν ὦν ἀφίκετο χθόνα Med. 12, κακοῖσιν οἷς ἐγὼ βαρύνομαι Soph. Trach. 152. Porson compares the well-known Virgilian idiom *urbem quam statuo vestra est*.—For πτυχαῖς, on account of the repetition in v. 1631, Hermann gives *πύλαις*, a variant in the margin of the best MS. So in Phoen. v. 84, some copies give *πύλας* for πτυχάς. It is possible that v. 1631—2 are interpolated. They involve this difficulty, that we must assume Helen to have been actually visible

aloft to the spectators. If so, the νιν in 1633 would be a repetition of Ἑλένην above, according to a well-known use.

1633. Vulg. *κάπῳ*. But the best MS. has *καὶ ὑπὸ*, which Kirchhoff rightly prefers. For the crasis cf. Ion 1270, *χὺπὸ μητρυιᾶν πεσεῖν*. For ὑπὸ, 'from under,' Hec. 53.

1634. Construe *κελευσθεὶς ἐκ Διὸς*, although this is an unusual instance of ἐκ for πρὸς or ὑπό. Perhaps, *ἐς Διὸς πατρός*, i. e. *οἶκον*.

1636. The same promise, that Helen shall share in the worship paid to the Dioscuri, is given in Hel. 1667, *θεὸς κεκλήσει, καὶ Διοσκώρων μέτα σπονδῶν μεθέξεις*.

1638. Kirchhoff thinks that either something has been lost after this verse, or it should be transposed to follow v. 1642, because the ἐπεὶ in the next should refer rather to what has gone before, about her becoming immortal. However, it is easy to connect the sense thus:—'You must now look for another bride, (and resign your present wife to be received among the gods, as a reward for the use they made of her beauty;) for' &c.

1641—2. One may fairly doubt if this distich be not an interpolation. There is something unusual in the syntax *ἀπαντλεῖν ὕβρισμα πληρώματος θνητῶν*, and

ὑβρισμα θνητῶν ἀφθόνου πληρώματος.
 τὰ μὲν καθ' Ἑλένην ᾧδ' ἔχει· σέ δ' αὖ χρεὼν,
 Ὀρέστα, γαίης τῆσδ' ὑπερβαλόνθ' ὄρους
 Παρράσιον οἰκεῖν δάπεδον ἐνιαυτοῦ κύκλον. 1645
 κεκλήσεται δὲ σῆς φυγῆς ἐπώνυμον
 † Ἀζᾶσιν Ἀρκάσιν τ' Ὀρέστειον καλεῖν.
 ἐνθὺνδε δ' ἐθλὼν τὴν Ἀθηναίων πόλιν
 δίκην ὑπόσχεσ αἵματος μητροκτόνου
 Εὐμενίσιν τρισσαῖς· θεοὶ δέ σοι δίκης βραβῆς 1650
 πάγοισιν ἐν Ἀρείοισιν εὐσεβεστάτην
 ψῆφον διοίσουσ', ἔνθα νικῆσαί σε χρή.
 ἐφ' ἧς δ' ἔχεις, Ὀρέστα, φάσγανον δέρῃ,
 γῆμαι πέπρωταί σ' Ἑρμιόνην· ὅς δ' οἶεται
 Νεοπτόλεμος γαμεῖν νιν, οὐ γαμεῖ ποτε. 1655

this well-known theory of the Trojan war, taken from the Cyclic *Cypria*, was not particularly wanted here. Generally the forms *ἔθηκαν* and *ἔδωκαν* (on which see Herc. F. 590) are liable to suspicion, except in the latest Attic. We have however *sup. v. 1166*, *στένωσι δ' οἶπερ κάμ' ἔθηκαν ἄθλιον*. Phoen. 29, *φέρουσ' ἐς οἶκους ἔς τε δεσποίνης χέρας ἔθηκαν*. Those who maintain the genuineness of the verses will compare Hel. 38, *πόλεμον γὰρ εἰσήνεγκεν Ἑλλήνων χθονὶ καὶ Φρυγί δυστήνοισιν, ὥς ὕχλον βορῶν πλήθους τε κουφίσσει μητέρα χθόνα*.

1645. *ἐνιαυτοῦ κύκλον*. This was the term of exile for one who had committed *ἄκων φόνος* or accidental homicide. So Theseus, after slaying one of the Pallantidae, *ἐνιαυσίαν ἔκδημον ἤνευσεν φυγὴν* Hipp. 37. Schol. *ἰδίως Εὐριπίδης ἐνιαυτίσαι τὸν Ὀρέστην φησὶν ἐκεῖ, ἥτοι ποιήσαντα κύκλον ἐνιαυτοῦ*. ὁ γὰρ Ἀσκληπιάδης ἱστορεῖ ὑπὸ ὕφεως αὐτὸν δηχθέντα ἐκεῖ τελευτῆσαι. The story of finding the bones of Orestes in Arcadia, as told by Herodotus, will occur to the reader as a confirmation of the grammarian's account.

1647. This verse again is not free from the suspicion of spuriousness. The repetition of *καλεῖν* after *κεκλήσεται* has been justly objected to by critics, and various emendations have been proposed, *κεκτῆσεται* Musgrave, *τεθῆσεται* Porson, (we might add *γενήσεται* as not less probable,) and *κλύειν, πέδον, ποτὲ*, for *κα-*

λεῖν. It had occurred independently to the present editor to read *πέδον*, on account of *Θετίδειον* (*πεδίον*) in Andr. 20, but the suggestion was anticipated by Valckenaer. The omission of the name *Ὀρέστειον* (supposing the verse to be really spurious) is justified by Electr. 1273, *σέ δ' Ἀρκάδων χρή πόλιν ἐπ' Ἀλφείου ῥοαῖς οἰκεῖν, Λυκαίων πλησίον σηκώματος ἐπώνυμος δέ σου πόλις κεκλήσεται*. Schol. *Ἀρκάδες πάντες κοινῇ ἐκαλοῦντο μέρος δὲ τούτων Ἀζᾶνες τῷ μερικῷ τὸ ὄλον ἐπήγαγεν*. Ἀζᾶν γὰρ μέρος ἐστὶ τῆς Ἀρκადίας. The word is doubtless Pelasgic, and may be compared in its form with *καρβάν*, 'barbaric,' (also, perhaps, belonging to the same dialect,) Aesch. Suppl. 110, and *Ζᾶν* or *Ζῆν* for *Ζεύς*. As ζ for β was a Pelasgic usage (see on Phoen. 45), it is possible that *Ἀζᾶνες* may be another form of *Ἀβαντες*, a people of Euboea.

1649. *ὑφέεις* is the reading of two good MSS., and is not inferior.

1651. *εὐσεβεστάτην*, 'most righteous,' 'most in accordance with their oath,' (Hipp. 656. Med. 755). Cf. Electr. 1258—62, *ἔστιν δ' Ἀρεῶς τις ὕχθος, — ἢ εὐσεβεστάτη ψῆφος βεβαία τ' ἐστίν*. — For *ψῆφον διαφέρειν* see *sup. v. 49*. The singular is used, because in the early Attic tribunal each judge had only *one* vote, which was dropped into this or that urn.

1653. *ἐφ' ἧ* Kirchhoff, with the two best MSS.

- θανεῖν γὰρ αὐτῷ μοῖρα Δελφικῷ ξίφει
 δίκας Ἀχιλλέως πατρὸς ἐξαιτοῦντί με.
 Πυλάδῃ δ' ἀδελφῆς λέκτρον, τῷ ποτ' ἦνεσας,
 δός· ὁ δ' ἐπιὼν νιν βίωτος εὐδαίμων μένει.
 Ἄργους δ' Ὀρέστην, Μενέλεως, ἔα κρατεῖν, 1660
 ἐλθὼν δ' ἄνασσε Σπαρτιάτιδος χθονὸς
 φερνὰς ἔχων δάμαρτος, ἣ σε μυρίοις
 πόνοις διδοῦσα δεῦρ' αἰεὶ διήνυσε.
 τὰ πρὸς πόλιν δὲ τῷδ' ἐγὼ θήσω καλῶς,
 ὅς νιν φονεῦσαι μητέρ' ἐξηνάγκασα. 1665
- ΟΡ. ὦ Δοξία μαντεῖε, σὼν θεσπισμάτων.
 οὐ ψευδόμαντις ἦσθ' ἄρ', ἀλλ' ἐτήτυμος.
 καίτοι μ' ἐσῆι δεῖμα μή τινος κλύων
 ἀλαστόρων δόξαιμι σὴν κλύειν ὅπα.
 ἀλλ' εὐ τελεῖται, πείσομαι δὲ σοῖς λόγοις. 1670
 ἰδοὺ μεθίημ' Ἑρμιόνην ἀπὸ σφαγῆς,
 καὶ λέκτρ' ἐπήνεσ', ἥνικ' ἂν διδῷ πατήρ.
- ΜΕ. ὦ Ζηνὸς Ἑλένη χαῖρε παῦ· ζῆλῳ δέ σε
 θεῶν κατοικήσασαν ὄλβιον δόμον.
 Ὀρέστα, σοὶ δὲ παῖδ' ἐγὼ κατεγγνώ 1675
 Φοίβου λέγοντος· εὐγενὴς δ' ἀπ' εὐγενοῦς

1656—7. The best MSS. give αὐτῷ — ἐξαιτοῦντα, and so Kirchhoff has edited. This is no doubt defensible; cf. Aesch. Cho. 403. Soph. El. 480. Elmsley on Med. 797. Probably either αὐτὸν should be restored, or ἐξαιτοῦντι given with the inferior MSS., as Porson, Hermann, and W. Dindorf have done.—For the event alluded to see Androm. 1085 seqq., and for δίκας αἰτεῖν πατρὸς, to ask Phœbus to give satisfaction for the death of Achilles, which was a presumptuous petition, *ibid.* v. 53, 1108.

1658. ὅ ποτ' ἦνεσας, 'to whom you formerly promised her.' The ποτ' is perhaps a metrical supplement. We suspect the true reading to be κατήνεσας, as in v. 1092, which first passed into ἐπήνεσας, (as in the last-named passage it has done,) involving ὥς, the reading of some of the best MSS. for ὅ, then into πότ' ἦνεσας, by which ὅ could be retained.

1662. φερνὰς. The wife was to be re-

signed, but her wealth, which was proverbially great (Aesch. Ag. 718), was to remain in his hands by way of consolation for her loss.

1664. τὰ πρὸς πόλιν, his relations towards Argos, over which he is destined to rule.

1666. σὼν θεσπισμάτων. The genitive of exclamation, as Hermann perceived, Porson and others having made it to depend on ψευδόμαντις. This seems an idiom of the rather later Attic which at this time had been introduced. Cf. Ar. Ach. 86, καὶ τις εἶδε πάποτε βοῦς κριβανίτας; τῶν ἀλαζονευμάτων. Id. Av. 61, Ἀπολλὼν ἀποτρόπαιε, τοῦ χασμήματος. Pac. 238, ὦναξ Ἀπολλων, τῆς θουείας τοῦ πλάτους.

1672. ἥνικ' ἂν κτλ., at whatever time Menelaus, who is ὁ κύριος, the legal owner of his daughter, shall consent to give me her hand.

γῆμας ὄναιο καὶ σὺ χῶ διδούς ἐγώ.

ΑΠ. χωρεῖτέ νυν ἕκαστος οἱ προστάσσομεν,
νείκους τε διαλύεσθε. ΜΕ. πείθεσθαι χρεών.

ΟΡ. καγὼ τοιοῦτος· σπένδομαι δὲ συμφοραῖς, 1680
Μενέλαε, καὶ σοῖς, Δοξία, θεσπίσμασιν.

ΑΠ. ἴτε νυν καθ' ὁδὸν τὴν καλλίστην
θεὸν Εἰρήνην τιμώντες· ἐγὼ δ'
'Ελένην Δίοις μελάθροισ πελάσσω
λαμπρῶν ἄστρον πόλον ἐξανύσας, 1685
ἔνθα παρ' Ἡρα τῇ θ' Ἡρακλέους
Ἥβη πάρεδρος θεὸς ἀνθρώποις
ἔσται, σπονδαῖς ἔντιμος αἰεὶ,
σὺν Τυνδαρίδαις, τοῖς Διὸς υἱοῖς,
ναύταις μεδέουσα θαλάσσης. 1690

ΧΟ. ὦ μέγα σεμνὴ Νίκη, τὸν ἔμδον
βίοτον κατέχοις
καὶ μὴ λήγοις στεφανοῦσα.

1679. If νείκους, the reading of most copies, be correct, διαλύεσθε is the passive. But νείκος has some authority, 'make up your differences among yourselves.' Kirchhoff gives νείκας, on the single authority of his best MS. This form occurs in Aesch. Ag. 1349, according to the conjecture of Heath for νίκη, and is recognized by some of the grammarians. Euripides however elsewhere has νείκος in this sense. Hipp. 1442, λύω δὲ νείκος πατρὶ, χρηζούσης σέθεν. Hel. 1236, μεθίημι νείκος τὸ πρην, ἴτω δ' ὑπόπτερον. *Ibid.* v. 1680, τὰ μὲν πάρος νείκη μεθήσω.

1680. καγὼ τοιοῦτος. Cf. Aesch. Ag. 1331, καγὼ τοιοῦτός εἰμ'. Heracl. 266, καγὼ τοιοῦτος.—σπένδομαι συμφοραῖς, 'a truce to misfortunes.' Properly, I enter into an agreement with them that they shall disturb me no longer.—καὶ σοῖς κτλ., 'as well as to your oracles,' i.e. which have so long been a source of trouble.

1682. καλλίστην — Εἰρήνην. This is one of many passages opposed to those who represent Euripides as attached to the war party. See Pref. to vol. i. p. xvi. Schol. ταῦτό φησι διὰ τὸ κατ' ἐκείνον τὸν καιρὸν ἐνεστήκειναι τὰ Πελοπον-

νησιακά. πρεσβευομένοις γὰρ Λακεδαιμονίοις περὶ εἰρήνης οὐκ ἐπέισθησαν Ἀθηναῖοι. Schol. on v. 371, πρὸ Διοκλέους, ἐφ' οὗ τὸν Ὀρέστην ἐδίδαξε, Λακεδαιμονίων πρεσβευσαμένων περὶ εἰρήνης, ἀπιστήσαντες Ἀθηναῖοι οὐ προσήκαντο, ἐπὶ ἄρχοντος Θεοπόμπου, ὃς ἦν πρὸ Διοκλέους, ὡς ἱστορεῖ Φιλύχορος. Euripides then means to blame his countrymen for not accepting the terms offered.

1684. Δίοις Nauck for Διός. Inferior MSS. and Aldus give Ζηνός. Cf. Ion 922, Δίοις καρποῖς.

1685. ἐξανύσας, scil. ὁδὸν εἰς πόλον. Cf. Suppl. 1142, ποτανοὶ δ' ἤνυσαν τὸν Ἄιδαν.

1687. θεὸς ἔσται, 'she shall be a god to men,' one of the benign Olympian powers.—σπονδαῖς, viz. at sacrifices. Bacch. 45, ὃς θεομαχεῖ τὰ κατ' ἐμὲ, καὶ σπονδῶν ἅπο ὧθεί μ'.

1690. ναύταις, for the benefit and preservation of sailors.

1691. For the concluding appeal to Victory see the end of Iph. Taur. and Phoenissae. In all these plays W. Dindorf imagines they are spurious; but Hermann observes that Lucian acknowledges them as τραγικῶς εἰρημένα, *Piscator*, § 39.

ΕΥΡΙΠΙΔΟΥ ΙΦΙΓΕΝΕΙΑ
Ἡ ἐν ταύροις.

ΥΠΟΘΕΣΙΣ.

Ὁρέστης κατὰ χρησμὸν ἔλθων εἰς Ταύρους τῆς Σκιθίας μετὰ Πυλάδου παραγενηθεὶς¹ τὸ παρ' αὐτοῖς τιμώμενον τῆς Ἀρτέμιδος ξόανον ὑφελέσθαι προηρείτο. προελθὼν δ' ἀπὸ τῆς νεῶς καὶ φανείς, ὑπὸ τῶν ἐντοπίων ἄμα τῷ φίλῳ συλληφθεὶς ἀνήχθη κατὰ τὸν παρ' αὐτοῖς ἐθισμὸν, ὅπως τοῦ τῆς Ἀρτέμιδος ἱεροῦ σφάγιον γένωνται. τοὺς γὰρ καταπλεύσαντας ξένους ἀπέσφαττον². * * * *

Ἡ μὲν σκηνὴ τοῦ δράματος ὑπόκειται ἐν Ταυροῖς τῆς Σκυθίας· ὁ δὲ χορὸς συνέστηκεν ἐξ Ἑλληνίδων γυναικῶν, θεραπααινίδων τῆς Ἰφιγενείας.

¹ παρακινηθεὶς MS. Pal.

² Kirchhoff, after Markland, indicates a *lacuna*. Probably only the first part of the argument has been preserved.

IPHIGENIA IN TAURIS.

WE may safely assent to the judgment of Hermann¹, “Dignissima est haec tragoedia, cui quantum fieri possit pristina forma restituatur. Est enim in praestantissimis earum quas fecit Euripides.” It is one of the noblest of extant Attic tragedies, and certainly possesses every merit which a well-constructed plot and skilfully developed characters can confer. If the great objects of Attic tragedy were to keep the minds of the audience alternating between the extremes of hope and fear, by the sudden and unexpected shifting of circumstances, and also to excite compassion by the contemplation of heroic persons placed in positions of imminent peril, and yet rising superior to them; and if a skilful use of those essential ingredients of an Attic play, irony, dissimulation, and ambiguous dialogues, be a merit in an Attic poet; then this *Iphigenia* of Euripides contains every thing that a good Greek play can be expected to contain. Its interest to modern readers is much enhanced by the fact, that the gentler emotions of sisterly love, the generous virtues of disinterested friendship, and the entire obedience to what were regarded as religious obligations, are pourtrayed with a truthfulness that leads us away from the contemplation of merely mythological persons and scenes, to that of human nature in its universality of times and places.

Having read one favourable opinion, the reader is entitled to have a very different one placed before him, that he may come to his own conclusion on carefully perusing the play, and considering it in all its bearings. “The *Iphigenia in Tauris*,” says A. W. Von Schlegel², “is almost uniformly mediocre in its representation both of character and passion. The mutual recognition between the brother and the sister, after such occurrences and doings, and under such circumstances,—*Iphigenia*, who once trembled before the altar, herself about to devote her brother to the like fate,—excites only a passing emotion. Their flight also does not particularly set our interest on the stretch: the artifice by which *Iphigenia* brings it about is readily

¹ Praef. ad ed. Lips. 1833, p. vi.

² Theatre of the Greeks, p. 248.

parations for immolating them, according to the law, at the altar of the inexorable Artemis. She, retained against her will in the service of the temple, and by nature averse from its bloody rites, is at this conjuncture the less disposed to give way to pity, because she is steeled by the supposed death of Orestes, and also by the vivid recollections, naturally forced on her by that event, of her father's cruelty to herself at Aulis. After the Chorus have sung the first stasimon, and speculated therein on the birth and adventures of the two strangers, the captives are brought fettered before the priestess, by whose hand they are now to die. Here ensues a scene composed with the utmost art, to give even a summary of which (as Hermann has done in his elegantly written Preface) would be to transcribe and comment on a considerable portion of it. Suffice it here to say, that by a succession of questions, Iphigenia elicits the facts, first, that Orestes is from Argos; next, that Troy has been captured, Menelaus and Helen have returned, and that Agamemnon has been slain by his faithless wife. She then finds out that Orestes is still alive; but he, anxious not to reveal his own name and parentage, evades every question, though each one seems so framed that it must inevitably effect a recognition. This however is long withheld, and is ultimately brought about by a very different device.

It suddenly occurs to Iphigenia, that one of the strangers, as a condition of his life being spared, may be willing to convey a letter for her to Argos, addressed to her brother Orestes, and imploring him to convey her home. Upon this there arises a contest of mutual self-devotion between Orestes and Pylades, each desiring to resign himself to death that his friend's life may be spared. Orestes however prevails on Pylades to accept the offer, on the plea that, having already married his sister Electra, there is a good hope, should he survive, of perpetuating the family name and honours, while he is himself worn out with misery, and the long persecution of the Erinnyes. The letter is produced; but, on Pylades suggesting that, in case of shipwreck, the written document may be lost and he be unable to observe the strict letter of his oath to deliver it to Orestes in person, she communicates the contents *viva voce* to both; and thus Iphigenia discovers that she is about to sacrifice her own long-lost Orestes. The next object is to plan not only escape for all, but also means of conveying away the statue which was the especial end of their mission. This affords abundant scope for the Greek arts of fraud and deception. Thoas, the king, a devout man, and zealous for the honour of the goddess, is persuaded by the priestess that not only the strangers, but the statue itself requires purification, in consequence of the dreadful crime of matricide which the captives have

committed, and which would render their immediate immolation sacrilegious. On this representation, he is easily induced to send the captives, under custody of his attendants, to a lonely part of the sea-shore, while she herself follows with the statue, to be washed in the all-cleansing brine. On arriving, the guards are persuaded to let her lead the captives, still chained, to a retired creek at a little distance. They soon hear her voice, as if she were engaged in performing certain expiatory rites; but the delay being long, they resolve to proceed to the spot. There they find the ship of Orestes, which had been secretly moored when they had first gone on land to inspect the temple. The sailors are on the very point of departing, but the guards endeavour to rescue the captives and the renegade priestess. Favoured by adverse weather, which will not allow the ship to clear the harbour, their efforts are ultimately successful. All are recaptured, and the news is brought to the king, with a request that he will send a strong body to bring them back. Thus once more the hopes that had been keenly raised are disappointed. Nothing now seems likely to deliver a brother from the necessity of being slain by his own sister's hand, and that no longer in ignorance of the relationship.

Athena however appears,—the usual *deus ex machina* of Euripides' later plays,—and informs Thoas of her will that both the priestess and the image should be carried to Hellas by Orestes, and the worship of Artemis should be solemnly established at Halae and Brauron in Attica. Thoas readily obeys the divine voice; and thus a play, which has pre-eminently the characteristics of a true tragedy, ends, like some others, in the happiest manner.

There is a general resemblance between the economy of this play and the *Helena*. In both there is a barbaric king, a heroine involuntarily detained by him, a recognition by a near relative, who has arrived unexpectedly at the place, an escape by sea, and a happy result brought about by a divinity appearing at the conclusion, and calming the wrath of the wronged potentate of the land.

On the strange and undoubtedly ancient mythology interwoven with this play, Hermann has given a very learned discussion⁵, though he rightly observes, on commencing it, that “ad Euripidis fabulam recte intelligendam non opus videtur quaeri, quam originem illa de Iphigenia apud Tauros fama habeat, praesertim quum ne proficiamus quidem multum ea quaerendo, quae inveniri posse haud valde credibile sit.” That *Iphigenia* is but another⁶ name for Artemis, is more than probable; as that her apotheosis (v. 1465) is but a poet's way

⁵ Praefat. p. xxviii—xxxvi.

⁶ Equivalent to *μεγάλη θεός* (Herm. Praef. p. xxxi).

of accounting for her acknowledged *cultus* in his time, with rites identical with, or similar to, those of Artemis herself, seems undeniable. There are good reasons for believing the human sacrifices which her Tauric worship demanded, to be of Pelasgic origin. According to Hermann, Müller is right in fixing the first seat of this bloody rite in the Pelasgic Lemnos, where Stephanus of Byzantium records that virgins were sacrificed to her. We may here add an argument of some weight in confirmation of this view. The ancient Italians worshipped the moon as "Anna Perenna;" element-worship was a peculiarly Pelasgic feature; therefore, by inference, she was a Pelasgic goddess. Now at Aricia the same divinity by the name of Diana was honoured with peculiar and mystic sacrifices, which, it is clear from Ovid⁷, were originally accompanied by the immolation of human victims, though the civilization of later times had brought the rite to a mere symbolical performance⁸. Martial also⁹ alludes to the sacrifice of virgins to Anna Perenna, though, in applying the present tense to the customs of his own time, he must allude likewise to merely ostensible ceremonies. The principal seat of this Pelasgic *cultus* in Hellas was at Brauron in Attica, where the Tauric image of the goddess was exhibited, fabled, like other images of peculiar sanctity, to have fallen from heaven itself. Now it was natural for Euripides, always zealous for the honour of his native land, to endeavour to account for these savage rites by referring them to a remote and barbaric country. The title *Ταυρικὴ*, (in its origin probably connected with the Indian cow-goddess, Io, Artemis, or the Moon,) enabled him to fix the seat of the worship in a distant country which accidentally bore a similar name. In fact, Athens, Argos, and even Sparta, claimed the same honour, and, in the last-mentioned place at least, there was the same exhibition of human blood on her altar¹. If the Tauric nation were Cimmerii, as Herodotus supposed², and if, as some will have it, these Cimmerii were Celts, the Druidical rites in ancient Britain and Gaul will occur to us as possibly of kindred origin. These questions however require profound investigations, and seldom can be settled without taking much that is purely speculative in place of ascertained truth.

Of the date of the play nothing certain is known, but that, as the opening sentence is quoted by Aristophanes in the *Ranæ*³,

⁷ Fast. iii. 260 seqq.

⁸ Compare v. 1461 of the present play.

⁹ Ep. lib. iv. 64, 16, 'Et quæ virgineo cruore gaudet, Annae pomiferum nemus Dianae.'

¹ See Pausan. iii. 16, 7, and iii. 6, compared with lib. i. 23, 7, and i. 33, 1, and 43.

² lib. iv. 11 and 99.

³ v. 1232.

which was acted B.C. 405, the year after Euripides' death, it must have been exhibited before that event; for we agree with Dr. Badham, that not the slightest weight is to be attributed to the idea of L. Dindorf, that this, and not the Iphigenia at Aulis, (as the Schol. on Ar. Ran. 67 expressly affirms,) was a posthumous work exhibited by his son. Aristophanes could hardly have quoted from a play till after it had been acted. If *he* had seen it in the copies of actors, as L. Dindorf supposes, the audience could not have seen it; and so the citation would have been lost upon them. In point of style, as in that of subject, this Iphigenia most nearly resembles the *Helena*, brought out B.C. 413. And this is also the opinion of K. O. Müller (Hist. Gr. Lit. p. 376).

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΙΦΙΓΕΝΕΙΑ.

ΟΡΕΣΤΗΣ.

ΠΥΛΑΔΗΣ.

ΧΟΡΟΣ ΕΛΛΗΝΙΔΩΝ ΓΥΝΑΙΚΩΝ.

ΒΟΥΚΟΛΟΣ.

ΘΟΑΣ.

ΑΓΓΕΛΟΣ.

ΑΘΗΝΑ.

ΕΥΡΙΠΙΔΟΥ

ΙΦΙΓΕΝΕΙΑ Η ΕΝ ΤΑΥΡΟΙΣ.

ΙΦΙΓΕΝΕΙΑ.

Πέλοψ ὁ Ταντάλειος ἐς Πῖσαν μολὼν
 θοαῖσιν ἵπποις Οἰνομάου γαμῇ κόρην,
 ἐξ ἧς Ἀτρεὺς ἐβλασθεν· Ἀτρέως δὲ παῖς
 Μενέλαος Ἀγαμέμνων τε· τοῦ δ' ἔφυν ἐγὼ
 τῆς Τυνδαρείας θυγατρὸς Ἰφιγένεια παῖς, 5
 ἦν ἀμφὶ δίνας, ἅς θάμ' Εὐριπος πυκναῖς

1—66. The prologue of this play (or, more properly, the first part of it) is spoken by Iphigenia in the garb of a priestess, issuing from the door of a building which represented the *δῶμοι ἀνακτόρων* (v. 66). It bears a near resemblance to that of the *Electra*, in which the other daughter of Agamemnon explains her own unhappy lot, and sighs for her long-lost brother Orestes, who immediately thereupon appears, as in the present play, *incognito*, and accompanied by his friend Pylades.—Iphigenia however knows as yet nothing either of the Trojan affairs, or of the family troubles that have happened since. She only remembers that she was brought by her father's command to Aulis, designed as a victim to appease the anger of the goddess Artemis. She knows too, which *they* did not, that her sudden disappearance from the altar itself resulted in her being supernaturally carried to the distant and barbaric land of the Tauri on the Euxine, where, as a priestess of Artemis, she is compelled to minister to the sanguinary law which commands the sacrifice of every Greek who may touch at those shores. She has just had a strange dream, which she will now

relate. She thought she was sleeping with her maidens in her Argive home, when an earthquake shook the house. The central pillar seemed to fall, and to be changed into a man. That man she, in pursuance of her priestly duties, proceeded to prepare for sacrifice. She fears this betokens evil to Orestes. She will do what she can do,—offer libations to him as to one departed, though she cannot do this over his grave (cf. v. 62).

1. Πῖσαν the Dindorfs for Πίσαν or Πίσσαν. The short ι, Hermann observes, would require the form Πίσην. This and the next half verse are given in Ar. Ran. 1232.

4. τοῦ δ' Schaefer for τοῦδ', which is retained in the Cambridge edition by Dr. Monk, as if it could mean 'this last-named.' A pedigree however implies a strictly *connected* narrative, as Dr. Badham well remarks, rightly siding with Hermann and the Dindorfs in this matter.

6. δίνας ed. Cant. for δίναις. The accusative is defended by the uniform use of Euripides of ἀμφὶ meaning 'at' a place. The passages cited by Monk are, Hec. 649. Orest. 1310. Iph. A. 1294, to which Dr. Badham adds Med. 69. Hel. 369.

αὔραις ἐλίσσων κυανέαν ἄλα στρέφει,
 ἔσφαξεν Ἑλένης οὐνεχ', ὥς δοκεῖ, πατήρ
 Ἀρτέμιδι κλειναῖς ἐν πτυχαῖσιν Αὐλίδος.
 ἐνταῦθα γὰρ δὴ χιλίων ναῶν στόλον
 Ἑλληνικὸν συνήγαγ' Ἀγαμέμνων ἄναξ,
 τὸν καλλίνικον στέφανον Ἰλίου θέλων
 λαβεῖν Ἀχαιοὺς, τοὺς θ' ὑβρισθέντας γάμους
 Ἑλένης μετελθεῖν Μενέλεω χάριν φέρων.
 †δεινῆς τ' ἀπλοίας πνευμάτων τ' οὐ τυγχάνων

10

15

7. *στρέφει*. This word, as remarked on Ion 1154, always involves the notion of 'twisting round,' and hence it exactly suits the idea both of ἐλίσσειν and of δῖνῃ. The winds, says the poet, in his usual tone of philosophic comment, make the confined waters assume the form of eddies,—“in modum venti nunc huc nunc illuc verso mari,” Livy, lib. 28. 6. The real truth is, that a current sets in capriciously and rapidly in one direction through the narrow channel (only forty yards wide at the narrowest), and then suddenly changes its direction and runs in the opposite way, most rapidly however southwards. The cause is to this day not fully known; but it seems to depend on certain obscure tidal influences, or perhaps swells of the outer sea, rather than on the wind. The reader may, if he pleases, consult a good paper on the subject in the *Penny Magazine*, No. 70 (1833). It would be rash indeed to assume that the effects now observable are wholly identical with those known to the Greeks, because considerable changes of the coast line may have taken place since then. But the same thing in effect, the alternation of currents to and fro, may be seen in the small pools and inlets on any shore when the tide is rising.

8. ὥς δοκεῖ refers to ἔσφαξεν, 'slew me, as (to this day) he imagines.' She supposes her father to be yet alive, and ignorant that she did not really perish on the altar. Otherwise ὥς δοκεῖ must be taken for ὥς ἐδόκει.

11. Ἑλληνικῶν Kirchhoff from the corrected reading of MS. Pal., the original being Ἑλληνικὴν, as in Flor. 2. Perhaps στολὴν, as in Aesch. Suppl. 744, ναυτικοῦ στρατοῦ στολή.

13. Ἀχαιοῖς Monk with Lenting. But the change of the subject to the next infinitive presents no real difficulty. The

king had two motives for the expedition: he wished his Argive countrymen to have the credit of capturing Troy, and he wished, for his own sake, and for his brother's, to avenge the rape (violated marriage) of Helen. Compare Iph. A. 270, τᾶς φυγοῦσας μέλαθρα βαρβάρων χάριν γάμων πρᾶξιν Ἑλλὰς ὥς λάβοι.

15. It is easy to say, with the Cambridge editor, “πνευμάτων οὐ τυγχάνων,” by which ἀπλοίας also depends on τυγχάνων,—and it is easy too to admit such rash emendations as Hermann's, δεινῆς ἀπλοίας πνευμάτων δὲ τυγχάνων. But Schöne does better in taking ἀπλοίας to depend on ἔμπυρα, 'he had recourse to divination about (or, on account of) the detention,' &c., and regards πνευμάτων οὐ τυγχάνων as an *epexegetis*. It is very remarkable that the old copies agree in δεινῆς τ', not δεινῆς δ'. Now, it is not at all likely that this should be “corruptissimus versus,” as Dr. Badham calls it; but it is very likely that both its present obscurity and the addition of τε result from a verse having dropped out. A transcriber found δεινῆς ἀπλοίας, and he supplied a copulative, though a wrong one, to connect the narrative, and the τε after δεινῆς was manifestly taken in connexion with the τε after πνευμάτων. What if the passage originally ran thus?—

ἐπεὶ δὲ δαρὸν ξυμφορὰ κατείχετο
 δεινῆς ἀπλοίας, πνευμάτων οὐ τυγ-
 χάνων
 εἰς ἔμπυρ' ᾗλθε, κτλ.

'When he could not get a breeze in any other way, and had long waited in vain, he had recourse to sacrifices.' If we mistake not, this is the true solution of a difficulty that has greatly perplexed every editor. Kirchhoff proposes to read δεινὴ δ' ἀπλοί' ἦν. πνευμάτων δ' οὐ τυγχάνων κτλ.

εἰς ἔμπυρ' ἦλθε, καὶ λέγει Κάλχας τάδε
 ὦ τῇσδ' ἀνάσσων Ἑλλάδος στρατηγίας,
 Ἀγάμεμνον, οὐ μὴ ναῦς ἀφορμίσῃ χθονός,
 πρὶν ἂν κόρην σὴν Ἰφιγένειαν Ἄρτεμις
 λάβῃ σφαγῆσαν· ὅ τι γὰρ ἐνιαυτὸς τέκοι 20
 κάλλιστον, ἠΰξω φωσφόρῳ θύσειν θεᾶ.
 παῖδ' οὖν ἐν οἴκοις σὴ Κλυταιμνήστρα δάμαρ
 τίκτει, τὸ καλλιστεῖον εἰς ἔμ' ἀναφέρων,
 ἦν χρή σε θύσαι. καί μ' Ὀδυσσέως τέχναις
 μητρὸς παρείλουτ' ἐπὶ γάμοις Ἀχιλλέως. 25
 ἔλθοῦσα δ' Αὐλίδ' ἢ τάλαιν' ὑπὲρ πυρᾶς
 μεταρσία ληφθεῖς' ἐκαινόμην ξίφει
 ἄλλ' ἐξέκλεψεν ἔλαφον ἀντιδοῦσά μου
 Ἄρτεμις Ἀχαιοῖς, διὰ δὲ λαμπρὸν αἰθέρα
 πέμψασά μ' ἐς τήνδ' ὥκισεν Ταύρων χθόνα, 30
 οὗ γῆς ἀνάσσει βαρβάροισι βάρβαρος
 Θόας, ὃς ὠκὺν πόδα τιθεῖς ἴσον πτεροῖς

18. οὐ μὴ ἀφορμίσῃ, means, as usual, 'there is not a chance of your getting your ships from their moorings in this land.' The middle voice applies to what is done by others for the commander-in-chief. Kirchhoff would prefer ἀφορμίσῃς.

20. λάβῃ Elmsley and Schaefer for λάβοι, which is a solecism. So εἴποι conversely for εἶπη, v. 1302. The year alluded to is evidently that of Iphigenia's birth, not that of the expedition.—φωσφόρῳ θεᾷ, Artemis, in her attribute of the goddess of light (the Latin Diana). Aeschylus makes the sacrifice of Iphigenia to have been demanded by the same goddess, but in the capacity of protectress of animals; and Sophocles takes the same view, *El.* 568. Euripides, in representing it as required by a rash vow, evidently differs from the common story.

23. ἀναφέρων refers to λέγει in v. 16, this clause being parenthetical, i. e. narrative interposed with the speech of Calchas.

24. τέχναις. 'By the arts of Ulysses they took me from my mother's side for (i. e. on pretence of) marriage with Achilles.' Monk gives τέχναι on conjecture, and Dr. Badham adopts it with praise. As if it were difficult to supply

οἱ τεταγμένοι ἔχειν με, or as if a person, rather than a thing, were not said παραιρεῖσθαι τινά τινος. The passages cited by Dr. Badham only show that it is either person from person, or thing from thing, that is said παραιρεῖσθαι. For the active παραιρεῖν see Hipp. 1103.

27. μεταρσία. The victim was held over the altar while the throat was cut, because it was essential that the life-blood should fall on the very stone on which the body was afterwards consumed. Aeschylus says the same of Iphigenia, *Agam.* 224, δίκαν χιμαῖρας ὑπερθε βωμοῦ λαβεῖν ἀέρδην, where he seems to speak of the sacrifice as actually accomplished, and to have known nothing about the exchange of the stag. His words however are rather ambiguous, τὰ δ' ἐνθεν οὐτ' εἶδον οὐτ' ἐννέπω.

28. Dr. Badham's ἐξέκλεψέ μ' is not at all necessary; he quotes however v. 783—4, which is certainly in his favour, as containing an example of μου immediately repeated.

31. "Cum duplici casu γῆς et βαρβάροισι post ἀνάσσει confer ναῦταις μεδέουσα θαλάσσης in Or. 1690." Monk. See however the note there.

ἐς τοῦνομ' ἦλθε τόδε ποδωκείας χάριν.

ναοῖσι δ' ἐν τοῖσδ' ἱερίαν τίθησί με,

ὅθεν νόμοισι τοῖσιν ἥδεται θεὰ

35

* Ἀρτεμις ἑορτῆς, τοῦνομ' ἧς καλὸν μόνον,—

τὰ δ' ἄλλα σιγῶ, τὴν θεὸν φοβουμένη·

θύω γὰρ, ὄντος τοῦ νόμου καὶ πρὶν πόλει,

ὃς ἂν κατέλθῃ τήνδε γῆν Ἑλλην ἀνὴρ.

κατάρχομαι μὲν, σφάγια δ' ἄλλοισιν μέλει

40

ἄρρητ' ἔσωθεν τῶνδ' ἀνακτόρων θεᾶς.

ἂ καὶνὰ δ' ἡκεὶ νύξ φέρουσα φάσματα,

λέξω πρὸς αἰθέρ', εἴ τι δὴ τόδ' ἔστ' ἄκος.

ἔδοξ' ἐν ὕπνῳ τῇσδ' ἀπαλλαχθεῖσα γῆς

33. τοῦνομα τόδε. Alluding to this, Aristophanes wittily called him, in his *Lemnian Women* (frag. 324, Dind.), *Θάας, βράδιστος τῶν ἐν ἀνθρώποις δραμεῖν*.

35 seqq. 'Whence (viz. in consequence of which appointment as priestess), according to the customs of the festival in which Artemis delights,—a festival whereof the name alone is good, for I will say nothing of the deeds done in it,—I sacrifice, the rite having existed before also to the city, every Grecian man who may have touched at this land.' Kirchhoff says of this passage, "hic versus nisi gravi corruptela affectus est, ante eum nonnulla excidisse necessario statuendum est." Agreeing with Hermann, that the passage is neither corrupt nor even difficult, we must express surprise that the Cambridge editor should have expunged v. 35, joining *ἱερίαν ἑορτῆς*, which is in itself very questionable Greek. The MS. Pal. by the first hand gives *τοῖσιδ' for τοῖσιν*, and this W. Dindorf admits; but it only involves the construction. The article used for the relative is not uncommon. Dr. Badham seems to stumble at *ἑορτῆς τοῦνομα*, but he should have joined *νόμοισι ἑορτῆς*. For the aposiopesis we have only to compare the well-known verse in Aesch. Ag. 36, τὰ δ' ἄλλα σιγῶ· βοῦς ἐπὶ γλώσση μέγας βέβηκεν, and, what is very much to the purpose, Eur. El. 1245, φοῖβός τε φοῖβος, ἀλλ' ἄναξ γὰρ ἔστ' ἐμὸς, σιγῶ· σοφὸς δ' ὦν οὐκ ἔχρησέ σοι σοφά. Where it should be observed that, as here, the fact which the speaker professes to suppress is in reality given in the next sen-

tence. The γὰρ in v. 38 merely continues the narrative which had been suspended for fear of revealing τῶν ἀπορρήτων τι. The slaughter itself is called ἄρρητα in v. 41, because it was in itself a mystic rite, and attended with secret and mystical ceremonies. This latter verse again the Cambridge editor omits, on the trifling ground that ἔσωθεν is unusual for ἔσω. Hermann thinks the allusion here is to the Tauropolia, at which human victims were offered. See *inf.* v. 1460. —For *θύω* the reading in the MS. Pal. is *θύου* altered to *θείου*, which Kirchhoff has edited. Thus the construction will be, κατάρχομαι — ὃς ἂν κατέλθῃ. Here κατέρχεσθαι is used for κατάγεισθαι, 'to touch at.'

38. ὄντος — καὶ πρὶν. She seems to mean, that she was not responsible for beginning the cruel rite. Matthiae explains it thus: that not till her arrival were Greeks exclusively sacrificed; this being a sort of retaliation on her part for their treatment of her. But this is inconsistent with her professed aversion to the sacrifice of human beings at all.

43. πρὸς αἰθέρα. This custom, in the efficacy of which the poet seems to have had little belief, since he adds, 'if this is any remedy,' is often mentioned, whether of dreams or of secret grief. Compare Soph. El. 86. 424. Eur. El. 59. Med. 56. Andr. 93. As usual, this is now done at early dawn; whence she speaks of the night as still present, ἡκεῖ.

44. This verse is quoted by the Schol. Med. on Aesch. Pers. 181.

οἰκεῖν ἐν Ἀργεῖ, παρθένοισι δ' ἐν μέσαις 45
 εὔδειν, χθονὸς δὲ νῶτα σεισθῆναι σάλῳ,
 φεύγειν δὲ κάξω στᾶσα θριγκὸν εἰσιδεῖν
 δόμων πίτνοντα, πᾶν δ' ἐρείψιμον στέγος
 βεβλημένον πρὸς οὐδας ἐξ ἄκρων σταθμῶν.
 μόνος δ' ἐλείφθη στῦλος, ὡς ἔδοξέ μοι, 50
 δόμων πατρώων, ἐκ δ' ἐπικράνων κόμας
 ξανθὰς καθεῖναι, φθέγμα δ' ἀνθρώπου λαβεῖν·
 καγὼ τέχνην τήνδ' ἦν ἔχω ξενοκτόνον
 τιμῶσ' ὑδραίνειν αὐτὸν, ὡς θανούμενον,
 κλαίουσα. τοῦναρ δ' ὦδε συμβάλλω τόδε· 55
 τέθνηκ' Ὀρέστης, οὗ κατηρξάμην ἐγώ.
 στῦλοι γὰρ οἰκῶν εἰσὶ παῖδες ἄρσενες·

45. παρθένοισι ἐν μέσαις εὔδειν. 'To be sleeping in the midst of my maidens,' her ἀμφίπολοι or attendants. Nothing would seem to be clearer or more natural; but Dr. Badham and Kirchhoff adopt Markland's conjecture παρθενῶσι δ' ἐν μέσοις, 'the central maiden-chamber,' and Monk thinks ἴζειν must be the true reading for εὔδειν, because the action described could hardly have taken place in the night. As if *dreams* were so coherent and consistent as to make that a matter of the least importance. One may dream that one was sleeping elsewhere, and suddenly awakened by the undulatory motion (σάλῳ) of an earthquake. Once awake, the acts that followed were done by her in the night as easily as in the day.

47. θριγκόν. The singular appears to mean 'the inclosing walls,' the *shell* of the house. See on Ion 1321.—Hesychius (quoted by Seidler) ἐρίψιμα, πτώσιμα.—ἐξ ἄκρων σταθμῶν may be regarded as a synonym of κατὰ κρας, for σταθμὸς is any sort of fixed abode.

50. ἐλείφθη, 'was left standing.' This is clear from what follows, that it seemed to have hair grow *down* from the capital. Wherein is the "durissima constructio" objected to by Dr. Badham, it is hard to see. Compare Aesch. Pers. 190. Porson's conjecture, which he quotes with praise, μόνος λελεῖσθαι στῦλος εἰς (εἰς) ἔδοξέ μοι, is differently given by Kirchhoff, who also approves of it, μόνος δὲ λειφθεὶς στῦλος εἰς κτλ.; and it is obvious that the copulative is required. But

this involves the further change to ἐξ ἐπικράνων. The εἰς is quite unnecessary: this was *the* pillar which seems in early Greek houses to have supported the roof. It is the στῦλος ποδῆρης of Aeschylus, Ag. 371, where the context requires that it should mean the *single* support, since a husband is compared to it. It is also the κίων which is more than once mentioned in the account of Hercules' attack on his children, Herc. F. 973. 977. 1006. Cf. Bacch. 1309, ὅς συνεῖχες, ὃ τέκνον, τοῦμὸν μέλαθρον.

51. ἐπικράναν, 'the capital.' In Hipp. 201, a female head-dress. The ι is made long before κρ, as in Suppl. 296, αἰσχρόν γ' ἔλεξας, χρήστ' ἐπικρύπτειν φίλους. Monk quotes Prom. 24, νύξ ἀποκρύψει φάος, and Orest. 12, ὃ στέμματα ξήνασ' ἐπέκλωσεν θεά. Hermann needlessly gives ἐκ δὲ γ' ἐπικράνων, and Dr. Badham, by an oversight, proposes a remedy which does not touch the disease, κατὰ δ' ἐπικράνων.—καθεῖναι Brodaeus for καθεῖμαι.

54. ὑδραίνειν (scil. ἔδοξα) Musgrave for ὑδραῖνον, which obviously violates the metre, since the υ would be made long by the augment.

55. συμβάλλω, 'I interpret;,' properly, I put the facts together and deduce the inferences. Med. 675, σοφώτερ' ἢ κατ' ἄνδρα συμβαλεῖν ἔπη, where see the note. Photius, συμβαλεῖν, νοῆσαι, διακρίναι, συγκρίναι.

57. Stobaeus cites this verse, Flor. lxxvii. 3, with the variant παῖδες εἰσὶν ἄρσενες, which Kirchhoff adopts.

θνήσκουσι δ' οὓς ἂν χέρνιβες βάλωσ' ἐμαί.
 οὐδ' αὖ συνάψαι τοῦναρ ἐς φίλους ἔχω
 Στροφίῳ γὰρ οὐκ ἦν παῖς, ὅτ' ὠλλύμην ἐγώ. 60
 νῦν οὖν ἀδελφῷ βούλομαι δοῦναι χοὰς
 παροῦσ' ἀπόντι, ταῦτα γὰρ δυναίμεθ' ἂν,
 σὺν προσπόλοισιν, ἃς ἔδωχ' ἡμῖν ἄναξ
 Ἑλληνίδας γυναῖκας. ἀλλ' ἐξ αἰτίας
 οὐπω τίνος πάρεισιν; εἴμ' εἴσω δόμων 65
 ἐν οἷσι ναίω τῶνδ' ἀνακτόρων θεᾶς.

ΟΡΕΣΤΗΣ.

ὄρα, φυλάσσου μή τις ἐν στίβῳ βροτῶν.

ΠΥΛΑΔΗΣ.

ὀρώ, σκοποῦμαι δ' ὄμμα πανταχοῦ στρέφω.

ΟΡ. Πυλάδη, δοκεῖ σοι μέλαθρα ταῦτ' εἶναι θεᾶς,
 ἐνθ' Ἀργόθεν ναῦν ποντίαν ἐστείλαμεν; 70

58. οὓς ἂν — ἐμαί Scaliger for ὡς ἂν — ἐμέ.

59. οὐδ' αὖ κτλ. The argument is this:—Granting that the pillar represents an eldest son, it *might* have indicated Strophius' son (Pylades), but that he had none when I was at Aulis, and therefore I cannot be sure that he has one now. The verse is said, as Hermann remarks, with a pause. She mentally enumerates those whom the dream might fit. After rejecting two or three, she adds, 'nor *again* does it apply to Strophius.' Nothing can be clearer. Dr. Monk however omits this couplet; but his reasons for doing so are not worth discussion. When once an editor has got into his head the notion that an interpolator has been at work on his play, he is too apt to yield to very groundless suspicions. — ὠλλύμην may either mean *ἐκαινόμεν*, v. 27, or *εἰς τήνδε γῆν ἐπεμπόμην*, like *μεσονύκτιος ὠλλύμαν* Hec. 914.

61. δοῦναι χοὰς. The object of these libations, as appears from v. 160 seqq., was to propitiate the shade of her brother, whom she assumed to be dead. They may be compared to those offered to the daemon of Darius, *νεκροῖσι μεικτήρια*, Aesch. Pers. 612 seqq., and are composed of the very same ingredients, viz. water, wine, milk and honey (oil being not here mentioned). See *inf.* 161—5. This

was especially done (as in the Choephori of Aeschylus) when a dream had occurred, causing anxiety to the nearest surviving relations.

65. τίνος Markland for *τινὸς*, and εἴμ' εἴσω Hermann for *ἐς ἐμ' εἴσω*. As Iphigenia was now *outside* the house, she could only *go in* to look after her attendants, who conversely would be said *παρεῖναι* ἔξω to her, not *εἴσω*. Moreover, *ἐς* is hardly used before a short vowel; see Orest. 736. Dr. Badham, Kirchhoff, and the Cambridge editor retain *τινὸς*, the latter taking *ἀλλὰ* for *ἀλλὰ γὰρ*, as in Phoen. 99.—Hermann remarks, perhaps rightly, that *ἀνακτόρων* is not in apposition to *δόμων*, but the genitive after it, *δομοὶ ἀνακτόρων* being the priestess' house attached to the temple itself.—Iphigenia here leaves the stage. Two strangers are immediately seen advancing upon it.

67. φυλάσσου. He does not say *φύλασσε* (which Elmsley proposed), because there is a notion of guarding against sudden foes.—*μή τις*, supply *ᾗ* rather than *ἐστὶ*, for the same reason.

68. σκοποῦμαι is more common in later Attic for *σκοπῶ*. Cf. Hel. 1537.—*πανταχῇ* Monk, which is probable, but not necessary.

70. This verse is marked as spurious by Dr. Badham, for no other reason, as it seems, than that it violates the regularity

ΠΥ. ἔμοιγ', Ὅρεστα· σοὶ δὲ συνδοκεῖν χρεών.

ΟΡ. καὶ βωμὸς, Ἑλλήν οὐ καταστάζει φόνος ;

ΠΥ. ἐξ αἱμάτων γοῦν ξάνθ' ἔχει θριγκώματα.

ΟΡ. θριγκοῖς δ' ὑπ' αὐτοῖς σκῦλ' ὄρας ἡρτημένα ;

ΠΥ. τῶν κατθανόντων γ' ἀκροθίνια ξένων.

75

of the *στιχομυθία*,—a point which it is always dangerous to assume was uniformly observed. See, for instance, *Herc. F.* 1112. 1403. *Bacch.* 1270. *Inf.* v. 812. The verse seems almost essential to the context : 'Do you think this is the temple for which we set sail from Argos?' Pylades replies, 'I think so, and I conceive you must think so too,' although you ask the question. Here Hermann, anxious for the integrity of the *στιχομυθία*, inserts v. 76, by which we have a very awkward *ὁμοιότέλεuton* in both verses ending with *χρεών*. Moreover, Pylades is thus made almost immediately to repeat the sentiment in v. 68, or rather, in a manner to gainsay it; for there he said *σκοποῦμαι*, here *σκοπεῖν χρεών*. Another device which occurred to the Cambridge editor, but which he afterwards found had been anticipated by Burges, is to transpose v. 70 after v. 76; and he explains the new combination thus:—Pylades is represented as ascending a height, commanding at once a view of the interior of the temple and of the sea; while Orestes remains below, scrutinizing the access on the level ground. There is much in the dialogue that tends to show he is right so far: Pylades does reply to the inquiries of Orestes in a way that implies his having a clearer view of the temple. But he thinks Pylades is in fine recommended to look out for the place where the ship had been left, in case they should be able to escape with the image, or without it in the event of danger (v. 102). To this two objections present themselves; first, it cannot be supposed that the adventurers had so lost their way as to have to look for their ship, when the success of their enterprise depended on having it available at any moment; secondly, *ἔνθα ναῦν ἐστείλαμεν* is not "ubi fuerit *relicta navis*" (the poet would have said *κατέσχομεν*, 'put it ashore'), but 'where we set out for.' Compare *Alcest.* 112, οὐδὲ ναυκληρίαν ἔσθ' ὅποι τις αἶας στείλας, and see on *Hel.* 147.

72. καταστάζει. *Hel.* 984, ἦν αἵματος ῥοαὶ τάφου καταστάζωσι.

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73. The common reading *τριχώματα* has been retained by Monk without remark, others adopting Ruhnken's conjecture *θριγκώματα*, which is strongly confirmed by the reading of MS. Pal. *θριχώματα*. Schöne explains *τριχώματα* (a word that occurs in *Aesch. Theb.* 663) of the marks of blood that had trickled down the altar (like *κόμας καθ-εῖναι* of the pillar, v. 52). If *τριχώματα* be right, it might as well be explained of real human hair; for it appears from the passage of Herodotus cited below, that the victim's brains were dashed out with a club; and therefore the altar would be defiled with hair and gore. Ovid, *Ep. ex Pont.* iii. 2. 53, describes it thus; 'Arae quae fuerat natura candida saxi, De-color affuso tincta cruore rubet.'—It may be asked, How could Pylades see all this from without? The answer may be given in the words of Ovid, *Trist.* iv. 4. 73, 'Triviae ducuntur ad aram, Quae stabat geminas ante cruenta fores.' Like the altar described in *Androm.* 1123, it stood directly in front of the main entrance.

74. σκῦλα, 'skulls.' See on *Herc. F.* 417. Or it may mean the clothes, arms, &c. of the dead. However, it is clear from the important passage in *Herod.* iv. 103, that the *heads* of murdered men were affixed to the temple (or at least, close to it). The ancient Greek custom of nailing up the heads of the sheep and oxen sacrificed, on the cornices of temples, seems here alluded to.—*Ταῦροι μὲν νόμοισι τοιοῦσιδε χρέωνται*· θύουσι μὲν τῇ Παρθένῳ τοὺς τε ναυηγούς καὶ τοὺς ἂν λάβωσι Ἑλλήνων ἐπαναχθέντας, τρόφῳ τοιῷδε· καταξέμενοι ῥοπάλῳ παίουσι τὴν κεφαλὴν· οἱ μὲν δὴ λέγουσι, ὡς τὸ σῶμα ἀπὸ τοῦ κρημνοῦ ὠθέουσι κάτω, ἐπὶ γὰρ κρημνοῦ ἱδρυται τὸ ἶδρυ, τὴν δὲ κεφαλὴν ἀνασταυροῦσι· οἱ δὲ κατὰ μὲν τὴν κεφαλὴν ὁμολογέουσι, τὸ μέντοι σῶμα οὐκ ὠθέεσθαι ἀπὸ τοῦ κρημνοῦ λέγουσι, ἀλλὰ γῇ κρύπτεσθαι. τὴν δὲ δαίμονα ταύτην, τῇ θύουσι, λέγουσι αὐτοὶ Ταῦροι Ἰφιγένειαν τὴν Ἀγαμέμνονος εἶναι.

75. γ' for τ' Hermann and L. Dindorf.

Y y

- ΟΡ. ἀλλ' ἐγκυκλοῦντ' ὀφθαλμὸν εἷ σκοπεῖν χρεών.
 ᾧ Φοῖβε, ποῖ μ' αὖ τήνδ' ἐς ἄρκυν ἤγαγες
 χρήσας, ἐπειδὴ πατρὸς αἰμ' ἐτισάμην
 μητέρα κατακτάς; διαδοχαῖς δ' Ἐρινύων
 ἡλानόμεσθα φυγάδες ἕξεδροι χθονὸς, 80
 δρόμους τε πολλοὺς ἐξέπλησα καμπίμους.
 ἐλθὼν δὲ σ' ἠρώτησα πῶς τροχηλάτου
 μανίας ἂν ἔλθοιμ' ἐς τέλος πόνων τ' ἐμῶν,
 οὓς ἐξεμόχθουν περιπολῶν καθ' Ἑλλάδα.
 σὺ δ' εἴπας ἐλθεῖν Ταυρικῆς μ' ὄρους χθονὸς, 85
 ἔνθ' Ἀρτεμῖς σοι σύγγονος βωμοὺς ἔχει,
 λαβεῖν τ' ἄγαλμα θεᾶς, ὃ φασιν ἐνθάδε
 ἐς τούσδε ναοὺς οὐρανοῦ πεσεῖν ἄπο·
 λαβόντα δ' ἢ τέχναισιν ἢ τύχῃ τινί,
 κίνδυνον ἐκπλήσαντ', Ἀθηναίων χθονὶ 90
 δοῦναι· τὸ δ' ἐνθένδ' οὐδὲν ἐρρήθη πέρα·
 καὶ ταῦτα δράσαντ' ἀμπνοᾶς ἔξειν πόνων.

76. Having heard from Pylades, who is an eye-witness to the fact, that strangers really are sacrificed at this temple, Orestes replies by urging the necessity of keeping a good look-out, lest they should themselves be caught. He then, impressed with the danger of their position, appeals to Apollo, upbraiding him for having led him into this strait, when he had looked for a happy termination to his toils. Kirchhoff inclines to Reiske's opinion, that this verse should be continued to Pylades. It is more likely that an intervening verse of Orestes has been lost, in which (as above, v. 67) something was said about the ἐρημία of the place.

78. χρήσας, i. e. διὰ τοὺς σούς χρησμούς. Perhaps a verse is wanting.

79. διαδοχαῖς, the successive pursuits of one Fury after another; by *relays* of Furies. The notion of the Erinyes becoming physically tired is fully borne out by Aesch. Eum. 128. 239. The metaphor is taken from the *Δαμπαδηφορία*. Cf. Agam. 304, ἄλλος παρ' ἄλλον διαδοχαῖς πληρούμενοι. On these considerations we may hesitate to accept the "certissima conjectura" of the Cambridge editor, *διαδρομαῖς*, founded on v. 941 *inf.*, *μεταδρομαῖς* Ἐρινύων ἡλανόμεσθα φυγάδες.

The same editor gives ἐπεὶ γὰρ for ἐπειδὴ, as Markland had proposed, by which the δὲ in v. 82 must make the apodosis. In this case we should rather read ἐλθὼν σ' ἐπηρώτησα, as Kirchhoff suggests.

81. καμπίμους, round the καμπτήρ or pillar of the stadium. Hipp. 87, τέλος δὲ κάμψαιμ', ὥσπερ ἡρξάμεν, βίου.

84. This verse is generally believed to have been added from v. 1455. Hermann retains it, while he acknowledges that it is "inutilis." But see on v. 116.

86. σοι Kirchhoff for σὺν of the two best MSS. Commonly, σὴ σύγγονος.—ἔχοι would be more elegant than ἔχει.

87. δύνθᾳδε Herm. Dind., after Markland: but it was one thing for a statue to fall in *this land*, and another thing to fall into *this very temple*, so that there is no tautology. Besides, φασιν means any body; οἱ ἐνθάδε φασιν implies a knowledge of local tradition that was improbable in new comers.

91. τὸ δ' ἐνθένδε. Hermann, who corrected the old punctuation δοῦναι τὸδ', κτλ., rightly observes that this clause refers to λαβόντα. Apollo told him to get it either by luck or by stratagem, but he did not tell him how to set about it; and hence his present perplexity.

ἤκω δὲ πεισθεῖς σοῖς λόγοισιν ἐνθάδε
 ἄγνωστον ἐς γῆν, ἄξενον. σέ δ' ἱστορῶ,
 Πυλάδην, σὺ γάρ μοι τοῦδε συλλήπτωρ πόνου,
 τί δρῶμεν ; ἀμφίβληστρα γὰρ τοίχων ὄρας
 ὑψηλά. πότῃρα δωμάτων προσαμβάσεις
 ἐκβησόμεσθα ; πῶς ἂν οὖν μάθοιμεν ἂν,
 μὴ χαλκότευκτα κληῖθρα λύσαντες μοχλοῖς,
 ὧν οὐδὲν ἴσμεν ; ἦν δ' ἀνοίγοντες πύλας
 ληφθῶμεν εἰσβάσεις τε μηχανώμενοι,
 θανούμεθ'. ἀλλὰ πρὶν θανεῖν νεὼς ἔπι

97. ἐκβῆναι, as in Bacch. 1044, ἐξέβημεν Ἀσώπου ῥοὰς, and Herc. F. 82, οὔτε γαίᾳ ὄρι' ἂν ἐκβαίμεν λάθρα, here means 'to get beyond,' 'to climb over,' not, as Monk renders it, 'to start.' By ἀμφίβληστρον the inclosing wall or fence (περίβολος) is meant, and Orestes might not unreasonably ask, whether they shall get over it so as to have access to the front steps of the temple, πρὸς ἀμβάσεις ναοῦ. If the Aldine πρὸς ἀμβάσεις be right, and not the reading of the two best MSS. προσαμβάσεις, we must of course supply αὐτὰ. We have ἄμβασις, 'a mounting,' in Oed. Col. 1070, and πρόσ-βασις, 'access,' in Eur. El. 489; but the commentators generally acquiesce in προσ-αμβάσεις, 'shall we mount the steps?' or pass over the space from the altar in the αὐλὴ to the very door of the temple. —Orestes goes on to inquire how, when that is done, they can gain any information about the statue within, unless they open the door; and he adds, if they are caught in opening it, they will certainly be put to death. The very slight alteration of ἦ into μὴ in v. 99 (proposed also by Hermann, but independently), seems to remove much of the obscurity of the passage; 'how shall we find out, unless we should have opened the door?' For this use of μὴ with an aorist participle (for ἔαν μὴ λύσωμεν) see Iph. A. 354, ὥς δ' ἄνολθον εἶχες ὅμμα σύγχυσίν τε, μὴ — ἐμπήσας κτλ. One difficulty however remains; the phrase λύειν or χαλᾶν πύλας μοχλοῖς generally signifies 'to open the door from within by withdrawing the bolt.' This is certainly the meaning in Aesch. Cho. 864, γυναικέων πύλας μοχλοῖς χαλάτε, and also in Med. 1317, and Hipp. 809. Inf. 1304, ὦή, χαλάτε κλήθρα, τοῖς ἔνδον λέγω. Here

it might seem to mean, 'forcing the doors with crow-bars;' and this is not inconsistent with *εἰσβάσεις μηχανώμενοι* below. But then *ῥήξαι* rather than *λύσαι* would have been used, to say nothing of the impossibility of procuring such implements on the spot. On the whole, we must conclude that there was some way of removing the internal bar from the outside, some artifice, to which *μηχανώμενοι* alludes. Certainly, W. Dindorf is not justified in omitting the verse as an interpolation. Hermann, who thinks *ἀμφιβληστροί τοίχων* mean the walls of the temple, gives ἡ — *λύσαντες κτλ.*, in this sense:—'We cannot climb the temple walls; shall we go up the front steps to the door? How then shall we find out what we are ignorant of (the position of the statue within, &c.)? Shall it be by opening the door?' This is all very well; certainly much better than transposing 98 and 99 with Seidler and Monk (the latter giving also *εἰσβησόμεθα*). Dr. Badham, who pronounces "omnia foedissime esse corrupta," nevertheless wonders how any one could doubt about the sense, and edits thus:—

πῶς ἂν οὖν λάθοιμεν ἅν; (so
Matth., Reiske, Kirchhoff,)

ἡ χαλκότευκτα κληῖθρα λύσαντες μοχ-
λοῖς,
ὥδ' οὐδὸν ἔσιμεν;

Kirchhoff places no stop after *μοχλοῖς*, as if he took the sense to be, 'how can we open the bolts when we know nothing about them?' Ovid, speaking of the ruins of this temple in his time, *Epist. ex Pont. iii. 2. 49*, says, '*Templa manent hodie, vasti innixa columnis, Perque quater denos itur in illa gradus.*'

- φεύγωμεν, ἥπερ δεῦρ' ἐνανστολήσαμεν.
 ΠΤ. φεύγειν μὲν οὐκ ἀνεκτὸν, οὐδ' εἰώθαμεν
 τὸν τοῦ θεοῦ δὲ χρησμὸν οὐ κακιστέον. 105
 ναοῦ δ' ἀπαλλαχθέντε κρύψωμεν δέμας
 κατ' αὐτρ', ἃ πόντος νοτίδι διακλύζει μέλας,
 νεὼς ἄπωθεν, μή τις εἰσιδὼν σκάφος
 βασιλεύσιν εἴπη, κᾶτα ληφθῶμεν βία.
 ὅταν δὲ νυκτὸς ὄμμα λυγαίας μόλῃ, 110
 τολμητέον σοι ξεστὸν ἐκ ναοῦ λαβεῖν
 ἄγαλμα πάσας προσφέροντα μηχανάς.
 ὅρα δέ γ' εἴσω, τριγλύφον ὅποι κενὸν
 δέμας καθεῖναι· τοὺς πόνους γὰρ ἀγαθοὶ
 τολμῶσι, δειλοὶ δ' εἰσὶν οὐδὲν οὐδαμοῦ. 115
 οὗτοι μακρὸν μὲν ἤλθομεν κώπη πόρον,

104. Pylades replies to two points of Orestes' speech, and first to the last mentioned; *flight* is out of the question. Again, he says, we must not allow ourselves to speak evil of the oracle of the god,—whom Orestes had virtually impeached at v. 77 seqq. Thus *κακίζειν* follows the analogy of *ἀλβίζειν*, *ἐὔδαιμονίζειν*, *μακαρίζειν*, &c., “to call a thing or person *κακόν*.” This, as Dr. Badham remarks, seems the true meaning, on account of the *μὲν* and *δέ*. If it meant, as Matthiae thinks, ‘to play the coward with the oracle,’ ‘to reject it through fear,’ we should have expected either *ἄλλα* or *θυμῶς* *δέ*. Monk renders it pretty correctly, “we must not slight the oracle of Apollo.” Kirchhoff gives *τε* for *δέ*, by which the *μὲν* will be answered by *δέ* in v. 106; ‘to fly and to turn cowards at the oracle, is not to be thought of, but to hide by the sea-shore till night may answer our end: let us do this.’ He adds, “fort. *οὐκ ἀπιστέον*” (for *κακιστέον*).

111. *σοι* Hermann for the Aldine *τοι*, which is also in MS. Pal. W. Dindorf gives *νῶ*, which has little in its favour but that most copies have *προσφέροντε*, though the same have *τὸ ξεστὸν*. Dr. Badham retains this; but the article is clearly out of place. So also the Cambridge editor.—*προσφέροντα* is the reading of MS. Pal.

113. *γείσα*, Blomfield's correction for *γ' εἴσω*, is admitted by W. Dindorf, Dr. Badham, and Monk. The meaning thus is,

‘Therefore (while you have the light of day) survey the upper walling, where there is space to let down your body (within the temple) from the triglyphs.’ As if he had said, *βλέπε ἐκεῖσε, ὅπου ἂν εἴη κενόν*. The ancient temples retained, it is well known, the general outline and constructive features of their wooden prototypes; and Sir Charles Fellows tells us that wooden houses and store-rooms are still built in Asia Minor according to the exact outlines of the Greek temples of the best age. (Travels in Lycia, chap. xviii.) Properly, the projecting ends of the wooden beams resting on the architrave (which here might be *γείσα*, cf. Phoen. 1158. Orest. 1570), were called *τρίγλυφοι*, from being ornamented with three vertical grooves, and the spaces between the beams, and also between the roof-covering lying on the beams and the architrave *under* them, were called *ὀπαὶ* or *μετοπαὶ* (*metopes*). It is by this way that the slave escapes in Orest. 1371, *κεδρωτὰ παστάδων ὑπὲρ τέρεμνα Δωρικὰς τε τριγλύφους*. It is rather difficult to say whether *τριγλύφον* here depends on *καθεῖναι* (Hermann), or on *κενόν* (ed. Cant.), or whether we should construe *εἴσω τριγλύφον*. Dr. Badham wrongly takes *γείσα* for the projecting ends of the beams.

114. *τοὺς πόνους* — *οὐδαμοῦ*. Quoted by Stobaeus, Flor. xxix. 6.

116—7. These verses are given in the old copies to Orestes. Markland per-

ἐκ τερμάτων δὲ νόστον ἀροῦμεν πάλιν ;

ΟΡ. ἀλλ' εὖ γὰρ εἶπας, πειστέον· χωρεῖν χρεὼν
ὅποιοι χθονὸς κρύνσαντε λήσομεν δέμας.
οὐ γὰρ τὸ τοῦ θεοῦ γ' αἴτιον γενήσεται
πεσεῖν ἄχρηστον θέσφατον· τολμητέον·
μόχθος γὰρ οὐδεὶς τοῖς νέοις σκῆψιν φέρει.

120

ΧΟΡΟΣ.

εὐφαιμείτ', ὦ

ceived they were more appropriate to Pylades. It is true that he had said *φεύγειν μὲν οὐκ ἀνεκτὸν* at the beginning ; but he does not say quite the same thing again here, where he urges the disappointment of a long journey taken in vain. It is deserving of notice, that by making this change, the speech of Pylades contains *fourteen* to the *twenty-eight* verses of Orestes preceding, or exactly half ; just as in Herc. F. 1311 Theseus speaks *twenty-eight* in reply to *fifty-six* of Hercules (the deuteragonistes taking half the number of the protagonistes). This fact also justifies the retention of v. 84, which most editors reject. Dr. Badham and Kirchhoff retain the old order of the dialogue, the former giving *οὕτω* for *οὕτοι*. But *οὕτοι* is defensible, if we suppose the sense to be, 'surely we have not come a long journey merely to go back again.' Monk and Kirchhoff remove the question after *πάλιν*, by which *οὕτοι* negatives at once the two correlative clauses, of which the positive would be *ἤλθομεν καὶ νῦν ἀροῦμεν*. See a similar passage in Iph. A. 396—9.

118. *χωρεῖν χρεὼν* Scaliger for *χάρε νεκρῶν*,—a mere transposition of letters.

120. *τὸ τοῦ θεοῦ* for *θεός*. The meaning is, 'assuredly, *luck* will not be wanting for the accomplishment of the oracle ;' more closely, 'for certainly the god will not (by refusing his aid) be the cause of his own prediction being falsified.' Hermann gives *ἄχρηστον*, *indictum*. Dr. Badham adopts Blomfield's conjecture *ἄκραντον*.

122. *σκῆψιν*, 'an excuse,' Hel. 1064. This was a favourite *γνώμη*. Cf. Ar. Ach. 392, *ὡς σκῆψιν ἄγων οὗτος οὐκ εἰσδέξεται*.

123. The chorus of Grecian captives, handmaids of Iphigenia, in a system of irregular spondeo-anapaestics (for which see the note on Tro. 99), now inquire for

what purpose they have been sent for ; and Iphigenia in a similar strain informs them of her dream, and her conviction that Orestes is dead. To him, as to the spirit of one departed, she is about to offer libations. The chorus then sing a *threnos* (179) responded to by Iphigenia (202). The purport of the former is to bewail the fallen house of Agamemnon ; that of the latter to describe her own present woes, with but an allusion at the end (230) to the presumed death of her brother.—The whole of this long comic part is in the same anapaestic metre, a fact which Bothe has singularly misunderstood, and he consequently has given throughout an anomalous and unmetrical arrangement. Attempts have been made to reduce it either wholly or in part into antistrophic systems ; but although, as Hermann remarks, 137—42 appears to coincide with 170—7, it is hard to establish regular antithetical systems in the rest ; and it seems better, with the majority of editors, to print the whole as monostrophic, especially as the number of verses in each song is uneven.—The composition of this part of the play, following the prologue, may be compared with the very similar parts in the *Helena*, *Electra*, and *Troades*, and also with the *Electra* of Sophocles.

The *coryphaeus* commences (123—5) by enjoining religious silence on the people of Tauri, whom she designates by the general name of 'inhabitants of Symplegades.' (Compare *γῆν Συμπληγάδα*, v. 241.) The reason of this injunction is, first, that they are about to address Artemis, secondly, that as they have been specially sent for by the priestess, some matters may be brought forward which require some reserve ; and accordingly, the offering of a libation to Orestes is explained to them.—Iphigenia does not return on the stage till v. 137. Cf. v. 65.

- πόντου διςσὰς συγχωρούσας
πέτρας Εὐξείνου ναίοντες. 125
ὦ παῖ τὰς Λατοῦς,
Δίκτυνν' οὐρεία,
πρὸς σὰν αὐλὰν, εὐστύλων
ναῶν χρυσήρεις θριγκοὺς,
πόδα παρθένιον ὄσιον ὀσίας 130
κληδούχου δούλα πέμπω,
Ἑλλάδος εὐίππου πύργους
καὶ τείχη χόρτων τ' εὐδένδρων
ἐξαλλάξας' Εὐρώταν, 135
πατρώων οἴκων ἔδρας.
ἔμολον· τί νέον ; τίνα φροντίδ' ἔχεις ;
τί με πρὸς ναοὺς ἄγαγες ἄγαγες,
ὦ παῖ τοῦ τὰς Τροίας πύργους
ἐλθόντος κλεινᾷ σὺν κώπα 140
χιλιοναῦτα μυριοτευχοῦς

126—7. These two verses are monometer hypercatalectic, a form admissible in irregular anapaests: see Ion 178, 908, 909, though all these verses may be scanned also as dochmii. Seidler would read παῖ Λατοῦς, Δίκτυνν' οὐρεία, in one verse, which is very probable, as the τὰς sounds very like one of the common interpolations of the article before proper names. The Cretan name of Artemis, properly used in Hipp. 146, is here somewhat out of place.

128. εὐστύλων ναῶν. 'Templa—vastis innixa columnis,' as they are described by Ovid, quoted on v. 97.—χρυσήρεις, perhaps literally, 'gilt.' Ion 156, αὐδᾷ μὴ χρίμπτειν θριγκοῖς, μὴδ' εἰς χρυσήρεις οἴκους.

130. This verse contains two anapaestic feet resolved into short syllables, — — — — being isochronous with — —. Compare *inf.* 197, 220, 231—2. Ion 883, κέρασιν ἐν ἀψύχοις ἀχεῖ (a verse needlessly, perhaps, marked as corrupt in the present edition, since the epic writers use the α in κέρασιν short). *Ibid.* 905, παῖς μοι σὸς τλάμων σὺ δὲ κιθάρα. See also Hec. 62. Troad. 124, 136.

134. If the reading be right, χόρτων εὐδένδρων Εὐρώταν (so Barnes for Εὐρώπαν) must be the genitive of quality, the

same in sense as χόρτους εὐδένδρους Εὐρώτα, which we might rather have expected, and which would make ἔδρας the genitive singular instead of the accusative plural. So *inf.* v. 1241, λοχεῖα ἀστάκτων ὑδάτων. Med. 846, ἱερῶν ποταμῶν πόλεις. As usual, ἐξαλλάσσειν is to give up one thing for another. She calls the Eurotas εὐδένδρος from its well-known picturesqueness. Even her European home might be so called, as contrasted with the barren steppes of Scythia, δύσχορτοι οἴκοι, *inf.* 219. But Schöne remarks that Argos and Laconia seem meant, the former by Ἑλλάς εὐίππος.

137—42. These lines are still spoken by the coryphaeus, who sees Iphigenia coming out of the temple, attended by a servant (167), bearing an urn for the intended libation.

141. μυριοτευχοῦς Seidler for μυριοτεύχοις. This is better than Barnes' μυριοτευχῇ, provided we read also χιλιοναῦτα for —τα, with Schöne. So Xerxes is called πολυνάυτης in Pers. 85. The next verse is either spurious or corrupt, unless, with Hermann, we suppose something has been lost, like his στρατιᾶς ταγοῦ τοῦ πρεσβυγενοῦς. The two Florence MSS. omit τῶν, as does the MS. Pal. by the first hand. W. Dindorf supplies by con-

†τῶν Ἀτρειδᾶν τῶν κλεινῶν.

ΙΦ. ὦ δμῳαί,

δυσθρηνήτοις ὡς θρήνοις

ἔγκειμαι, τᾶς οὐκ εὐμόλπου

145

μολπαῖσι βοᾶς, ἀλύροις ἐλέγοις,

ἐξέ, ἐν κηδείοις οἴκοις,

αἶ μοι συμβαίνουσ' ἅται,

σύγγονον ἄμδν κατακλαιομένα

ζῳᾶς, οἶαν *οἶαν ἰδόμαν

150

ὄψιν ὀνείρων

νυκτὸς, τᾶς ἐξῆλθ' ὄρφνα.

ὀλόμαν ὀλόμαν

οὐκ εἶσ' οἴκοι πατρῷοι

οἶμοι, φροῦδος γέννα.

155

φεῦ φεῦ τῶν Ἀργεὶ μόχθων.

ἰῶ *ἰῶ δαίμων, ὃς τὸν

μοῦνόν με κασίγνητον συλᾶς

jecture γένος Ἀτρειδᾶν. Ed. Cant. τῶν Ἀτρειδᾶν μέγ' ἀρίστου. Schöne σπέρμ' Ἀτρειδᾶν.

143. ἰῶ Hermann for ᾤ, by which the verse becomes a monometer like 123.

146. μολπαῖσι βοᾶς Hermann for μολπᾶς βοᾶν or βοᾶν. One MS. gives τοῖς for τᾶς, which Monk prefers, omitting βοᾶν as a gloss, as do Dr. Badham and W. Dindorf. Hermann regards the true construction to be, ἐλέγοις (dative of the instrument, δι' ἐλέγων) βοᾶς, ἥτις οὐκ εὐμουσὸς ἐστὶ μολπαῖς. According to the punctuation above, the datives are all in apposition. Kirchhoff says, "omnino locus corruptissimus."

147. It would be easy to repeat ἐξέ, by which οὐκ is equivalent to --, and makes a complete dimeter; but ἐξέ ἐν gives an anapaestic foot.—οἴκοις Seidler for οἴκοισιν, which would better stand if the next verse began with a consonant.

Ibid. κήδειος οἶκος is mourning for the (supposed) death of a relative. The ἐν is used as if κείμει had occurred above; or by the ellipse of some word like ἀεὶ ζῶσα ἐν κτλ.

148. αἶ, as if there were οἰκτιζομένη ἄτας αἶ συμβαίνουσι. Dr. Badham gives οἶαι, on account of ὡς preceding and οἶαν following; and also κατακλαιομένη with

Barnes. In the next verse most of the editors omit ζῳᾶς after Elmsley, who seems to think ζῳή and not ζῳή is the legitimate tragic form. See however on Herc. F. 664. If the word is here genuine, it must stand for θανάτου, i. e. it must mean the cessation of his life. Schöne thinks some participle has been lost, as ζῳᾶς ἀπλακόνθ', and this suits the context better. To complete the metre, Hermann repeats οἶαν before ἰδόμαν. If ζῳᾶς be omitted, the preceding α gives an hiatus before οἶαν. Elmsley would remedy this by reading τοῖαν.

152. τᾶς ἐξῆλθ' ὄρφνα, 'of which the darkness has (just) departed.' As before remarked, the scene is in early morning. Similarly Aesch. Agam. 270, τῆς νῦν τεκούσης φῶς τόδ' εὐφρόνης λέγω.

155. γέννα. Unless γενεὰ be the true reading, the α must be regarded as a long syllable, or rather, as common at the end of a verse and a sentence, like ναῖοντες in v. 125. See on Hec. 160.

157. ἰῶ was doubled by Heath. It is remarkable, that this dissyllable is either a spondee, as here and in Agam. 1430, ἰῶ ἰῶ παράνοος Ἑλένα, or a monosyllable (pronounced yo), or has both syllables short before a vowel, as we find ἰῶ ἰῶ occasionally commencing a dochmiac verse.

- Ἄϊδα πέμψας, ᾧ τάσδε χοὰς
 μέλλω κρατῆρά τε τὸν φθιμένων 160
 ὑδραίνειν γαίας ἐν νότοις
 πηγὰς τ' οὐρείων ἐκ μόσχων
 Βάκχου τ' οἰνηρὰς λοιβὰς,
 ξουθᾶν τε πόνημα μελισσᾶν, 165
 ἃ νεκροῖς θελκτῆρια κείται.
 ἀλλ' ἔνδος μοι πάγχρυσον
 τεύχος καὶ λοιβὰν Ἄϊδα.
 ὧ κατὰ γαίας Ἀγαμεμόνιον 170
 θάλος, ὡς φθιμένῳ τάδε σοι πέμπω
 δέξαι δ' οὐ γὰρ πρὸς τύμβον σοι
 ξανθὰν χαίταν, οὐ δάκρυ' οἶσω.
 τηλόσε γὰρ δὴ σᾶς ἀπενάσθην 175
 πατρίδος καὶ ἐμᾶς, ἔνθα δοκήμασι
 κείμει σφαχθεῖς ἃ τλάμων.
 ΧΟ. ἀντιψάλμους ᾧδὰς ὕμνον τ'
 Ἀσιήταν σοι, βάρβαρον ἰαχὰν, 180
 δέσποιν', ἐξανδάσω, τὰν ἐν

161. ὑδραίνειν κρατῆρα is designedly used, because *water* was one of the five ingredients (Pers. 613—19) of libations to the dead. With κρατῆρ ὁ φθιμένων, where the article is distinctively used, Monk compares Suppl. 975, λοιβαί τε νεκρῶν φθιμένων. Kirchhoff's conjecture is ingenious, γαίας ἐννοίους πηγὰς οὐρέων τ' ἐκ μόσχων. Monk gives παγὰς, and he might also have Doricized οὐρέων into οὐρεῖαν.—Wine, oil, and honey, sometimes including barley meal (ὄλα), seem to have been invariable ingredients in offerings to the Chthonian powers (see a fine fragment of the *Polyidus* of Sophocles, 464 Dind.), and hence the exclusion of wine in libations to the Eumenides was a very marked and characteristic feature of their worship.

166. κεῖται, are established; νομίζεται, Alcest. 99. The same libations are called νερτέρους μειλίγματα Aesch. Cho. 13, νεκροῖσι μειλκτῆρια Pers. 612. The old copies give κεῖτ', corrected by Seidler.

167. ἔνδος. This is said to the attendant who carries the urn with the libation. Iphigenia, as she receives it, after a moment-

ary pause, pours it on the earth. Dr. Badham compares Cycl. 510, ξεῖνε, φέρ' ἄσκον ἔνδος μοι, for ἐγχείριζε.

173. ξανθὰν χαίταν. Compare Soph. El. 901. Eur. El. 91.

176. δοκήμασι Porson, δοκήματα Hermann, for δοκίμα. Cf. v. 8. The former, which is preferred by most of the editors, is the more natural construction, the latter rather nearer to the MSS.—σφαχθεῖς ἃ Markland for σφαχθεῖσα.

179. ἀντιψάλμους, ἀντιστρόφους. Εὐριπίδης Ἰφιγενείᾳ τῇ ἐν Ταύροις, Hesychius. Perhaps he merely means 'responsive,' not 'antistrophic' in the most literal sense, as Seidler supposed. Different opinions have been given as to why the chorus, composed of Greek women, should call their strain ὕμνος Ἀσιήτης. The probable reason is, that a threnos according to the Arian, or Mysian, or Marian-dynian method is meant, so often alluded to by Aeschylus in the Persae and Choephori. It is quite in accordance with tragic usage that non-Greek characters should speak of themselves as βάρβαροι.

181. δέσποιν' ἐξανδάσω MS. Pal. by

θρήνοις μούσαν νέκυσι μελομέναν,
τὰν ἐν μολπαῖς Ἄιδας ὑμνεῖ

δίχα παιάνων.

185

οἶμοι, τῶν Ἀτρειδᾶν οἴκων

ἔρρει φῶς σκήπτρων,

οἶμοι πατρώων οἴκων.

τίνος ἐκ τῶν εὐόλβων Ἀργεῖ

βασιλέων ἀρχά;

190

μόχθος δ' ἐκ μόχθων ἄσσει

correction, δέσποινά τ' by the first hand. δέσποινα γ' Flor. 2. The same copies give θρήνοισι in the next verse.

182. μελομέναν Markland for μέλεον. Here again ~ ~ ~ ~ represents ~ ~. See v. 130. Schöne gives μελέων, observing that μολπᾶν μελέων is combined in Alcest. 454.

186. From this verse to the end of the ode is given to Iphigenia in the old copies. Elmsley and Hermann continue to the chorus the verses as far as 201. The threnos doubtless begins with οἶμοι, but it does not end with οἴκων, as the Cambridge editor supposes. The dirge in fact comprehends generally the woes of the house of Agamemnon, not merely the supposed death of Orestes, though that is implied in ἔρρει φῶς σκήπτρων. This verse (187) is monometer hypercatalectic, like 126—7. W. Dindorf adds οἶμοι at the end, while Hermann, giving οἶμοι once, with the copies, supposes τῶν σῶν to have been lost before πατρώων. Kirchhoff also marks a lacuna here. W. Dindorf again contends that v. 188 is a mere various reading of 186.

189. τίνος Dr. Badham for τίν'. Hermann gives τίς ἔτ' ἐκ, W. Dindorf and Monk τίς δ' ἐκ κτλ. The chorus may very well ask, 'Whose now, of all the wealthy kings at Argos, is the sovereignty?' Bothe, whose comments on this play often betray the most singular aberrations from sound judgment and poetical taste, here gravely proposes to read, τινάκτης τίς τῶν εὐόλβων Ἀργεῖ βασιλέων ἀρχᾶς; *Quis est concussor beatorum regum Argivorum imperii?*

191. μόχθος δ' κτλ. 'For toil after toil comes rapidly (on the house) with circling winged steeds; and retiring from his place in the sky the sun [changed] the sacred brightness of his light: and

beside others a new grief came to the palace on account of the golden lamb, murder upon murder, calamity upon calamity.' This is undeniably a difficult passage, and few will be disposed to believe in its integrity as we now have it. Monk, Kirchhoff, and W. Dindorf consider that something must have been lost, which not only introduced the subject of the crimes of the house of Pelops, but grammatically developed the strange phrase, μόχθος ἄσσει ἵπποις, which appears to refer either to the chariot-race of Pelops and Oenomaus, or, as Hermann supposes, to the murder of Myrtilus the charioteer, whom Pelops hurled into the sea (Orest. 992), or lastly, as Dr. Badham contends, to the cycle of evils which came to the posterity of Pelops, not indeed on or by horses, but simply with rapid speed. Between these opinions, in a passage so obscure and probably imperfect, who shall decide? Again, on the assumption that the change of the sun's course (for which legend see Electr. 699) was consequent on the fraudulent exhibition of the golden lamb by Thyestes, Monk transposes 195—7, so as to follow next after ἵπποις πτανοῖς, and he fancies the transcriber's eye caught ἀλλάζας instead of ἄλλοις, and omitted that clause in its proper place, as well as the verb which ought to follow ἱερὸν, and which Hermann conjectures to have been μετέβαλεν (~ ~ ~ ~ for ~ ~) from Orest. 1002. Monk himself proposes μετέθηκ', which is the wrong word for such an event. He should rather have suggested μετέβασ' from Electr. 727. The change of the sun's course here meant is that which took place in horror of the Thyestean banquet, as Matthiae observes, comparing Orest. 973.—The loss of the verb in this clause has involved another error, ἐξέδρασ'

δινευούσαις ἵπποισιν
 πτανοῖς· ἀλλάξας δ' ἐξ ἔδρας
 ἱερὸν * * ὄμμ' αὐγᾶς
 ἄλιος. ἄλλαις δ' ἄλλα προσέβα
 χρυσέας ἄρνους μελάθροις ὀδύνα,
 φόνος ἐπὶ φόνῳ, ἄχεά *τ' ἄχεσιν·
 ἔνθεν τῶν πρόσθεν δμαθέντων
 Τανταλιδᾶν ἐκβαίνει ποινά τ'
 εἰς οἴκους· σπεύδει δ' ἀσπούδαστ'
 ἐπὶ σοὶ δαίμων.

195

200

IΦ. ἐξ ἀρχᾶς μοι δυσδαίμων

(as if from ἐκδιδράσκειν) for ἐξ ἔδρας, which was corrected by Seidler and others. To Seidler also is due ἄλλαις for ἄλλοις, which latter Monk wrongly retains. The meaning is not, as it would then be, ἄλλοις μελάθροις προσέβα, but ἄλλα πρὸς ἄλλαις ὀδύνα ἔβα μελάθροις.—The genitive, ὀδύνα ἄρνους, perhaps means ' vexation about the golden lamb,' like the well-known πένθος τινός, grief for a person, &c. For the fraud of Thyestes caused grief to Atreus, who was defeated in the contest about the empire.

197. This verse is wholly of resolved spondees. See v. 130. The φ in φόνῳ is made short before α in ἄχεα, after which Barnes added τε.

198. ἔνθεν κτλ. 'From which cause (viz. the original family crime) there results to the house (of the Atridae) punishment for those before slain of the house of Tantalus; and against you (Iphigenia) the evil genius of the race is urging on calamities not to be engaged in.' The οἱ πρόσθεν δμαθέντες are Pelops and the children of Thyestes, Agamemnon's death not yet being known to the chorus. Elmsley gave ποινά τ' for ποινά γ', and also σπεύδει τ'. Dr. Badham thinks ποίναμα more probable, and the Cambridge editor reads, not very euphoniously, ἐκβαίνει ποινὰ Τανταλιδᾶν. Perhaps, in spondee-anapaests, the hiatus is to be tolerated, and the γ' to be regarded as an interpolation. With the next verse Monk well compares Bacch. 913, σπεύδοντά τ' ἀσπούδαστα, Πενθέα λέγω. The implied meaning is, that Iphigenia is about to slay her own brother, though this is of course more than the chorus are themselves aware of. They utter ambiguous

words without being conscious of their full import.

202. From this verse, as Hermann and Elmsley perceived, Iphigenia's strain commences, the old copies having included from v. 186 to the end. She now dwells (1) on her ill-fated birth; (2) on the pretended marriage by which she was brought to the sacrificial altar; (3) her present unhappy position as the priestess of a cruel rite; (4) on the supposed death of Orestes, the climax of all her misfortunes. —'From the first,' she complains, 'the fate of my mother's marriage was an evil one for me (i. e. I was conceived for an evil fate); from the beginning of that night on which I was born the goddesses that rule destiny have conspired to assign me a hard childhood, whom, a first-born flower in the bridal chamber, that unhappy daughter of Leda brought forth, to be a victim through a father's infatuation and a joyless sacrifice, and brought up to become a votive offering.' The general meaning is this; as the first-born child she was destined to be brought up for sacrifice to Artemis, according to her father's vow. But there are several obscure points in the passage. By μητρὸς ζώνῃ the παρθένευμα of Clytemnestra, ended by her marriage, seems to be meant. In the next verse Elmsley, followed by W. Dindorf and Monk, reads ἐξ ἄς for ἐξ ἀρχᾶς. The catalectic verse, uniform with the two preceding and the two following, seems to be better restored by omitting the καί.—λοχίας Bothe and Dr. Badham for λοχείαν or λοχίαν. Hermann gives λόχιαι, agreeing with θεαί. Perhaps λοχείαν is a gloss, and we should read ματρὸς ζώνας, | ἐξ ἄς στερεὰν

δαίμων τᾶς ματρὸς ζώνας
 [καὶ] νυκτὸς κείνας ἐξ ἀρχᾶς 205
 †λοχείαν στερρὰν παιδείαν
 Μοῖραι συντείνουσιν θεαί·
 [ἃ μναστευθεῖς' ἐξ Ἑλλάνων,]
 ἂν πρωτόγονον θάλος ἐν θαλάμοις
 Λήδας ἃ τλάμων κούρα 210
 σφάγιον πατρώα λώβα
 καὶ θῦμ' οὐκ εὐγάθητον
 ἔτεκεν, ἔτρεφεν εὐκταίαν
 *ἂν ἱππέιους ἐν δίφροισιν
 ψαμάθων Αὐλίδος ἐπέβασαν 215
 νύμφαν, οἶμοι, δύσνυμφον
 τῷ τᾶς Νηρέως κούρας, αἰαῖ.

παιδείαν | κτλ. By *ξυντείνειν* the poet seems to mean *δμονοῖα νέμωσι*, rather than *festinant*, as Monk explains it from Bacch. 872. Electr. 112. His idea, that *λοχία παιδεία* means 'the discipline of childbirth,' for *ᾠδίνες*, has been rightly refuted by Dr. Badham, who compares *παιδεύεσθαι*, 'to pass one's boyhood,' in Ion 822.

208. Though this verse might be transposed to follow the next, and to agree with *τλάμων κούρα*, or, as Scaliger and Hermann have done, to follow v. 220, (which, from the wide interval, is much less probable,) it seems possible that it may have been added for the sake of supplying an antecedent to *ἂν*, though the nominative is here obviously ungrammatical. It is inclosed in brackets, not as certainly spurious, but as certainly out of place. This too is the opinion of Kirchhoff, though he thinks also that something may have been lost. Dr. Badham has done the same, though he inclines to transpose it after the next, which it had also occurred to the present editor to do. The only objection to this is, that Iphigenia seems rather to be speaking of *herself*, and to be contrasting her former high hopes with her present comparative degradation. In any case, there is truth in Dindorf's remark, "*Languide dictum ἐξ Ἑλλάνων, nisi addatur a multis virginem esse expetitam vel primariis viris.*" Taking a hint from Dr. Badham, in his *addenda*, "*Ipsium nomen Clytemnestrae*

videtur respici," we might perhaps successfully restore the passage as follows;—

ἂν πρωτόγονον θάλος ἐν θαλάμοις
 ἃ μναστευθεῖς' ἐκ τῶν κλεινῶν
 Λήδας ἃ τλάμων κούρα—ἔτεκεν κτλ.

Such a play on *κλυτὸς* and *μνηστεύειν* is quite consistent with the poet's singular fondness for etymologies, on which see Preface to vol. i. p. xxxi. Orest. 21. So Ἄτρεϋς from ἄτρεστος, Iph. A. 321.

213. *εὐκταίαν*, votive, consecrated by a vow, v. 21. So Soph. Trach. 239, *εὐκταῖα φαίνων*, ἢ πὸ μαντείας τινός; Monk, unmindful of the metre, gives *ἔτεκεν ἔτρεφεν* | *εὐκταῖ'*, *ἱππέιους δ' ἐν δίφροισι* κτλ. Hermann supplies *εὗτ'* before *εὐκταίαν*, but Kirchhoff more plausibly supposes *ἂν* to have been lost on account of —*an* preceding. Otherwise, by reading *ἐπιβᾶσαν*, both sense and metre are easily restored. —The first four short syllables of the verse, *ἔτεκεν ἔτρ|*, stand for a spondee; see on v. 130.

215. *ἐπέβασαν*, they set me on Aulis' strand. The definite nominative, as is usual in such cases, is omitted; *οἱ ἔγοντες*, *οἱ Ἕλληνες*, &c. being easily supplied. —*νύμφαν*, in the next verse, is Scaliger's reading for *νύμφαιον*. Hermann, after Musgrave, gives *νυμφεῖον γ'*. But the error appears to have arisen from a

correction superscribed, *νύμφον^{αν}*, where *αν* was mistaken for *αι* and wrongly inserted. The arrival of Iphigenia at Aulis,

- νῦν δ' ἀξείνου πόντου ξείνα
 δυσχόρτους οἴκους ναίω
 ἄγαμος, ἄτεκνος, ἄπολις, ἄφιλος, 220
 οὐ τὰν Ἄργει μέλπουσ' Ἦραν,
 οὐδ' ἱστοῖς ἐν καλλιφθόγγοις
 κερκίδι Παλλάδος Ἀτθίδος εἰκῶ
 *καὶ Τιτάνων ποικίλλουσ', ἀλλ'
 αἰμόρραντον δυσφόρμιγγα 225
 ξείνων αἰμάσσουσ' ἄταν
 βωμοὺς οἰκτρὰν τ' αἰαζόντων
 αὐδὰν οἰκτρὸν τ' ἐκβαλλόντων
 δάκρνον. καὶ νῦν κείνων μὲν μοι
 λάθα, τὸν δ' Ἄργει δμαθέντα 230
 κλαίω σύγγονον, ὃν ἔλιπον ἐπιμασ-
 τίδιον [ἔτι] βρέφος ἔτι, νέον ἔτι θάλος ἐν
 χερσὶν ματρὸς πρὸς στέρνοισιν τ'

to be wedded to Achilles in pretext, is related Iph. A. 607 seqq.

219. *δυσχόρτους*, comfortless, badly inclosed. For the metre of the next verse see v. 130, and compare 232.

222. *καλλιφθόγγοις* alludes to the rattling noise of the shuttle (*κερκὶς* from *κρέκειν*). Virg. Georg. i. 294, 'arguto conjux percurrat pectine telas.'

223. *Παλλάδος εἰκῶ*. The embroidery of the peplos is meant. See Hec. 469—73. Ion 197. The *καὶ* was added by Tyrwhitt.

225. Dr. Badham and Kirchhoff give *αἰμόρραντον* with Monk, for *αἰμορράντων*, and it is certainly a probable correction. All will agree that it is much better than Bothe's *ἀμωρράντων*, *infelicissimum*. Epithets in this kind of metre, as Monk has observed, generally agree in case as well as in scansion. In the next verse W. Dindorf, after Matthiae, omits *βωμοὺς*. It may however be retained, if Hermann's disposition of the following verses, which is very nearly that of the Aldine edition, be adopted (as given above). In this case *αἰμάσσειν βωμοὺς* takes an additional accusative of the manner or method, 'by the death of strangers.' Seidler explains it by *αἰμάσσουσα βωμοὺς*, ὑπερ ἑστὶ δυσφόρμιγγξ ξένων ἅτα. We may compare Hel. 866, *θείου δὲ σεμνὸν θεαμὲν αἰθέρος*

μυχόν. Dr. Badham and some others suppose *αἰμάσσουσ'* corrupt. But it is difficult to substitute any more probable word.

227. *αὐδὰν, οἰκτρὸν τ'* Tyrwhitt for *οὐδ' ἄνοικτρὸν τ'*. On this account, because moans were uttered, the poet calls it *δυσφόρμιγγξ ἅτα*.

230. *δμαθέντα* has the final *α* long before *κλ*, as in Alcest. 542, unless we should there read *αἰσχροὺν δὲ παρὰ κλαίονσι θοινᾶσθαι φίλοις*. See Herc. F. 496. Elmsley inelegantly proposed *δμαθέντα σὲ κλάω, ξύγγον'*, *ὃν κτλ.*, and Monk has admitted it. To say nothing of the bad sound, it violates the anapaestic metre.—What follows commonly stands thus, *ὃν ἔλιπον ἐπιμαστίδιον | ἔτι βρέφος, ἔτι νέον, ἔτι θάλος κτλ.* Hermann adopts the transposition of *ἐπιμαστίδιον* and *ἔτι βρέφος*, and gives *τότε* in place of *ἔτι*, which, occurring twice and giving a feeble sense (since *νέον* is rather a generalization of *βρέφος*, and *θάλος* requires an epithet), is clearly untenable. Dr. Badham gives a reading not less plausible, *ὃν ἔλιπον ἐπιμαστίδιον | βρέφος ἔτι, νέον ἔτι θάλος ἐν | χερσὶν ματρὸς, πρὸς στέρνοισιν τ' κτλ.* On the whole, this seems better, especially as *στέρνοισι τ'* is the old reading, not *στέρνοις τ'*.

* Ἀργεὶ σκηπτούχον Ὀρέσταν.

235

ΧΟ. καὶ μὴν ὄδ' ἀκτὰς ἐκλιπὼν θαλασσίους
βουφορβὸς ἤκει σημανῶν τί σοι νέον.

ΒΟΥΚΟΛΟΣ.

Ἀγαμέμνωνός τε καὶ Κλυταιμνήστρας τέκνον,
ἄκουε καινῶν ἐξ ἔμοῦ κηρυγμάτων.

ΙΦ. τί δ' ἔστι τοῦ παρόντος ἐκπλήσσουν λόγου ; 240

ΒΟ. ἤκουσιν ἐς γῆν κυανέαν Συμπληγάδα

πλάτῃ φυγόντες δίπτυχοι νεανίαι,
θεᾷ φίλον πρόσφαγμα καὶ θυτήριον
Ἀρτέμιδι. χέρνιβας δὲ καὶ κατάργματα
οὐκ ἂν φθάνοις ἂν εὐτρεπῇ ποιουμένη.

245

ΙΦ. ποδαποί ; τίνος γῆς ὄνομ' ἔχουσιν οἱ ξένοι ;

ΒΟ. Ἕλληνες, ἐν τοῦτ' οἶδα κοῦ περαιτέρω.

ΙΦ. οὐδ' ὄνομ' ἀκούσας οἶσθα τῶν ξένων φράσαι ;

ΒΟ. Πυλάδης ἐκλήζεθ' ἄτερος πρὸς θατέρου.

ΙΦ. τοῦ ξυζύγου δὲ τοῦ ξένου τί τοῦνομ' ἦν ; 250

ΒΟ. οὐδεὶς τόδ' οἶδεν· οὐ γὰρ εἰσηκούσαμεν.

ΙΦ. ποῦ δ' εἶδετ' αὐτοὺς καὶ τυχόντες εἴλετε ;

240. τί ἔστι κτλ. Iphigenia judges by the excited look and the hurried voice and step of the messenger that something has occurred to alarm him. Hence she asks, 'But what is there in the present report that scares you so?' Some make λόγου the genitive after ἐκπλήσσουν, viz. 'from the conversation just held with the chorus.'

241. The Tauric Chersonese seems to be called γῆ Συμπληγὰς, as above, v. 124, the people were said ναῖεν δισσὰς συγχωρούσας πέτρας. Aldus however has κυανεᾶν Συμπληγάδων.

245. For εὐτρεπὲς ποιεῖσθαι see Bacch. 440.

246. τίνος γῆς ὄνομα. It is a strange alteration, τίνος γῆς σχῆμα, in the Cambridge edition, and for a strange reason, viz. because the question of ὄνομα occurs again below. As if it were not one thing to ask the name of a man's nation, and another thing to inquire his personal name. Each question receives its appropriate answer from the herdsman.

250. Dr. Badham gives τῷ ξυζύγῳ, with Elmsley. One would perhaps prefer

the dative (though Hermann denies this), but we should not deal with Euripides as if we were correcting a badly written exercise. Iphigenia, it will be observed, passes over the name of Pylades without remark, for she did not know that Strophius had a son, v. 60. The device on the part of the poet, to inform the spectators, is ingenious.

252. ποῦ the present editor for πῶς, without knowing that Elmsley, Musgrave, and Dr. Badham had made the same obvious correction, which the herdsman's answer requires. But to Dr. Badham alone is due ποῦ for πῶς in v. 256. If the alteration be made in one place, it is almost necessary for the other; because ἐπ' ἀνελθε means, 'revert to that point, which you have not yet fully answered, where you caught them.' If πῶς be read here, τρόπῳ θ' ὁποῖω is the merest tautology. The interchange of ποῖ, πῶς, ποῦ, πῇ &c., in MSS. is so common, that they can have little authority compared with the demands of the context.—καὶ ντυχόντες Reiske, probably.

ΒΟ. ἄκραῖς ἐπὶ ῥηγμίσιν ἀξένου πόρου.

ΙΦ. καὶ τίς θαλάσσης βουκόλοις κοινωνία ;

ΒΟ. βοῦς ἤλθομεν νύσοντες ἐναλίᾳ δρόσῳ.

255

ΙΦ. ἐκέισε δὴ πᾶνελθε, ποῦ νιν εἴλετε
τρόπῳ θ' ὁποῖω· τοῦτο γὰρ μαθεῖν θέλω.
χρόνιοι γὰρ ἤκουσ', οὐδέ πω βωμὸς θεᾶς
Ἑλληνικαῖσιν ἐξεφοινίχθη ῥοαῖς.

ΒΟ. ἐπεὶ τὸν εἰσρέοντα διὰ Συμπληγάδων
βοῦς ὑλοφορβοὺς πόντον εἰσεβάλλομεν,
ἦν τις διαρρῶς κυμάτων πολλῶ σάλῳ
κοιλωπὸς ἀγμὸς, πορφυρευτικάι στέγαι.
ἐνταῦθα δισσοὺς εἶδε τις νεανίας

260

253. ἀκταῖσιν MSS. ἄκραῖς Plutarch, p. 692 A, who has Εὐξείνου πόντου.

255. νύσοντες κτλ. Whether herdsmen would do this in reality, may be doubted, though we can never be sure about local customs. It looks however very like a poet's pretext for introducing convenient characters in convenient though somewhat improbable positions.

258. οὐδέ πω. This seems contradictory to v. 72, καὶ βωμὸς, Ἑλλην οὐ καταστάζει φόνος. We might easily read ἐξ ὅτου. But in truth the sense of οὐδέ πω is modified by χρόνιοι, as if she had said, 'No Greek stranger has arrived for years, nor has the altar of the goddess had an offering once for all that time.' This is so clearly conveyed by the sense, that it seems surprising that W. Dindorf should read, with Erfurdt, χρόνιοι γὰρ ἤκουσ' οἷδ' ἐπεὶ κτλ., that Dr. Badham should say "certe ex οὐδέ πω nullum sensum elicias," and that Monk should mark this couplet as spurious. He asserts that "sensus distichi cum fabulae totius tenore conciliari nequit;" but not a shadow of reason for so bold a condemnation is given. He approves indeed of οἷδ', ἐπεὶ κτλ., but wrongly, for οἷδε necessarily implies the actual presence of the captives; whereas Iphigenia plainly says in v. 342, εἶεν, σύ νυν κόμιζε τοὺς ξένους μολών. It is probable that she feigns zeal in the cause of the goddess, and therefore pretends to be glad at the capture. This was but consistent with her position, as the herdsmen, and the country people generally, would deem it. Monk adds a curious confirmation of his own view:—"Porson on Med. 139 would have given this instance of γὰρ repeated

after a few words, if he had not thought it spurious. But he has not given it; therefore," &c. Bothe's idea, that χρόνιοι means 'seasonable,' as if it were καίριοι, is manifestly untenable.

260. εἰσρέοντα is the reading of the MSS. and early editions. But ἐκρέοντα is more physically true, if we regard the Pontus as the great basin that receives and discharges the drainage of so many mighty rivers.—ὑλοφορβούς, pasturing in woodlands, and so only occasionally brought down to the coast. Hesiod, Opp. 589, calls them βόες ὑλοφάγοι. The reading of Aldus, ὑλοφορβοί, has less point than the accusative.

263. κοιλωπὸς, hollowed in appearance, i. e. visibly cavernous. Compare εὐρωπὸς, v. 626. Perhaps κοιλωτός, like κυκλωτός, Aesch. Theb. 535.—ἀγμὸς, a rent or crevice, Bacch. 1094.—πορφυρευτικάι, used by the πορφυρεῖς, or πορφυρευταί, the catchers of the purple-dyeing shell-fish. Probably in such caverns, near the places where the *murex trunculus* was most abundant, the fishers kept their stores, and the shells strewed about would be a sufficient mark of the use to which the place had been put. These caves perhaps are the ἐπάκτιοι φάτναι in Eur. Frag. Sthen. 661 (where πορφυροὺς is commonly read);—

βίος δὲ πορφυρεὺς θαλάσσιος
οὐκ εὐτράπεζος, ἀλλ' ἐπάκτιοι φάτναι.

264. ἐνταῦθα. The two strangers had agreed, at v. 107, 118, to retire for a time to a cave at some distance from the ship. This then was the place they had selected for their retreat till night should come on.

βουφορβὸς ἡμῶν, κάπεχώρησεν πάλιν 265
 ἄκροισι δακτύλοισι πορθμεύων ἵχνος.
 ἔλεξε δ', οὐχ ὀράτε; δαίμονές τινες
 θάσσουσιν οἶδε. θεοσεβῆς δ' ἡμῶν τις ὦν
 ἀνέσχε χεῖρα καὶ προσηύξατ' εἰσιδὼν,
 ὦ Ποντίας παῖ Λευκοθέας, νεῶν φύλαξ, 270
 δέσποτα Παλαῖμον, ἵλεως ἡμῖν γενοῦ,
 εἴτ' οὖν ἐπ' ἄκταις θάσσετον Διοσκόρω,
 ἧ Νηρέως ἀγάλμαθ', ὃς τὸν εὐγενῇ
 ἔτικτε πεντήκοντα Νηρηῶν χορόν.
 ἄλλος δέ τις μάταιος, ἀνομία θρασὺς, 275
 ἐγέλασεν εὐχαῖς, ναυτίλους δ' ἐφθαρμένους
 θάσσειν φάραγγ' ἔφασκε τοῦ νόμου φόβῳ,
 κλύοντας ὡς θύοιμεν ἐνθάδε ξένους.
 ἔδοξε δ' ἡμῶν εὖ λέγειν τοῖς πλείοσι,
 θηρᾶν τε τῇ θεῷ σφάγια τὰπιχώρια. 280
 κὰν τῷδε πέτραν ἄτερος λιπὼν ξένοι
 ἔστη, κάρα τε διετίναξ' ἄνω κάτω
 κᾶνεστέναξεν ὠλένας τρέμων ἄκρας
 μανίαις ἀλαίνων, καὶ βοᾷ κυναγὸς ὧς,

265. Monk and Dr. Badham adopt Blomfield's conjecture *κᾶνεχώρησεν*. The one verb however means 'to withdraw,' 'to retreat,' as well as the other. The walking on tiptoe was rather a measure of cautious silence and timidity than, as Schöne explains it, of *speed*.

272. *Διοσκόρω*. In making Tauric rustics say this, Euripides of course thought only of what a Greek rustic of his own time would naturally have done under the same circumstances. In *Hel.* 284, he is not unmindful that they are brothers of Clytemnestra, and but recently removed to a place among the gods.

273. *ἀγάλματ'* is perhaps for *ἀγάλματε*, since there were but two. He does not mean to compare them to Palaemon alone, (though he might mean Palaemon together with Leucothea,) but he prays to that sea-god not to be angry, if he has unwittingly seen the two Dioscuri or *two* of the Nereid nymphs,—‘two darlings of Nereus.’ So Hermione is called Helen's *ἀγαλαῖσμα*, *Hel.* 282, and a dead chieftain is *ματέρος ἀγαλμα φόνιον*, *Suppl.* 370.

Monk understands by it, ‘the image or appearance of Nereus,’ though it is hard to say how two men could be mistaken for one sea-god.—*θάσσετον* is the third, not the second person dual.

276. *ἐφθαρμένους*, ‘shipwrecked.’ The word is very commonly applied to those who have lost their way by land or by sea.—*φάραγγα*, the usual accusative after verbs of sitting. *Orest.* 371, *ὀρῶ δ' ὄχλον στείχοντα καὶ θάσσοντ' ἄκραν*. *Bacch.* 1048, *πρῶτον μὲν οὖν ποιηρὸν ἴζομεν νάπος*. See *Iph. A.* 141.

281. *πέτραν*, ‘the cavern,’ *ἀγμὸς* or *φάραγγ*, 263, 277.

283. *κᾶνεστέναξεν* Monk for *κάπεστέναξεν*. This is probable, as *ἀποστενάξεν* does not appear to occur, and *ἐπιστενάξεν* is ‘to lament over,’ with a dative.—*ὠλένας ἄκρας*, to the extremity of the hands. The rapid motion of the maniac's head and hands seemed to make his whole body quiver.—*μανίαις κτλ.*, ‘raving in a mad-fit.’

284. *κυναγὸν ὡς Hermann* for *κυναγὸς ὡς*, “pravo judicio,” says Monk. The

Πυλάδῃ, δέδορκας τήνδε ; τήνδε δ' οὐχ ὀράς 285
 Ἄιδου δράκαιναν, ὥς με βούλεται κτανεῖν
 δειναῖς ἐχίδναις εἰς ἔμ' ἔστομωμένη ;
 ἢ δ' ἐκ ἱχιτώνων πῦρ πνέουσα καὶ φόνον
 πτεροῖς ἐρέσσει, μητέρ' ἀγκάλαις ἐμὴν
 ἔχουσα, πέτρινον ὄχθον, ὥς ἐπεμβάλη. 290
 οἶμοι κτενεῖ με. ποῖ φύγω ; παρῆν δ' ὀράν
 οὐ ταῦτα μορφῆς σχήματ', ἀλλ' ἡλλάσσετο

Fury however is rightly and regularly represented as a huntress, often as a hunter's hound, κύων. So Aesch. Eum. 237, τετραυματισμένον γὰρ ὡς κύων νεβρόν, πρὸς αἷμα καὶ σταλαγμὸν ἐκμαστεύομεν. *ibid.* 126, ὕναρ διώκεις θῆρα, and v. 222, μέτειμι τόνδε φῶτα κᾶκκυνηγεῶ. So Lyssa in Herc. F. 860 speaks of herself as a huntress, ἐπιρροιβδεῖν ὁμαρτεῖν ὡς κυνηγέτη κύνας. W. Dindorf defends κυναγός, because Orestes calls Pylades συγκυναγός *inf.* 709, (where it merely means ἐταῖρος), and Monk, because hunters call out to their companions when they suddenly see the beast they are in quest of. Hermann adds, "Caeterum ne vituperari hoc posset, quod Furiis agitatae fingitur Orestes, quem oportebat non aliter quam liberatum a crimine Areopagi iudicio ad asportandum Dianae simulacrum mitti, infra cavit poeta eo invento, quod v. 970 seqq. exponitur."

287. ἔστομωμένη is rather obscurely used. It is commonly explained as a metaphor from sharpened swords, *instructa, armata*, Seidler. Rather, perhaps, 'mouthing at me with her fell vipers.' Thus στομοῦσθαι would mean 'to be furnished with mouths.' Hence στόμωμα, which Photius explains τὸ δξύνον τὸν σίδηρον, means 'a mouth or entrance' in Pers. 871.

288. ἐκ χιτώνων is probably corrupt; at least, in the absence of illustrative pictures or sculptures we can attach no plausible meaning to it. Hermann gives ἐκ χλιδῶνων, 'from her necklace of snakes,' citing Hesychius, χλιδῶνες, κόσμοι ὧν αἱ γυναῖκες περὶ τοῖς βραχίουσιν ἐβάσαι φορεῖν καὶ τοὺς τραχήλους. Dr. Badham edits ἐκ χελυνῶν, 'from her lips,' a word that occurs in Ar. Vesp. 1083. Markland conjectured ἐξ ἐχιδνῶν. Schöne ἐκ γνάθων ὧν. Kirchhoff, "fortasse ἢ δ' ἐκ τρίτων αὐ" (*three furies being described in τήνδε, — τήνδε, — ἢ δ'*).

Any one of these would do, and for that very reason it is vain to assume any one as the genuine word. It is much to be regretted that Plutarch, who quotes the next verse (p. 1123), should not also have given us the true reading of this.

290. ὡς ἐπεμβάλη, *scil.* αὐτὴν ἐμοί. Hermann, by placing a comma at ὄχθον, has improved the sense:—'she (the Fury) is steering her flight to a rocky mound, holding in her arms my (murdered) mother, that she may toss her upon me.' A finer conception for a conscience-stricken matricide in his ravings could hardly have occurred to any poet. The old way of construing πέτρινον ὄχθον ὡς ἐπεμβάλη introduces the image of a Fury flying with a huge rock in her arms to crush Orestes, which rock he imagines to be his mother. By ὄχθος he means some elevated point just above him.

292. ταῦτα Seidler for ταῦτά. The sense is, 'But there were present to us to behold, not the shapes of *these* forms (i. e. Furies and gory spectres), but he mistook the lowings of the cattle and the barking of the dogs for the similar sounds (μιμήματα), which he said that the Furies were uttering.' Nauck (*ap.* Kirch.) proposes μυκήματα for μιμήματα. The reading of the best copies is ἄς φᾶς' (or φᾶσ'), one of the Paris MSS. giving ἄ φας', which is found in the ordinary editions. If φασί be right, it must mean that, as the Furies were commonly called κύνες, their voices were popularly supposed to resemble the bark of a dog. Dr. Badham however ingeniously proposes ἄ φασκ', which is only the addition of a single letter; and this has been adopted, because Kirchhoff says the original reading in Flor. 2 seems to have been either ἄ φασκ' or ἔφασκ'. For ἀλλάσσεσθαι, 'to have one thing changed for another,' see on Alcest. 462.

φθογγάς τε μόσχων καὶ κυνῶν ὑλάγματα,
 ἃ 'φασκ' Ἑρινῦς ἰέναι μιμήματα.
 ἡμεῖς δὲ συσταλέντες, ὡς θανούμενοι, 295
 σιγῇ καθήμεθ'. ὁ δὲ χερὶ σπάσας ξίφος,
 μόσχους ὀρούσας ἐς μέσας λέων ὅπως,
 παίει σιδήρῳ λαγόνas, εἰς πλευράς ἰείς,
 δοκῶν Ἑρινῦς θεὰς ἀμύνεσθαι τάδε,
 ὡς αἵματηρὸν πέλαγος ἐξανθεῖν ἀλός. 300
 κὰν τῷδε πᾶς τις, ὡς ὀρᾷ βουφόρβια
 πίπτοντα καὶ πορθοῦμέν', ἐξωπλίζετο,
 κόχλους τε φυσῶν συλλέγων τ' ἐγχωρίους·
 πρὸς εὐτραφεῖς γὰρ καὶ νεανίας ξένους
 φαύλους μάχεσθαι βουκόλους ἡγούμεθα. 305
 πολλοὶ δ' ἐπληρώθημεν ἐν μικρῷ χρόνῳ.

292. θανούμενοι. The letters μβ, superscribed in two MSS., have led Seidler and Hermann to introduce the reading θαμβούμενοι, though no better writer than Plutarch is cited for the use of this verb in the middle. Dr. Badham however says that μβ is a grammarian's note, meaning μέλλον δεῦτερος (second future). The herdsmen collected themselves into a compact body (συνεστάλησαν), as persons would do who were in fear for their lives; for Orestes now with drawn sword rushes into the midst of the cattle, striking at them right and left.

296. χερὶ σπάσας Markland for περι-σπάσας. See on Androm. 167, where the same error occurs in some copies.

298. ἰείς, scil. τὸν σίδηρον. Elmsley needlessly proposed εἰς πλευράς μέσας, Musgrave as needlessly εἰς πλευράς θ' ἰείς. Dr. Badham doubts about the ἰ in ἡμῖ being ever made short by the tragic writers, and in Hel. 1236, for μεθῆμι νεῖκος τὸ πρῖν, he reads, with much probability, μεθῆκα νεῖκος κτλ. What however will he say to Aesch. Theb. 488, Τυφῶν ἰέντα πυρπνόνον διὰ στόμα λιγνὴν μέλαιναν, and Hec. 338, πάσας, ὥστ' ἀηδόνας στόμα, φθογγὰς ἰείσα?

299. δοκῶν κτλ. 'Fancying that he was warding off the vengeful goddesses by these means.'

300. ὡς. Markland proposed ὥσθ', which Monk and Kirchhoff adopt.—πέλανον Aldus, πέλαγος the MSS., which Dr. Badham prefers, considering αἵμα-

τηρὸς πέλανος ἦνθαι ἐξ ἄλδς to be "inapta sententia." This is a hasty assertion. The herds were standing in the water when Orestes attacked them; and by hacking and stabbing he would make the surface of the sea red with blood-gouts and pieces of flesh. The metaphor is from flowers springing up in a corn-field, and is the same as in Aesch. Agam. 642, ὀρώμεν ἀνθοῦν πέλαγος Αἰγαῖον νεκροῖς. As Hermann remarks, the frequent occurrence of αἵματηρὸς πέλανος (e. g. in Rhés. 430, Alcest. 854) is in favour of this reading. On the other hand, πέλαγος ἄλδς may be defended by πελαγίαν ἄλα in Pers. 429, ἄλδς ἐν πελάγεσσι, Od. v. 335, and πέλαγος Αἰγαῖας ἄλδς in Troad. 83. As it has the authority of the good copies in its favour, it has been retained, although it must be observed, that the corrections by the second hand in the Palatine MS. (πέλανον for πέλαγος in this instance) are frequently of high critical value.

305. φαύλους μάχεσθαι. 'We thought that herdsmen were but poor hands at fighting with young and well-trained strangers.' In εὐτραφῆς the training of the palaestra is meant, which gave not only physical strength and symmetry, but skill in arms. So Electr. 528, ὁ μὲν παλαίστραις ἀνδρὸς εὐγενοῦς τραφεῖς.

306. ἐπληρώθημεν. Matthiae well compares Andr. 1097, ἀρχαί τ' ἐπληροῦντ' ἐς τε βουλευτήρια. So also πληροῦν οἶνον εἰς τεῖχος inf. 954.

πίπτει δὲ μανίας πίτυλον ὁ ξένος μεθεῖς,
 σταῖζων ἀφρῶ γένειον· ὥς δ' εἰσείδομεν
 προὔργου πεσόντα, πᾶς ἀνὴρ ἔσχεν πόνον
 βάλλον, ἀράσσω· ἄτερος δὲ τοῖν ξένοιον 310
 ἀφρόν τ' ἀπέψη σώματός τ' ἐτημέλει
 πέπλων τε προὔκαλυπτεν τεύπηνους ὑφὰς
 καραδοκῶν μὲν τὰπίοντα τραύματα,
 φίλον δὲ θεραπείαισιν ἄνδρ' εὐεργετῶν.
 ἔμφρων δ' ἀνάξας ὁ ξένος πεσήματος 315
 ἔγνω κλύδωνα πολεμίων προσκείμενον
 καὶ τὴν παροῦσαν συμφορὰν αὐτοῖν πέλας,
 ὦμωξέ θ'. ἡμεῖς δ' οὐκ ἀνίεμεν πέτροις
 βάλλοντες ἄλλος ἄλλοθεν προσκείμενοι.
 οὗ δὴ τὸ δεινὸν παρακέλευσμά' ἠκούσαμεν, 320
 Πυλάδῃ, θανούμεθ'. ἀλλ' ὅπως θανούμεθα
 κάλλισθ'. ἔπου μοι φάσγανον σπάσας χερί.

309. προὔργου, opportunely, Hel. 1379.

311. ἀπέψη Elmsley for ἀπέσα, which is found in all the copies, Hesychius in v., and is so cited by Lucian, Ἐρωτες, p. 450, vol. ii., who adduces this and the next verse, with 603—5, and 599—600, in illustrating the friendship of Orestes and Pylades. In Soph. Trach. 678 we have καὶ ψῆ κατ' ἄκρας σπιλάδος, and περιψῆν Ar. Equit. 909 (both quoted by Elmsley).

312. προὔκαλυπτεν, 'held out as a covering,' προὔτεινε, προὔβαλλε. See on Herc. 640, βλεφάρων σκοτεινὸν φάρος ἐπικαλύψαν. W. Dindorf tacitly reads προὔκαλύπτει, but the middle is quite out of place. Markland compares Il. v. 315, πρόσθε δέ οἱ πέπλοιο φαινοῦ πτύγμ' ἐκάλυψεν, ἔρκος ἔμεν βελέων. Hermann gives εὐπτύκτους, 'well-doubled,' i. e. to gain additional thickness. This is strongly supported by the reading of Aldus, εὐπηκτοῖς ὑφαῖς, which is also found in Lucian, with the variant εὐπήκτους ὑφάς. As εὐπῆνους is little better here than an otiose epithet, while εὐπῆνους ὑφὰς occurs in v. 1465 with a reference to fine embroidery, there seems much probability in favour of the emendation, though εὐπηκτος does not happen elsewhere to

occur. Hermann might have confirmed it by the arguments, that Euripides is probably copying the Homeric expression cited above, πέπλοιο πτύγμ' ἐκάλυψεν, and that the variant εὐπῆνους in this place is due to the same phrase in 1465.

317. πέλας, supply οὔσαν. 'He knew that the calamity that is now present to him was at hand,' i. e. that he should be captured for the purpose of being sacrificed at the altar of the temple. Bothe regards this verse as spurious.

318. πέτροις W. Dind. and Monk, with one MS., for πέτρους. The Greeks say βάλλειν τινὰ λίθοις, 'to pelt with stones,' rather than βάλλειν λίθους τινός, 'to throw stones at.' See *inf.* on v. 1376.

320. τὸ δεινόν. For the article see on Bacch. 760. *Inf.* 1366, and 924. Orest. 1554. Phoen. 180. Ajax 650. In all these instances the adjective used is δεινὸν or δεινά.

321. ὅπως, scil. ὅρα ὅπως, equivalent to an exhortation. According to the old punctuation (a comma after κάλλισθ'), ὅπως was a particle of purpose, and should rather have taken θάνωμεν. Monk compares Orest. 1060, ἀλλ' εἴ, ὅπως γεναῖα καγαμέμνος δράσαντε κατθανούμεθ' ἀξιώτατα.

ὥς δ' εἶδομεν δίπαλτα πολεμίων ξίφη,
 φυγῇ λεπαίας ἐξεπίπλαμεν νάπας.
 ἀλλ' εἰ φύγοι τις, ἄτεροι προσκείμενοι 325
 ἔβαλλον αὐτούς· εἰ δὲ τούσδ' ὠσαίατο,
 αὖθις τὸ νῦν ὑπέϊκον ἥρασσον πέτροις.
 ἀλλ' ἦν ἄπιστον· μυρίων γὰρ ἐκ χερῶν
 οὐδεὶς τὰ τῆς θεοῦ θύματ' ἠτύχει βαλὼν.
 μόλις δέ νιν τόλμη μὲν οὐ χειρούμεθα, 330
 κύκλω δὲ περιβάλλοντες ἐξεκλέψαμεν
 πέτροισι χερῶν φάσγαν', ἐς δὲ γῆν γόνυ
 καμάτῳ καθεῖσαν. πρὸς δ' ἄνακτα τῆσδε γῆς
 κομίζομέν νιν. ὁ δ' ἐσιδὼν ὅσον τάχος
 ἐς χέρνιβας τε καὶ σφαγεῖ' ἔπεμπέ σοι. 335
 εὖχου δὲ τοιάδ', ὦ νεᾶνι, σοὶ ξένων

323. δίπαλτα, 'doubly-brandished,' Troad. 1102, for δύο παλλόμενα ξίφη, like ἐπταπόροι Πλειάδες, κόραι τρίγονοι, &c. We have τρίπαλτος Aesch. Theb. 985. Cf. Ajac. 407.

325. εἰ φύγοι τις. 'If any of our number had fled, the rest pressing on kept pelting them (the strangers); and if they had repelled these (the τοὺς βάλλοντας), in turn the party that had given way battered them with stones.' The old reading οὐτις or αὐτις was corrected by Seidler. Aldus also gives ἥρασσεν. The imperfect, according to the usual idiom, follows the aorist optative.

329. ἠτύχει (so W. Dindorf for εὐτύχει), the same as ἐτύγχανε βαλὼν, hit the mark in aiming. Nothing is gained by Dr. Badham's εὐστόχει, which is merely a synonym of εὐτυχεῖν in its primary meaning. Monk gives εὐτυχεῖ, meaning, perhaps, 'no man can call himself lucky from having hit.'

330. μόλις δὲ κτλ. 'At last however, not indeed by daring, we get them into our power; but surrounding them in a circle we contrived to wrest the swords out of their hands by throwing stones; and to the ground they dropped the knee through fatigue.'—The old reading ἐξεκλέψαμεν is rather difficult, since the act was one of violence rather than of craft. Monk supposes the error to lie in πέτροισι, while Schöne regards ἐκκλέπτειν used by a studied antithesis to τόλμη. There would be no τόλμα, ac-

cording to the Greek idea, in the use of missiles (Herc. F. 160 seqq.). It would be easy to read δόλοισι, and equally easy to give either ἐξεκόψαμεν with Bothe, or ἐξεκρούσαμεν with Dr. Badham. Hermann's conjecture, ἐξελέψαμεν, 'we unshelled the swords from their hands,' is not very felicitous.

334. ἐσιδὼν. Compare v. 308. Andr. 9, Ἔκτορ' ἐξ Ἀχιλλέως θανόντ' ἐσεῖδον. Phoen. 146, γοργὸς εἰσιδεῖν (ἐσιδεῖν Herm.). Monk gives ἐπιδὼν, but ἐπιδεῖν is *respicere*, to regard with favour or pity, as Aesch. Suppl. 1, Ζεὺς μὲν ἀφίκτωρ ἐπίδοι προφρόνως στόλον ἡμέτερον.

335. ἐς for ὡς Valckenaer, ἐπὶ Schöne. Hermann retains the Aldine ὡς, as if it meant ὡς ἐς θυλίαν. We believe ἐς to be genuine, and the reason of the corruption may be, that some wrote καὶ χέρνιβας τε καὶ κτλ., mistaking the sense. Another transcriber, equally wise, altered the first καὶ into τε, and hence the reading in the Florence and Palatine MSS., τε χέρνιβας τε καὶ κτλ. The Aldine editor substituted ὡς for καί. (On the interchange of these two words see Herc. F. 290, 801.)—σφαγεῖ' ἔπεμπε is Musgrave's correction of σφάγι' ἔπεμπε. See Cycl. 395.

336. τοιάδε. As only Greeks were sacrificed (v. 39), this must refer to the quality and appearance of the strangers, who were εὐτραφεῖς, v. 304. By this too the commiseration is increased. Orestes is not only a brother, but a handsome man. With παρεῖναι it seems necessary

σφάγια παρῆναι· καὶ ἀναλίσκης ξένους
τοιούσδε, τὸν σὸν Ἑλλὰς ἀποτίσει φόνον
δίκας τίνουσα τῆς ἐν Αὐλίδι σφαγῆς.

ΧΟ. θαυμάστ' ἔλεξας τὸν φανένθ', ὅστις ποτὲ 340
Ἑλληνας ἐκ γῆς πόντον ἦλθεν ἄξενον.

ΙΦ. εἶεν. σὺ μὲν κόμιζε τοὺς ξένους μολῶν
τὰ δ' ἐνθάδ' ἡμεῖς φροντιοῦμεν οἷα *χρή.
ὦ καρδιά τάλαινα, πρὶν μὲν ἐς ξένους
γαληνὸς ἦσθα καὶ φιλοικτίρμων αἰεὶ, 345
ἐς θοῦμόφυλον ἀναμετρονμένη δάκρυ,
Ἑλληνας ἀνδρας ἡνίκ' ἐς χέρας λάβοις.
νῦν δ' ἐξ ὀνείρων οἴσω ἡγριώμεθα
δοκοῦσ' Ὀρέστην μηκέθ' ἥλιον βλέπειν,
δύσνουν με λήψεσθ', οἷτινές ποθ' ἦκετε. 350

to supply αἷθις or ἐς τὸ λοιπὸν, especially as ἦν ἀναλίσκης is, 'if you go on sacrificing,' &c. A few such victims, the man thinks, will afford abundant satisfaction for the cruelty with which she was herself brought to the altar. Bothe, who rightly observes on the difficulty of the passage, thinks ξένων suspicious on account of ξένους following. He is perhaps right: the poet may have written πολλὰ σοι σφάγια παρῆναι.

341. Ἑλληνας ἐκ γῆς. So στολὴν Ἑλληνα Heracl. 130, where see the note. Elmsley would read Ἑλληνίδος γῆς, but it would be a less violent change, were change necessary, to give Ἑλλαν, ὅς κτλ., in which ὅστις ποτὲ would stand for ὅστις ποτ' ἐστὶ, as Ar. Ran. 33, ὡς Κενταυρικῶς ἐνῆλαθ' ὅστις, and γῆς for πατρίδος.

343. φροντιοῦμεν οἷα χρή is Dr. Badham's probable correction of οἷα φροντιοῦμεθα, which is clearly wrong, both on account of the middle future, and because the presumed ellipse, οἷα ἔσται, is one of those which would make any language unintelligible. Monk gives ὅσια after Reiske, who supposes τὰ ἐνθάδε ὅσια can mean τὰς ἐνθάδε ἐσομένας θυσίας. Dr. Badham conceives that οἷα χρή φροντιοῦμεν was written by mistake, and afterwards altered to οἷα φροντιοῦμεθα for the sake of the metre. We suspect the true account of the matter to be this. When φροντίσομεν had been added as a gloss to φροντιοῦμεν, and had ultimately crept into the text to the destruction of the

metre, the transposition οἷα χρή φροντίσομεν was adopted, and gave rise to the subsequent alterations.

346—7. ἀναμετρονμένη, 'dealing out,' apportioning, 'a tear of regret, for that which was of kindred race with thyself, whenever thou hadst got Greek men into thy hands.' These two lines, beautiful and significant as they appear to us, are rejected as spurious, "sine haesitatione," by Monk. Dr. Badham rightly retains and defends them, citing, for the rather unusual crasis, θοῦμόφυλον in frag. Belleroph. 310. Commonly, μετρεῖσθαι is 'to have measured out for oneself,' as in Hes. Opp. 347, and ἀναμετρεῖσθαι is 'to repeat a reckoning of a thing for oneself,' and so to recall or remember it, Ion 250, Orest. 17. But in Electr. 52 and Ion 1271, the meaning is, 'to fix the measure of a thing for oneself,' where the ἀνὰ appears to imply that the attempt to do so has often been repeated. Here the exact sense is, 'making thy own grief commensurate with the nearness of the relationship,' or nationality.

349. δοκοῦσ'. On the singular participle following a plural verb, see Herc. 858, ἡλίφ μαρτυρόμεσθα δρῶσ' ἃ δρᾶν οὐ βούλομαι. We may notice the truly tragic device by which the poet has made Iphigenia steel her heart and exclude all pity exactly in that crisis, when, had she known the stranger, such emotions would have been called forth in the highest possible degree.

καὶ τοῦτ' ἄρ' ἦν ἀληθές, ἡσθόμην, φίλαι,
οἱ δυστυχεῖς γὰρ τοῖσιν εὐτυχεστέροις
αὐτοὶ καλῶς πράξαντες οὐ φρονοῦσιν εὔ.
ἀλλ' οὔτε πνεῦμα Διόθεν ἦλθε πώποτε,
οὐ πορθμῖς, ἥτις διὰ πέτρας Σημπληγάδας 355
Ἑλένην ἀπήγαγ' ἐνθάδ', ἥ μ' ἀπώλεσε,
Μενελεών θ', ἵν' αὐτοὺς ἀντετιμωρησάμην
τὴν ἐνθάδ' Αὔλιον ἀντιθεῖσα τῆς ἐκεῖ,
οἱ μ' ὥστε μόσχον Δαναΐδαι χειρούμενοι

351. *ἡσθόμην* Hermann and L. Din dorf for *ἡχθόμην*. 'Well! this then, among other sayings (καὶ τοῦτο), was true, and I now feel it; the unhappy, who have themselves known prosperity, are not kindly disposed to those who are better off than themselves.' This sentiment, which is an amplification of another, not unfrequently urged by Euripides, that it is better to be always unhappy than to have experienced a reverse, is here finely introduced. Iphigenia was *δυστυχῆς*, her captives were in better circumstances than she, except only that it depended on herself to slay them. She says she will do this, because, in her mind, experience of trouble makes her jealous of those who are exempt, instead of compassionate from sympathy. The use of *ἄρ' ἦν*, in itself meaning 'this, then, was the case (without my knowing it),' is well developed by the addition of *ἡσθόμην*. Cf. v. 1310, *σὺ δὲ κατ' οἶκον ἦσθ' ἄρα*, 'so, you were at home all the while.' *Inf.* 369, *Ἀἰδης Ἀχιλλεύς ἦν ἄρ'*. We are again compelled to differ from Dr. Monk, who ejected this line, as "miser versus, qui omni nervo caret." He objects, it seems, to the chorus being addressed as *φίλαι*, in a soliloquy.

353. *καλῶς* Seidler for *κακῶς*, which Monk and Bothe retain. There is no end to the confusion of these words; and the sentiment is greatly improved by the change. See below, v. 378. Kirchhoff suggests, *αὐτοῖς κακῶς πράξασιν, qui et ipsi mala passi fuerint*; the unhappy are jealous of those who have been so, but are so no longer.

354 seqq. The argument proceeds thus:—'I would rather indeed, if I must slay Greeks, have slain those who were the direct cause of my woes, Helen or Menelaus; but, as no heaven-sent breeze has

as yet brought them hither out of their course homeward, I cannot now avenge myself upon them for their cruelty to me.' Here *ἦτις ἀπήγαγε* might be exactly resolved into *ἄγουσα*, or *ῥοτε ἄγειν*, the indicative depending by the closest attraction on *οὐκ ἦλθε*. *Nulla venit navis, quae Helenam huc deduxerit*. Kirchhoff proposes *ἀλλ' εἴθε—ἢ πορθμῖς κτλ.*, but *πώποτε* cannot be used without a negative. The *ἦτις* (for *ἦ*) is not here *causal*, but indefinite. Dr. Badham reads *κατήγαγ'*, but Helen could not have got to Tauri without being driven from her course, *ἀπαχθεῖσα*. Bothe explains it, *ὡς ἐπὶ θανάτῳ*. We shall see that in v. 1393, *ἀπήγετο* is not altogether an improbable reading for *ἡπείγετο*, in describing a ship driven back from its onward course.

357. *ἵνα*, 'in which case.' See Hipp. 647, *ἵν' εἶχον μήτε προσφωνεῖν τινά*.—*Μενελεών θ' Barnes* for *Μενελαόν θ'*. The choral form of the trisyllabic name is *Μενέλας*, but see Orest. 18.

358. *ἀντιθεῖσα*, putting the one in place of the other; making the Aulis here (i. e. the sacrificial altar) a compensation for the Aulis there. Cf. Troad. 916, *ἐγὼ δ', εἰ σ' οἶμαι διὰ λόγων ἰόντ' ἐμοῦ κατηγορήσειν, ἀντιθεῖσ' ἀμείψομαι*. (After which follows a verse that can hardly be genuine, and which is wholly superfluous, *τοῖς σοῖσι, τὰμὰ καὶ τὰ σ' αἰτιάματα*.)

359. *ὥστε μόσχον χειρούμενοι*, 'handling me like a heifer,' with no more tenderness than they would a brute victim, in allusion to her being held over the altar, Aesch. Agam. 226. See Electr. 813, *κῆσφαξ' ἐπ' ὤμων μόσχον, ὡς ἦσαν χερσὶν δμῶες*. For *οἱ μ'* Pierson reads *οὐ μ'*, and he is followed by W. Dindorf, Kirchhoff, Monk, and Badham. We

ἔσφαζον, ἱρεὺς δ' ἦν ὁ γεννήσας πατήρ. 360
 οἶμοι· κακῶν γὰρ τῶν τότ' οὐκ ἀμνημονῶ,
 ὅσας γενείου χεῖρας ἐξηκόντισα,
 γονάτων τε τοῦ τεκόντος ἐξαρτωμένη,
 λέγουσα τοιάδ'· ὦ πάτερ, νυμφεύομαι
 νυμφεύματ' αἰσχυρὰ πρὸς σέθεν· μήτηρ δ' ἐμὴ, 365
 σέθεν κατακτείνοντος, Ἀργεῖαί τέ νιν
 ὕμνοῦσιν ὕμεναίοισιν, αὐλεῖται δὲ πᾶν
 μέλαθρον· ἡμεῖς δ' ὀλλύμεσθα πρὸς σέθεν.
 Ἄιδης Ἀχιλλεὺς ἦν ἄρ', οὐχ ὁ Πηλέως,
 ὃν μοι προτεῖνας πόσιν ἐν ἄρμάτων ὄχοις 370
 εἰς αἵματηρὸν γάμον ἐπόρθμευσας δόλῳ.
 ἐγὼ δὲ λεπτῶν ὄμμα διὰ καλυμμάτων
 ἔχουσ' ἀδελφόν τ' οὐκ ἀνειλόμην χεροῖν,

should have expected *οἴτινες* or *ὅ γε*, *quippe qui*; but there is no difficulty in *ἀντετιμωρησάμην* αὐτοὺς *ὅς* με *ἔσφαζον* (*σφάξαι ἤθελον*). Bothe gives *Δαναΐδαις*, not improbably, observing that Calchas, Ulysses, and Menelaus, not the Greeks generally, had urged the sacrifice of Iphigenia.

362. *ὅσας χεῖρας*, how many times I stretched out my hands to touch your beard in supplication; literally, 'darted them out at your chin.' See the note on Bacch. 1099, *θύρσους ἔσαν Πενθέως*, and Cycl. 51.—For *λέγουσα* we should perhaps read *ἔλεξα*.

365—6. *ἐμὲ* and *νῦν* are Riske's conjectures, made also independently by Dr. Badham, for *ἐμὴ* and *νιν*. The vulgate may perhaps stand; but it is rather awkward to refer *νιν* to *νυμφεύματα*, and a case is rather wanted after *κατακτείνοντος*, which is the more readily supplied if we construe *νῦν ὕμνοῦσιν ἐμὲ*, *σέθεν κατακτείνοντος*, 'they are singing marriage songs about me, at the very moment when you are going to kill me.' It is a question whether *μήτηρ δέ με* would not be rather better. Kirchhoff proposes *Ἀργεῖαί τέ με*, which is worthy of careful consideration.

367. *αὐλεῖται*. Compare Heracl. 401, *θυηπολεῖται δ' ἄστν μαντέων ὕπο*. Electr. 714, *σελαγείτο δ' ἄν' ἄστν πῦρ ἐπιβάμιον*.

370. Great credit is due to Dr. Badham for his restoration of this verse by a

correction which has been admitted even by the cautious Kirchhoff. The common reading was *ὃν μοι προσεῖπας πόσιν*, ἐν ἄρμάτων δ' ὄχοις κτλ., but the good MSS. omit the *δὲ*, so that here is a clear indication that a participle lies hid in *προσεῖπας*. Hermann and W. Dindorf, after Reiske, give *προεῖπας*. Neither verb is at all applicable. Monk renders *προσεῖπας* 'whom you named as my husband;' but the very passage he cites, Hec. 435, proves that *προσεῖπεν* is 'to address;' in which sense indeed it is constantly used, e.g. Alcest. 195, *ὃν οὐ προσεῖπε καὶ προσερρήθη πάλιν*. For *προεῖπεν* there appears to be no authority but a conjectural reading in Oed. Tyr. 351. Now *προτείνειν*, 'to hold out as a pretext,' is exactly the right word. Cf. Bacch. 238, *τελετὰς προτείνων εὐλοῦς νεάνισιν*. Hel. 27, *τοῦμὸν δὲ κάλλος — Κύπρις προτεῖνας' ὥς Ἀλέξανδρος γαμεί*. Electr. 1067, *σκῆψιν προτείνουσ' ὥς ὑπὲρ τέκνου πόσιν ἔκτεινας*. The error arose from the common confusion of *προ* and *προς* in composition.

372. *διὰ καλυμμάτων*, 'through a veil,' for 'behind a veil.' Aesch. Agam. 1149, *καὶ μὴν ὁ χρησμὸς οὐκέτ' ἐκ καλυμμάτων ἔσται δεδορκῶς, νεογάμου νύμφης δίκη*.

373. The old reading, *ἀδελφὸν τοῦτον εἰλόμην χεροῖν*, was well corrected by Tyrwhitt, *ἀδελφὸν οὗτ' ἀνειλόμην*, but still better by Hermann, *ἀδελφόν τ' οὐκ ἀνειλόμην*. He compares v. 1367, *κεῖνοί*

ὅς νῦν ὄλωλεν, οὐ κασιγνήτη στόμα
 συνῆψ' ὑπ' αἰδοῦς, ὥς ἰοῦσ' ἐς Πηλέως 375
 μέλαθρα· πολλὰ δ' ἀπεθέμην ἀσπάσματα
 εἰσαῦθις, ὥς ἤξουσ' ἐς Ἄργος αὖ πάλιν.
 ὦ τλήμων, εἰ τέθνηκας, ἐξ οἶων καλῶν
 ἔρρεις, Ὀρέστα, καὶ πατρὸς ζηλωμάτων.
 τὰ τῆς θεοῦ δὲ μέμφομαι σοφίσματα, 380
 ἦτις, βροτῶν μὲν ἦν τις αἴψηται φόνου,
 ἦ καὶ λοχείας, ἦ νεκροῦ θίγη χεροῖν,
 βωμῶν ἀπείργει, μυσαρὸν ὥς ἡγουμένη,
 αὐτὴ δὲ θυσίαις ἥδεται βροτοκτόνοις.
 οὐκ ἔσθ' ὅπως ἔτεκεν ἂν ἡ Διὸς δάμαρ 385

τε γὰρ σίδηρον οὐκ εἶχον χεροῖν, ἡμεῖς τε, scil. οὐκ εἶχομεν.—*κασιγνήτη*, her sister Electra, whom she left unmarried, and hesitated to salute through virgin modesty. The aorist participle *ἰούσα*, in a true future sense, is to be noted as not very common. Monk rejects the *εἰς*, with Elmsley, for no better reason than that "*iambus gratior ad aures venit*."

376. *ἀπεθέμην*, I put away, I stored up as a reserve for the future. Dr. Badham, who had too hastily adopted in his text Monk's *ἀνεθέμην*, well quotes Plat. Gorg. p. 449 B, *ἀρ' οὖν ἐθελήσαις ἂν — τὸ μήκος τῶν λόγων τοῦτο — εἰσαῦθις ἀποθέσθαι*;

378. *καλῶν* Reiske for *κακῶν*. See on v. 353.

379. After this verse Monk places the marks of a lacuna, and Dr. Badham, who is generally predisposed to follow him, does the same. The reason alleged is, that there is some abruptness in the transition to the next subject, the abhorrence she feels to the barbaric rite. In cases like this, we should try to divine the train of thought in the poet's mind, rather than regard that which ought, in strict consistency, to be carried out by the speaker. To Euripides, *εἰ τέθνηκας* naturally suggested *ἀλλ' οὐπω τέθνηκας, καίπερ ὑπὸ τῆς ἀδελφῆς θανόμενος*. Hence the invectives against that cruel necessity immediately follow. It should be observed too, that the poet is so fond of bringing in these soliloquies on the alleged cruelty, injustice, incontinence &c. of the gods, that he is apt to express himself on such topics somewhat *παρὰ καιρὸν*. See Ion 437 seqq. Andr. 1161—5.

382. Dr. Badham would omit this verse. "*Nihil facit ad argumentum puerperae mentio; patet versum a sciolo additum*." This is hasty criticism. Nothing could be more appropriate than "*puerperae mentio*" to a goddess who, in one attribute, was *Εἰλείθυια*. See *inf.* v. 1466. Moreover, Artemis was a Cretan goddess, *Δίκτυννα* (v. 127), and the Cretan doctrine on these matters happens to be declared in a valuable fragment of Euripides (476, ed. Dind.), where the priest of the Idaean Zeus says that he lives a pure life, *ἀγνὸν βίον τείνει*, and adds,

*πάλλευκα δ' ἔχων εἴματα φεύγω
 γένεσιν τε βροτῶν καὶ νεκροθήκην
 οὐ χριπτόμενος, τήν τ' ἐμψύχων
 βρώσιν ἐδεστῶν πεφύλαγμαι.*

Where *γένεσιν βροτῶν* certainly means *τὸ ἐκ τῆς λοχείας μίasma*.

384. *θυσίαις βροτοκτόνοις*. Iph. A. 1524, *ὦ πότνη, θύμασι βροτησίοις χαρεῖσα*.

385. *ἔτεκεν ἂν* seems to be corrupt. Monk and Badham follow Porson in reading *ἐτίκτεν*. Hermann *ποτ' ἔτεκεν*, whom W. Dindorf follows. Neither seems safe; *τίκτειν ἀμαθίαν*, for *ἀμαθῆ θυγατέρα*, though not indefensible, suggests doubts. Perhaps *ἔθρεψεν* or *ἐθρέψαθ'*, implying education as well as birth. Dr. Badham's opinion is, that 385—91 is a spurious addition. But the lines have, as he admits, a Euripidean stamp, and the sentiment is justifiable in the mouth of Iphigenia on the supposition that she held an office which she both disliked and disbelieved in.

Αἰτῶ τοσαύτην ἀμαθίαν. ἐγὼ μὲν οὖν
 τὰ Ταντάλου θεοῖσιν ἐστιάματα
 ἄπιστα κρίνω, παιδὸς ἥσθῆναι βορᾷ,
 τοὺς δ' ἐνθάδ', αὐτοὺς ὄντας ἀνθρωποκτόνους,
 ἐς τὸν θεὸν τὸ φαῦλον ἀναφέρειν δοκῶ. 390
 οὐδένα γὰρ οἶμαι δαιμόνων εἶναι κακόν.

ΧΟ. κνάνει κνάνει σύννοδοι θαλάσσας, στρ. α'.
 ἂν οἷστρος ὁ ποτώμενος Ἀργόθεν
 ἄξενον ἐπ' οἶδμα διεπέρασεν * * 395
 Ἀσιάτιδα γαῖαν
 Εὐρώπας διαμείψας,
 τίνες ποτ' ἄρα τὸν εὐνδρον δονακόχλοον
 λιπόντες Εὐρώταν 400
 ἢ ρεύματα σεμνὰ Δίρκας
 ἔβασαν ἔβασαν ἄμικτον αἶαν, ἔνθα κούρα
 Διὸς τέγγει

387. ἄπιστα κρίνω. Barnes well compares Pind. Ol. i. 52, ἐμοὶ δ' ἄπορα γαστροίμαργον μακάρων τιν' εἰπεῖν. Hermann reads τὰ Ταντάλου τε θεοῖσιν κτλ., 'not only the banquet given by Tantalus, but also the sacrifice at Tauri.' The meaning seems clear enough without the particle.

390. τὸν θεόν. Used indefinitely, and therefore without special reference to Artemis. Monk and Badham give τὴν θεὸν, which Markland approved.—ἀναφέρειν, see Orest. 76.

392. Iphigenia, who had intimated at v. 343 that she would go to prepare the sacrifice, now leaves the stage. The chorus ask themselves who the strangers can be,—whether from Sparta or Thebes, —who have come to the inhospitable land once visited by Io. Are they merchants, who have sailed in quest of wealth? For men wander far over the seas in the hope of gain. They wish (v. 440) that Helen may arrive, to be slaughtered, as she deserves, by the hand of her who has been wronged. Most agreeable of all however would be the news, that some Greek has arrived to liberate Greek captives. To revisit their native city, even in a dream, were a delight to them in their present servitude.—The metres of the first strophe are very anomalous; those of the second are for the most part glyconeian.

395. As the metre and the sense absolutely require some word at the end of the verse, Erfurdt conjectured that we must read Ἰοῦς. The Aldine reading is ποτε, which is found in Flor. 2, and Dr. Badham cites, among other instances of a similar corruption, Πόλεως for Ἰόλεως in Heracl. 859. In fact however ποτε is not a corruption, but a mere conjectural supplement, the MS. Pal. merely giving διεπέρασεν, according to Kirchhoff. Thus οἷστρος Ἰοῦς is virtually for οἷστροθεῖσα Ἰῶ, while ποτώμενος retains its special reference to the winged gad-fly. Kirchhoff would supply Ἰῶ, Schöne, quite as plausibly, πόντου.—For ἂν (ἦν vulg.) Hermann gives ἴν', on account of the metre, and he is followed by Kirchhoff and W. Dindorf.—ἄξενον Monk here and elsewhere for Εὔξενον. He is probably right, for the epithet ἄμικτον just below shows that this was the idea in the poet's mind, and indeed, the context requires it. So below, v. 438, the best MSS. vary between Εὔξενον and ἄξενον.

397. διαμείψας, 'having crossed over into Asia from Europe.'

400. δονακόχλοον Elmsley for καὶ δονακόχλοα. So ἄχλοα πεδία γᾶς in Hel. 1327. The nominative δονακόχλωις seems a very unlikely form: but Kirchhoff retains it without remark.

403. Διὸς Monk, Δία Hermann, for the

βωμοὺς καὶ περικίονας 405
 ναοὺς αἶμα βρότειον ;
 ἣ ῥοθίοις εἰλατίνας δικρότοισι κόπαις ἀντ. α΄.
 ἔπλευσαν ἐπὶ πόντια κύματα
 νάϊον ὄχημα λινοπόροισιν αὔραις 410
 φιλόπλουτον ἄμιλλαν
 αὔζοντες μελάβροισιν ;
 φίλα γὰρ ἐλπίς ἐγένετ' ἐπὶ πῆμασι βροτῶν
 ἄπληστον ἀνθρώποις 415
 ὄλβον βάρος, οἳ φέρονται
 πλάνητες ἐπ' οἶδμα πόλεις τε βαρβάρους περῶντες
 κενᾶ δόξα.

vulg. διατέγγει. Hermann's reading is not only rather doubtful on account of the final α being made long, (though we have Ἀπολλων ὦ δια κεφαλᾷ, in Rhess. 226,) but it necessitates the Ionicism κενᾶ for κενᾶ in v. 418. As for the construction, there is certainly no necessity to read κούρα, by which αἶμα becomes the nominative; but Kirchhoff believes κούρα δία to be found in MS. Pal. Compare v. 225, αἰμάσσουσα βωμοὺς ἦταν ξένων.

405. περικίονας ναοὺς Elmsley for περικίονας ναοῦ or ναῶν. Compare εὐστύλων ναῶν in v. 128.

409—10. If ἔπλευσαν νάϊον ὄχημα be right (and W. Dindorf plausibly suggests πόρευσαν), it is a very harsh use of a kind of cognate accusative, ἔπλευσαν πλοῦν or στόλον. Perhaps, λινοποροῦντες αὔραις. —Monk, followed by Dr. Badham, gives λινοπόροις τ' αὔραις. But the 'double dative after ἔπλευσαν is the less objectionable, because the latter is added as a sort of after-thought; see on Hel. 3. 'Translate: 'Can it be that with splashing pine-wrought doubly-plying oars they sailed over the waves of the sea by a naval conveyance, with sail-speeding breezes, augmenting for their houses competition through love of wealth?' By δικροτοὶ κόπαι the oars which strike the water on both sides of the ship are meant. Bothe refers the epithet to a *bireme*, with two banks of oars. See on διπλαῖσι κόπαις, Cycl. 463. Aesch. Suppl. 703, παγκρότως ἐρέσεται. In Eur. El. 775, δικροτος ἀμαξίτης is a road with double ruts, or wide enough for two chariots abreast. With φιλόπλουτον ἄμιλλαν compare ἄμιλλαν πολύτεκνον, Med. 557.

414. Monk transposes ἐγένετ' ἐλπίς, which is rather nearer to the metre of the strophic verse. The meaning is (if we accept Elmsley's ἄπληστον for ἄπληστος, with the punctuation given above, with Monk and Badham), 'For fond hope was created for man's harm; insatiable to mankind is the load of wealth, since they are carried (in quest of it) wanderers over the surge of the sea, and passing through foreign settlements with vain expectations.' Dr. Badham, who without reason objects to ἐλπίς ἐγένετο ἐπὶ πῆμασι, suspects that ἄπληστος may be right, and that for βάρος some word implying *desire* should be substituted. If so, it is obvious to suggest πόθος. However, ὄλβου βάρος stands well enough as a periphrasis of ὄλβος. Others join ὄλβου βάρος οἳ φέρονται, 'who strive to carry off wealth.' This passage is interesting as containing specific mention of early Greek merchant-adventurers to the Pontus. It is illustrated by a fragment of Sophocles' *Scyriae*, frag. 499 Dind.,

οἳ ποντοναῦται τῶν τάλαιπάρων βροτῶν,
οἷς οὔτε δαίμων οὔτε τις θεῶν νέμων
πλοῦτου ποτ' ἂν νείμειεν ἀξίαν χάριν,
λεπταῖς ἐπὶ ῥοπαῖσιν ἐμπολὰς μακρὰς
ἄελ παραρρίπτοντες οἳ πολυφθόροι
ἦ' ὥσαν ἢ κέρδαναν ἢ διώλεσαν.

418. κενᾶ δόξα is required by the metre, if κούρα Διὸς be the right reading in v. 404. The two best copies give κοινὰ δόξαι, but in Flor. 2 ε is superscribed. Elmsley, whom Hermann, Kirchhoff, and Dindorf follow, reads κενᾶ δόξα, an Ionicism in some measure de-

γνώμα δ' οἷς μὲν ἄκαιρος ὄλ-
 βον, τοῖς δ' ἐς μέσον ἤκει. 420
 πῶς τὰς συνδρομάδας πέτρας, στρ. β'.
 πῶς Φινείδας αὖπνους
 ἀκτὰς ἐπέρασαν,
 παρ' ἄλιον αἰγιαλὸν 425
 ἐπ' Ἀμφιτρίτας ῥοθίῳ δραμόντες,
 ὅπου πεντήκοντα κορᾶν
 [τῶν] Νηρηίδων χοροὶ
 μέλπουσιν ἐγκύκλιοι,
 πλησιστίοισι πνοαῖς, 430
 συριζόντων κατὰ πρῦμναν

fended by ἐξεκείνωσεν in a senarius, Pers. 757. In Eur. Suppl. 849, the MSS. wrongly give κοινοί for κενοί. The confusion is as common as between καινὸς and κλεινός.

419—20. If the text be right, this seems to mean, 'To whom there is a wrong opinion about wealth, to them it comes in abundance;' and perhaps we may acquiesce in this, for every one knows that wealth often accumulates in the hands of those who least know how to use, and therefore to enjoy it. Dr. Badham gives up the passage; Hermann reads *μενέ-καιρος*, 'biding its time;' and Monk has *γνώμα τοῖς μὲν κτλ.* without a word of explanation. Those appear to be wrong who take *οἷς μὲν* for *τοῖς μὲν*, answered by *τοῖς δέ*. Otherwise *ἐς μέσον* might mean *μετρίως*. But a thing is *ἐν μέσῳ* when any one can take what he likes of it. Schöne compares Soph. Phil. 86, *οὓς ἂν τῶν λόγων ἀλγῶ κλύων*—*τοὺς δὲ καὶ πρᾶσσειν στυγῶ*.

421. *πέτρας τὰς σ.* for *τὰς σ. πέτρας* is Dr. Badham's metrical transposition, anticipated however by Bothe. It is not necessary: in Ion 209—10 two *glyconeī polyschematistī*, like the antistrophic verse *inf.* 439, correspond to those of the more ordinary form, that of the present line. See also *inf.* 1096—7. Phoen. 209—221.

422. *Φινείδας ἀκτὰς*, the shores of Salmydessus in Thrace, where Phineus was king. These shores are αὖπνοι, incessantly agitated by the winds and waves. The chorus asks, *how did they pass them*, because Salmydessus was a dangerous coast, *ἐχθρόξενος ναῦταισι, μητρυῖα νεῶν*,

Aesch. Prom. 746.

425. *παρ' ἄλιον* Seidler for *παράλιον*. Monk gives *παράλιον τ'*, thus combining *ἀκτὰς αἰγιαλὸν τε*. The preposition is not necessary, as *δραμεῖν* would take an accusative of *motion over* a place.

426. *Ἀμφιτρίτας ῥοθίῳ* is alleged by Dr. Badham in defence of his excellent emendation, *ροθίοισι Νηρέως εἰρεσία φίλα*, in Hel. 1452, in place of the unmeaning vulgate *ροθίοισι μήτηρ*.

427. ὅπου, 'to the land where,' &c. See on Iph. A. 1464.

428. This verse does not agree with 445. Hermann, retaining the old reading *ἐγκυκλίοις*, thinks *Νηρηίδων ποσὶ χοροὶ* may have been the original. Monk's opinion is not less plausible, that *τῶν Νηρηίδων* is a gloss. He suggests *Νηρέως κάλλιστα χοροὶ*, giving *χειρὶ* for *χερὶ* in the antistrophe. As the Palatine MS. omits *τῶν*, it seems best to regard *Νηρηίδων* as a choriambus, and so to make a glyconeian verse. Perhaps, *κόραι | Νηρείδες χοροῖσι | μέλπουσιν ἐγκυκλίοις*. Cf. Iph. A. 1055. In the antistrophe (445) *δεσποίνης* is probably corrupt, on account of *ποινὰς* following. Musgrave's remark is worthy of note, that Iphigenia did not with her own hand slay the victims, v. 40. (Cf. *inf.* v. 622.) We suspect therefore *σφαχθεῖσα χερὶ θάνη* to be the genuine reading, where — — — — would stand for — — — —, and so the verse would correspond to *Νηρηίδων χοροὶ* in v. 428, the place of the choriambus being mutable in a glyconeian.

430. *καὶ* before *πλησιστίοισι* is omitted in the MS. Pal. The dative depends on *δραμόντες*. Compare v. 410.

εὐναίων πηδαλίων

αὔραισιν νοτίαις

ἣ πνεύμασι Ζεφύρου,

τὰν πολυόρνιθον ἐπ' αἶαν,

435

λευκὰν ἄκτάν, Ἀχιλῆος

δρόμους καλλισταδίους,

ἄξεινον κατὰ πόντον ;

εἴθ' εὐχαῖσι δεσποσύνοις

ἀντ. β'.

Λήδας Ἑλένα φίλα παῖς

440

ἐλθοῦσα τύχοι τὰν

Τρωάδα λιποῦσα πόλιν,

ἵν' ἀμφὶ χαίταν δρόσον αἵματηρὰν

ἐλιχθεῖσα λαιμοτόμῳ

†δεσποίνας χερὶ θάνη

445

ποιναὺς δοῦσ' ἀντιπάλους.

ἄδιστ' ἂν ἀγγελίαν

δεξαίμεθ', Ἑλλάδος ἐκ γᾶς

πλωτῆρων εἴ τις ἔβα

δουλείας ἐμέθεν

450

432. *εὐναῖα πηδάλια*, according to Hermann, are *quiescentia gubeinacula*. These are said *συρίζειν αὔραις* κτλ., when the water ripples at the stern as the ship is impelled by a faint breeze, as the Zephyr is κάλλιστον κελάδημα, Phoen. 213.—*αὔραισιν* *ἐν*, by a correction, as Kirchhoff says.

435. *ἐπ' αἶαν*. This depends on *δραμόντες* above. Musgrave quotes from Arrian and Philostratus in confirmation of the epithet *πολυόρνιθον*. This island, called by the Greeks 'White Landstrip,' *λευκὴ ἄκτῃ*, either from the colour of its sand or that of the birds which frequented it, (*λευκὰς ὄρνιθας*, Philostratus,) was off the mouth of the Dnieper. See Androm. 1262, *Λευκὴν παρ' ἄκτῃν ἐντὸς Εὐξείνου πόντου*. Pausanias, iii. 19, 11 (quoted by Bothe), places it *κατὰ τοῦ Ἰστροῦ τὰς ἐκβολὰς*, off the mouths of the Danube. The shore called Ἀχιλλῆος δρόμος was on the mainland opposite this island. Some appear to have confounded it with *Λευκὴ ἄκτῃ*.

439. *δεσποσύνοις* Markland for —*ας*. The allusion is to v. 355—7. 'Would

that, according to the prayer of our mistress, Helen the dear daughter of Leda might come,—that she might die by our mistress' hand.'—*θάνοι* Seidler, on account of *ἐλθοι*.

444. *ἐλιχθεῖσα*, *περιρρανθεῖσα*. Compare *inf.* 1270, *χέρα παιδὸν ἐλίξεν ἐς Δῖον θρόνον*, for *ἀμφέβαλε*. Herc. F. 926, *ἐν κύκλῳ δ' ἤδη κανοῦν εἴλικτο βωμοῦ*. Dr. Badham pronounces the participle here "prorsus absurdum," and Kirchhoff also thinks it corrupt. But the word *ἀμφι* confirms a phrase which, at most, can only be called far-fetched. So v. 622, *χαίτην ἀμφι σὴν χερνύσομαι*. The lustral water is meant, called *αἵματηρὰ* because it immediately preceded the fatal wound. Hermann compares *inf.* 644, *σὲ τὸν χερνίβων βανίσι μελόμενον αἵμακταῖς*. So also Iph. A. 1515, *βανίσιν αἵματορρύτοις*. Monk rather gratuitously assumes that the sacrificial knife drew blood in cutting off a tuft of hair.—For *δεσποίνας* see on v. 428.

447. *ἥδιστ' ἂν δ'* Hermann for *ἥδιστ' ἂν τήνδε*. W. Dindorf, who retains *καὶ* before *πλησιςτίοισι* in v. 430, here gives *ἄδισταν δ' ἂν ἀγγελίαν*. The *δὲ* is better

δειλαίας πανσίοπονός
 καὶ γὰρ ὀνείροις ἐπιβαίην
 δόμοις πόλει τε πατρῷᾳ
 τερπνῶν ὕπνων ἀπόλαυ-
 σιν, κοινὰν χάριν ὄλβω.
 ἀλλ' οἶδε χέρας δεσμοῖς διδύμοις
 συννερισθέντες χωροῦσι νέον
 πρόσφαγμα θεᾶς· σιγᾶτε, φίλαι.
 τὰ γὰρ Ἑλλήνων ἀκροθίνια δὴ
 ναοῖσι πέλας τάδε βαίνειν
 οὐδ' ἀγγελίας ψευδεῖς ἔλακεν
 βουφορβὸς ἀνήρ.

455

460

omitted; it is not in the copies, and it does not suit the strophic metre.

452. *ὀνείροις ἐπιβαίην* Hermann for *ὀνείρασι συμβαίην*, and *ὑπνων* for *ὑμνων* in v. 454. 'Would that, if only in a dream, I could set foot in my paternal home and city!' A natural wish, certainly, that she might even dream of home, if she is not destined really to revisit it. Kirchhoff suggests *εἰ γὰρ ὀνείροισι συνείην*, and says that the *καὶ* is not found in the Palatine MS. Barnes illustrates the expression from Od. xix. 580, *τόδε δῶμα κουρίδιον, — τοῦ ποτε μεμνήσεσθαι ὄνομαι ἔν περ ὀνείρῳ*. Dr. Badham, who ridicules Hermann's emendation, introduces one which violates the strophic verse, *καὶ γὰρ ὁμαίμοσιν ἐμβαίην δόμοις*, with which he compares *ὁμογενεῖς πύργους* in Phoen. 218. In *ἀπόλανσιν* for *ἀπολαύειν* he is more successful, for this now proves to be the reading of the MS. Pal., but he is less so in *δρέπουσ' ὕμνων* for *τερπνῶν ὕμνων*. The infinitive is given in the Aldine, and is in itself not a bad reading, 'would that I were at home to enjoy the delightful songs of the dance, a pleasure shared in common with the happy (or, a part and portion of happiness).' So *inf.* 1142, *χοροῖς δὲ σταίην κτλ.* Hermann's correction, *ὑπνων*, though rejected by Monk and Badham, is adopted by Kirchhoff and Schöne, and is certainly necessary if *ἀπόλαυσιν*, and not *ἀπολαύειν*, be correct. We might propose *τερπνῶν ὅ' ὕμνων ἀπολαύειν*, for which rare form of the optative see Hel. 263; or, what would give a fair sense to a perplexing passage, *τερπνῶν ὑπνων δ' ἀπολαύειν κοινὰ χάρις ὄλβω*, 'for to enjoy pleasing dreams is a

delight in common with happiness;' i. e. to the wretched as well as the fortunate. For *ὑπνοι* see Troad. 1188.

456. Seeing the strangers approach manacled, the chorus break into regular anapaestics, indicative of the slow march or procession which is coming upon the stage. The old copies give 456—462 to Iphigenia, an error corrected by Seidler. —For *διδύμοις* Hermann gives *δίδυμοι*, with Markland; Monk and Bothe *διδύμας*, with Elmsley, who supposes this passage was had in view by Ovid, Ep. ex Pont. iii. 2, 71, 'Protinus immitem Triviae ducuntur ad aram, Evincti geminas ad sua terga manus.' But *διδύμοις* is more consistent with the natural order of the words, as well as with *συννερισθέντες*, 'fastened together with coupling chains.' Bothe makes no allowance for a poetical expression, when he says this could only mean "binis uterque catenis constricti." Kirchhoff appears to be right in retaining the old reading here.

458. Monk rejects as spurious *σιγᾶτε* — *βαίνει*. His reasons are (1) There was no need for commanding silence; (2) The youths cannot be rightly called 'Ἑλλήνων ἀκροθίνια. (3) *ναῶν πέλας*, not *ναοῖς πέλας*, is the usual construction; (4) *βαίνει* should be *βαίνουσι*, but is redundant after *χωροῦσι*. Of course, we cannot say these verses are certainly genuine; but the objections against them admit of easy replies. Aldus has *ἐν ναοῖσι*, but this is a metrical insertion to complete a dimeter verse. As *πέλας βαίνει* is the same as *πελάζει*, the dative is rightly used.

ὦ πότνι, εἴ σοι τάδ' ἀρεσκόντως
 πόλις ἦδε τελεῖ, δέξαι θυσίας,
 ἅς ὁ παρ' ἡμῖν νόμος οὐχ ὀσίας
 Ἑλλησι διδοὺς ἀναφαίνει.

465

ΙΦ. εἶεν·

τὰ τῆς θεοῦ μὲν πρῶτον ὡς καλῶς ἔχη
 φροντιστέον μοι. μέθετε τῶν ξένων χέρας,
 ὡς ὄντες ἱροὶ μηκέτ' ὦσι δέσμιοι.
 ναοῦ δ' ἔσω στείχοντες εὐτρεπίζετε
 ἂ χρὴ πὶ τοῖς παροῦσι καὶ νομίζεται.
 φεῦ·

470

τίς ἄρα μήτηρ ἢ τεκοῦσ' ὑμᾶς ποτὲ
 πατὴρ τ' ἀδελφή τ', εἰ γεγῶσα τυγχάνει ;
 οἷων στερεῖσα διπτύχων νεανιῶν
 ἀνάδελφος ἔσται. τὰς τύχας τίς οἶδ' ὅτω
 τοιαῖδ' ἔσονται ; πάντα γὰρ τὰ τῶν θεῶν
 εἰς ἀφανὲς ἔρπει, κούδεν οἶδ' οὐδεὶς κακόν·
 ἢ γὰρ τύχη παρήγαγ' ἐς τὸ δυσμαθές.

475

466. διδοὺς ἀναφαίνει, which Dr. Badham cannot understand, and Hermann (not very differently from Schöne) renders, "*quas hujus loci mos Graecis non probatas offerri ostendit*, i. e. quae Graecis non videntur pie offerri," seems a mere periphrasis for *δίδωσι*, 'presents as an offering.' Precisely the same usage occurs in Bacch. 538, ἀναφαίνει χθόνιον γένος, ἐκφύς τε δράκοντός ποτε Πενθεὺς, where see the note. Bothe gives οὐχ ὀσίαν Ἑλλησι διδοὺς, *justa non tribuens Graecis*; Kirchhoff proposes *δοθεὶς ἀποφαίνει*.

468. μέθετε χέρας, loose their hands, viz. from the *δίδυμα δεσμά*, v. 456. It seems to have been a general custom to do this when prisoners were brought before the proper authorities. So Pentheus says to those who are conducting the captive Dionysus, μέθεσθε χειρῶν τοῖδ', Bacch. 451. The reason here alleged is, that sacred victims should be ἄφροτοι, free from constraint. See on Ion 822. *Inf.* 638. The attendants are desired to retire; and the two captives stand free and unfettered in presence of a single woman. The crisis is one of breathless interest. Will they try to escape? Will she show

mercy, or will she unwittingly slay her own brother? Or will she recognize him, and yet be constrained to act in obedience to the stern law of the land?

470. ναοῦ for ναοὺς is Valckenaer's correction.—ἐπὶ τοῖς παροῦσι, in the present circumstances; or perhaps, 'for the captives here present,' viz. for their immolation.

472. τίς ἄρα. Compare πότ' ἄρα, Ion 563, and the note there.

474. στερεῖσα Scaliger for στερηθεῖσα.

475. τίς οἶδ'. 'As to a man's fortunes, who knows to whom such as these will be?' This is appropriately said, for it suits her own case. While lamenting a sister's loss, she is unconscious that that sister is herself. There is less point in the passage, if we take it merely to mean, 'No man knows whether he may come to be slaughtered too.' With either meaning what follows is consistent, 'no man knows beforehand any (coming) evil.' Dr. Badham proposes ἀπὸν for κακὸν, and Kirchhoff thinks the latter word corrupt.

478. παρήγαγε, leads us astray, carries us aside, into a difficulty of recognition as to what may be in store for us. Cf. Suppl. 232, νέοις παραχθεις, 'misled

πόθεν ποθ' ἦκετ', ὦ ταλαίπωροι ξένοι ;
ὡς διὰ μακροῦ μὲν τήνδ' ἐπλεύσατε χθόνα, 480
μακρὸν δ' ἀπ' οἴκων χρόνον ἔσεσθ' αἰεὶ κάτω.

OP. τί ταῦτ' ὀδύρει, καπὶ τοῖς μέλλουσι νῶ
κακοῖσι λυπεῖς, ἦτις εἰ ποτ', ὦ γύναι ;
οὔτοι νομίζω σοφὸν, ὃς ἂν μέλλων θανεῖν
οἴκτω τὸ δέημα τοῦλέθρου νικᾶν θέλῃ. 485
οὐδ' ὅστις Ἄιδην ἐγγὺς ὄντ' οἰκτίζεται
σωτηρίας ἀνελπισ· ὡς δὴ ἔξ ἐνὸς
κακῶ συνάπτει, μωρίαν τ' ὀφλισκάνει
θνήσκει θ' ὁμοίως· τὴν τύχην δ' ἔαν χρεών.
ἡμᾶς δὲ μὴ θρήνει σύ· τὰς γὰρ ἐνθάδε 490

by the youth.' The best comment on this passage is Alcest. 785, τὸ τῆς τύχης γὰρ ἀφανὲς οἱ προβήσεται, κἄστ' οὐ διδάκ-
τὸν, οὐδ' ἀλλίσκεται τέχνη.

480. διὰ μακροῦ. See v. 258.

481. Though ἔσεσθ' αἰεὶ is not strictly consistent with the ordinary sense of μακρὸν χρόνον, yet, as the μακρὸς χρόνος meant is eternity, it seems rash to read either ἔσεσθ' ἐκεῖ with Elmsley, or ἔσεσθε δὴ with Monk and Dobree. Dr. Badham however has adopted the latter.

482. Monk, tacitly followed by Dr. Badham, assigns not only this ῥῆσις, but also 494 and 496, to Pylades. His reasons are, that Orestes shows despondency, Pylades firmness and composure; and therefore that it is unlikely that Orestes should here say so much without adding a word about his own griefs. Such criticism, unless founded on incontrovertible grounds, is highly dangerous. Our whole conceptions of a character may be altered, if we too hastily assign the speech of one man to another. It was the part of Orestes to play the *hero*, that of Pylades to be the devoted friend. *His* part begins at the crisis when a noble substitution of himself will deliver his fellow-victim; nor does he utter a word till v. 658.

Ibid. νῶ Porson and Hermann for νῶν. 'Why do you distress *us* (needlessly) besides the evils which are impending?'—The words ἦτις εἰ ποτ', it may be remarked, have great significance in the mouth of Orestes, who little supposes he is speaking to his sister. Spoken by Pylades, they would have less force.

484. θανεῖν is the reading of all the copies, and of Stobaeus, Flor. viii. 6, who

cites this and the next verse. Seidler proposed, and Hermann and Kirchhoff adopt, κτανεῖν for θανεῖν, as if the sense were, 'an executioner should not cry over the condemned.' The words are often confused in MSS.; still, we must doubt the propriety of the change here. Nor is it better, with Musgrave and Bothe, to give ὄγκω for οἴκτω, 'by an ambitious and affected display of heroism.' Orestes objects, that Iphigenia is wrong in crying, and in making him and his companion disposed to cry too (this is implied in λυπεῖς). He goes on to say, that a man is not wise who, when condemned to die, thinks that he can blunt the terrors of death by giving way to lamentations; nor he who, when at the very point of death, and without the least hope that his tears will move his executioners, breaks out into expressions of grief. Monk omits v. 486, and Dr. Badham approves: but it is a mistake to regard the verse as a mere tautology. There are two prospects of death, one from afar (μέλλων θανεῖν) and one close at hand (ἐγγὺς ὄντα). In the former case, a man may indulge his grief because he thinks it brings relief to a timid mind; in the latter he may do so, because he hopes to move compassion. Orestes says that in neither case is it wise, because in neither case is it of any avail; as it cannot be in the latter, when a man is σωτηρίας ἀνελπισ. For οὐδ', the reading of Hermann, Aldus has οὐθ', the MSS. οὐχ.

490. μὴ θρήνει σύ. It is important to attend, here as every where, to the emphatic σύ. 'Do not *you* bewail us;' since we shall have friends and relations to do

θυσίας ἐπιστάμεσθα καὶ γινώσκομεν.

ΙΦ. πότερος ἄρ' ὑμῶν ἐνθάδ' ὠνομασμένος
Πυλάδης κέκληται ; τόδε μαθεῖν πρῶτον θέλω.

ΟΡ. ὃδ', εἴ τι δὴ σοι τοῦτ' ἐν ἡδονῇ μαθεῖν.

ΙΦ. ποίας πολίτης πατρίδος Ἑλληνος γεγώς ; 495

ΟΡ. τί δ' ἂν μαθοῦσα τόδε πλέον λάβοις, γύναι ;

ΙΦ. πότερον ἀδελφῷ μητρός ἔστον ἐκ μιᾶς ;

ΟΡ. φιλότῃ γ', ἐσμέν δ' οὐ κασιγνήτω, γύναι.

ΙΦ. σοὶ δ' ὄνομα ποῖον ἔθεθ' ὁ γεννήσας πατήρ ;

ΟΡ. τὸ μὲν δίκαιον Δυστυχεῖς καλοῖμεθ' ἄν. 500

ΙΦ. οὐ τοῦτ' ἐρωτῶ τοῦτο μὲν δὸς τῇ τύχῃ.

ΟΡ. ἀνώνυμοι θανόντες οὐ γελώμεθ' ἄν.

ΙΦ. τί δὲ φθονεῖς τοῦτ' ; ἢ φρονεῖς οὕτω μέγα ;

ΟΡ. τὸ σῶμα θύσεις τοῦμὸν, οὐχὶ τοῦνομα.

ΙΦ. οὐδ' ἂν πόλιν φράσειας ἥτις ἐστί σοι ; 505

ΟΡ. ζητεῖς γὰρ οὐδὲν κέρδος, ὥς θανουμένῃ.

ΙΦ. χάριν δὲ δοῦναι τήνδε κωλύει τί σε ;

ΟΡ. τὸ κλεινὸν Ἄργος πατρίδ' ἐμὴν ἐπεύχομαι.

ΙΦ. πρὸς θεῶν ἀληθῶς, ὦ ξέν', εἰ κεῖθεν γεγώς ;

ΟΡ. ἐκ τῶν Μυκηνῶν, αἶ ποτ' ἦσαν ὄλβιαι. 510

ΙΦ. φυγὰς *δ' ἀπήρας πατρίδος, ἣ ποῖα τύχῃ ;

ΟΡ. φεύγω τρόπον γε δὴ τιν' οὐχ ἐκὼν ἐκὼν.

that. He pointedly says οὐ to his sister, telling her not to do that, which she of all others would do on knowing her loss.

491. Hipp. 380, τὰ χρήστ' ἐπιστάμεσθα καὶ γινώσκομεν.

493. Πυλάδης. She had heard this name from the herdsman, v. 249.

494. Monk says that Blomfield first perceived this verse should be given to Pylades. Yet surely ὅδε is much more appropriate in the mouth of Orestes, pointing to his fellow.

495. Ἑλληνος. See v. 341. Monk gives Ἑλλήνων with Elmsley.

500. For καλοῖμεθ' ἂν Hermann gives κεκλήμεθ' ἂν from one Paris MS., which however adds the vulgate as a correction in the margin. Markland, quoted by Monk, thought that Horace had this verse in view, Epist. i. 7, 92, 'Pol me Miserum, patrone, vocares, Si velles, inquit, verum mihi ponere nomen.'

503. ἦ Hermann for ἤ. 'Can it be that you are too proud to let your name be known after your death?'

507. σε τί ; Monk.

510. Μυκηνῶν γ' Monk, followed by Badham and Kirchhoff.

511. φυγὰς δ' Scaliger, φυγαῖς Monk (somewhat too confidently) for φυγὰς.

512. οὐχ ἐκὼν ἐκὼν. 'Not of my own will and yet not against it.' The real motive of departure was Apollo's oracle ; yet it was the custom of homicides voluntarily to retire, Hippol. 37. For similar expressions in Euripides see Preface to vol. i. p. xxxi.—After this verse Kirchhoff places the distich καὶ μὴν—, οὐκ οὐν—, which in the old copies followed τῆς ἐμῆς δυσπραξίας. This is an undoubted improvement, for thus καὶ μὴν gains a much better sense ; OR. 'I have not come from Argos by my own will.' IPH. 'And yet you have come longed for

- ΙΦ. καὶ μὴν ποθεινός γ' ἦλθες ἐξ Ἀργους μολών. 515
 ΟΡ. οὔκουν ἐμαυτῷ γ', εἰ δὲ σοὶ, σὺ τοῦθ' ὄρα. 516
 ΙΦ. ἄρ' ἄν τί μοι φράσεις. ὦν ἐγὼ θέλω ;
 ΟΡ. ὡς ἐν παρέργῳ τῆς ἐμῆς δυσπραξίας. 514
 ΙΦ. Τροίαν ἴσως οἶσθ', ἥς ἀπανταχοῦ λόγος.
 ΟΡ. ὡς μήποτ' ὠφελόν γε, μηδ' ἰδὼν ὄναρ.
 ΙΦ. φασὶν νιν οὐκέτ' οὔσαν οἷχασθαι δορί.
 ΟΡ. ἔστιν γὰρ οὕτως, οὐδ' ἄκραντ' ἠκούσατε. 520
 ΙΦ. Ἑλένη δ' ἀφίκται δῶμα Μενέλεω πάλιν ;
 ΟΡ. ἥκει κακῶς γ' ἐλθοῦσα τῶν ἐμῶν τινί.
 ΙΦ. καὶ ποῦ ἔστι ; κἄμοι γάρ τι προῦφείλει κακόν.
 ΟΡ. Σπάρτῃ ξυνοικεῖ τῷ πάρος ξυνευνέτῃ.
 ΙΦ. ὦ μῖσος εἰς Ἑλλήνας, οὐκ ἐμοὶ μόνῃ. 525
 ΟΡ. ἀπέλανσα κἀγὼ δὴ τι τῶν κείνης γάμων.
 ΙΦ. νόστος δ' Ἀχαιῶν ἐγένεθ', ὡς κηρύσσεται ;
 ΟΡ. ὡς πάνθ' ἅπαξ με συλλαβοῦσ' ἀνιστορεῖς.
 ΙΦ. πρὶν γὰρ θανεῖν σε τοῦδ' ἐπαυρέσθαι θέλω.
 ΟΡ. ἔλεγχ', ἐπειδὴ τοῦδ' ἐρᾷς. λέξω δ' ἐγώ. 530
 ΙΦ. Κάλχας τις ἦλθε μάντις ἐκ Τροίας πάλιν ;
 ΟΡ. ὄλωλεν, ὡς ἦν ἐν Μυκηναίοις λόγος.

by me.' Thus too the narrative proceeds without interruption, when the consent to answer her questions has been given.

516. σὺ τοῦθ' ὄρα. The old reading, σὺ τοῦτ' ἔρα, for which others give on conjecture τοῦδ' ἔρα, requires this obvious correction. It was made independently by Bothe, Seidler, Hermann, and also by the present editor. Monk translates σὺ τοῦδ' ἔρα 'do thou enjoy this.' But ἐράν does not mean 'to enjoy.'

*514. ὡς ἐν παρέργῳ, 'as a matter of indifference (a slight accession) to my misfortune.' Cf. Hel. 925. Hermann gives ὡς γ'. Others put a question at the end of the verse, 'Do you mean as an addition to my misfortune?' This is Seidler's view; but it does not seem so good. Bothe renders it, "velut in appendice malorum meorum."

518. μηδ' ἰδὼν ὄναρ. See on Cycl. 8.

522. τῶν ἐμῶν τινί. He probably means, to Agamemnon, though his murder had no direct connexion with Helen's return. Barnes and others think he al-

ludes to himself; and it is not easy to decide.

523. κἄμοι κτλ. I too have a debt to settle with her; to me also she has incurred an obligation, that I should repay her with evil.

528. The meaning is, ὡς πάντα συλλαβοῦσα ἅπαξ ἀνιστορεῖς με, where ἅπαξ means, 'all at once.'

529. τοῦδ'. Perhaps τοῦτ', in which case σοῦ would be implied, 'to get this advantage from you,' &c.

530. ἔλεγχ', 'go on questioning me.'

532. ὄλωλεν. Brodaeus shows from Tzetzes on Lycophron that there was a tradition of Calchas having been buried at Colophon by Amphilocheus and others. This was doubtless related in the Cyclic Νόστοι. Bothe confirms the narrative from Strabo, lib. xiv. 1, λέγεται δὲ Κάλχας δὲ μάντις μετ' Ἀμφιλόχου τοῦ Ἀμφιαράου κατὰ τὴν ἐκ Τροίας ἐπάνοδον περὶ δειῦρο [sc. εἰς Κολοφῶνα] ἀφικέσθαι περιτυχῶν δὲ ἑαυτοῦ κρείττονι μάντει κατὰ τὴν Κλάρων, Μόψα τῷ Μαντοῦς, τῆς Τειρεσίου θυγατρὸς, διὰ λύπην ἀποθανεῖν.

- ΙΦ. ὦ πότνι, ὥς εὔ. τί γὰρ ὁ Λαέρτου γόνος ;
 ΟΡ. οὐπω νενόστηκ' οἶκον, ἔστι δ', ὥς λόγος.
 ΙΦ. ὄλοιτο, νόστου μήποτ' ἐς πάτραν τυχών. 535
 ΟΡ. μηδὲν κατεύχου· πάντα τὰκείνου νοσεῖ.
 ΙΦ. Θέτιδος δὲ τῆς Νηρηΐδος ἔστι παῖς ἔτι ;
 ΟΡ. οὐκ ἔστιν· ἄλλως λέκτρ' ἔγηνεν Αὐλίδι.
 ΙΦ. δόλια γὰρ, ὥς γέ φασιν οἱ πεπονθότες.
 ΟΡ. τίς εἶ ποθ' ; ὥς εὔ πυνθάνει τὰφ' Ἑλλάδος. 540
 ΙΦ. ἐκείθεν εἰμι· παῖς *δ' ἔτ' οὔσ' ἀπωλόμην.
 ΟΡ. ὀρθῶς ποθεῖς ἄρ' εἰδέναι τὰκεῖ, γύναι.
 ΙΦ. τί δ' ὁ στρατηγὸς, ὃν λέγουσ' εὐδαιμονεῖν ;
 ΟΡ. τίς ; οὐ γὰρ ὃν γ' ἐγῶδα τῶν εὐδαιμόνων.
 ΙΦ. Ἀτρώως ἐλέγετο δὴ τις Ἀγαμέμνων ἀναξ. 545
 ΟΡ. οὐκ οἶδ'· ἄπελθε τοῦ λόγου τούτου, γύναι.
 ΙΦ. μὴ πρὸς θεῶν, ἀλλ' εἴφ', ἵν' εὐφρανθῶ, ξένε.
 ΟΡ. τέθνηχ' ὁ τλήμων, πρὸς δ' ἀπώλεσέν τινα.
 ΙΦ. τέθνηκε ; ποία συμφορᾷ ; τάλαιν' ἐγώ.
 ΟΡ. τί δ' ἐστέναξας τοῦτο ; μῶν προσῆκέ σοι ; 550
 ΙΦ. τὸν ὄλβον αὐτοῦ τὸν πάροιθ' ἀναστένω.
 ΟΡ. δεινῶς γὰρ ἐκ γυναικὸς οἶχεται σφαγείς.
 ΙΦ. ὦ πανδάκρυτος ἢ κτανούσα χῶ θανών.
 ΟΡ. παῦσαι νυν ἤδη, μηδ' ἐρωτήσης πέρα.
 ΙΦ. τοσόνδε γ', εἰ ζῇ τοῦ ταλαιπώρου δάμαρ. 555
 ΟΡ. οὐκ ἔστιν· παῖς νυν, ὃν ἔτεχ', οὗτος ὤλεσεν.

533. ὥς εὔ. τί γὰρ Musgrave for ὥς ἔστι γὰρ κτλ. Supply πράσσει. Cf. *inf.* 543. Electr. 274, τί δῆτ' Ὀρέστης πρὸς τὰδ', Ἄργος ἦν μόλην ;

536. κατεύχου, the same as ἐπεύχου.

537. δὲ the present editor for δ' ὁ, and the same correction was made by Elmsley on Heracl. 793. The δ is not only superfluous, but wrongly placed. Monk, who does not remember that Thetis is elsewhere called ἡ Νηρηΐς (though it is hard to say why she should not be), and because in v. 663 Ἀχιλλέως ὄνομα seems to indicate that the name was specified here, reads Ἀχιλλεύς δ' ὁ τῆς Νηρηΐδος, in which he is followed by Dr. Badham. Unless some instance of the form Ἀχιλλεύς be adduced in a senarius (it occurs in irregular ana-

paestics, Iph. A. 124, 128, and in a chorus, Rhes. 461), it seems a questionable reading.

541. ἀπαχόμεν Badham ; but ἀπολέσθαι as well as ἀπόλλυσθαι is often used of those who have fallen into any misfortune, such as exile or captivity. The δ' was inserted by Hermann.

551. The ingenuity of the poet is shown in the art whereby he evades and defers the ἀναγνώρισις which the audience expects to follow every question. Iphigenia and Orestes are alike unwilling to reveal the secret of their birth. Hence the suspense is protracted by a retreat from each point which would seem inevitably about to bring a disclosure.

ΙΦ. ὦ συνταραχθεὶς οἶκος. ὥς τί δὴ θέλων ;

ΟΡ. πατρὸς θανόντος τήνδε τιμωρούμενος.

ΙΦ. φεῦ·

ὥς εἶν κακὸν δίκαιον εἰσεπράξατο.

ΟΡ. ἀλλ' οὐ τὰ πρὸς θεῶν εὐτυχεὶ δίκαιος ὢν.

560

ΙΦ. λείπει δ' ἐν οἴκοις ἄλλον Ἀγαμέμνων γόνον ;

ΟΡ. λέλοιπεν Ἠλέκτραν γε παρθένον μίαν.

ΙΦ. τί δὲ, σφαγείσης θυγατρὸς ἔστι τις λόγος ;

ΟΡ. οὐδεὶς γε, πλὴν θανούσαν οὐχ ὁρᾶν φάος.

ΙΦ. τάλαιν' ἐκείνη χῶ κτανὼν αὐτὴν πατὴρ.

565

ΟΡ. κακῆς γυναικὸς χάριν ἄχαριν ἀπώλετο.

ΙΦ. ὁ τοῦ θανόντος δ' ἔστι παῖς Ἄργει πατὴρ ;

557. Instead of giving vent to some expression of horror at hearing of the parricidal act, Iphigenia merely remarks on the troubles of the family; and her next answer, that he did well in avenging his father, still further reassures him. Thus the dialogue is so constructed, that the sister, who was equally interested in Clytemnestra's death, lays no blame, even unwittingly, on her brother.—On the formula *ὥς τί δὴ* see Herc. F. 1407.

558. *τήνδε* is suspicious, though defended by Monk and Bothe. Hermann gives *τῷδε*, Elmsley *αἵμα*, which W. Dindorf adopts. The same objection in fact applies to both *τῷδε* and *τήνδε*, viz. that the demonstrative pronoun is out of place. Possibly *τιμωρούμενος* may have been a gloss on some less usual formula, and *μητέρα* or *μητρὸς* formed part of the verse. Perhaps, *μητρὸς ἐκπράσσω* φόνον.

559. Elmsley's reading of this verse, adopted by Monk, *ὥς εἶν κακὴν δίκαιον ἐξεπράξατο*, seems less probable than Dr. Badham's, *ὥς οὐ καλὸν δίκαιον ἐξεπράξατο*. On the confusion of these words, *καλὸν* and *κακὸν*, see v. 353. The vulgate will however doubtless stand, if *δίκαιον* be taken as a synonym of *δίκην*. A similar verse is Agam. 785, *δικαίων, ὃν ἐπραξάμην πόλιν Πριάμω*, with which compare Eum. 391, *πρόσω δικαίων*, i. e. *χωρὶς δίκης*. Dr. Badham makes a difficulty about *εἶν*, but the sense is clear enough, *εἶν ἐποίησε*, *πατέρα τιμωρούμενος, κακῶς μέντοι, μητέρα κτανών*.

560. *τὰ πρὸς θεῶν εὐτυχεὶ*. So Heracl. 385, *ὁ γὰρ στρατηγὸς εὐτυχῆς τὰ πρὸς θεῶν εἶσιν*, where Tyrwhitt reads *τὰ*

πρόσθεν ὢν. The sense is, 'though he has acted rightly, the gods (i. e. Apollo) have deserted him.' Perhaps *τὰ πρὸς θεῶν γ'*, 'well, if he *is* just, the gods do not treat him as such.' Some explain *δίκαιος ὢν*, 'though he deserves to be fortunate.' Hermann's interpretation is against the order of the words, and therefore would hardly have suggested itself to a Greek audience, ἀλλὰ, *τὰ πρὸς θεῶν δίκαιος ὢν, οὐκ εὐτυχεὶ*, 'even though acquitted before the Areopagus by the testimony of Apollo.'

563. When critics admit their own conjectures "sine haesitatione," as Monk does his *ἔστ' οὕτως* for *ἔστι τις*, the chance is that they are wrong. Dr. Badham has rightly refuted Monk's misconception of the use of *οὐδεὶς γε*, for which he compares Ion 404.

566. *χάριν ἄχαριν*, 'for the sake of a bad woman (viz. for the recovery of Helen), which was a thankless service.' Elmsley would read *χάριν ἀχάριτον ὤλετο*, and unquestionably in Aesch. Cho. 38 the metre requires this correction, though Monk says "mihi non arridet ἀχάριτος pro ἀχάριστος."

567. *Ἄργει*, the dative of place, like *Αἰλίδι* v. 538; to be construed with *θανόντος*, not with *ἔστι*, for the answer implies, 'he exists, but as a wanderer over the earth' (both at no fixed place and any where). This monosyllable, *ἔστ'*, at once removes from Iphigenia's mind the load of anxiety that had resulted from her late dream.—*ἦτ'* ἄρα, see v. 351.

ΟΡ. ἔστ', ἄθλιός γε, κούδαμοῦ καὶ πανταχοῦ.

ΙΦ. ψευδεῖς ὄνειροι, χαίρετ'· οὐδὲν ἦτ' ἄρα.

ΟΡ. οὐδ' οἱ σοφοί γε δαίμονες κεκλημένοι 570

πτηνῶν ὀνείρων εἰσὶν ἀψευδέστεροι.

πολὺς παραγμὸς ἔν τε τοῖς θείοις ἔνι

κὰν τοῖς βροτείοις· ἔν δὲ λείπεται μόνον.

* * * *

ὃ τ' οὐκ ἄφρων ὦν μάντεων πεισθεὶς λόγους

ὄλωλεν ὡς ὄλωλε τοῖσιν εἰδόσιν.

575

ΧΟ. φεῦ φεῦ· τί δ' ἡμεῖς οἱ τ' ἐμοὶ γεννήτορες ;

ἄρ' εἰσὶν ; ἄρ' οὐκ εἰσὶ ; τίς φράσειεν ἄν ;

ΙΦ. ἀκούσατ'· ἐς γὰρ δὴ τιν' ἤκομεν λόγον,

ὑμῖν τ' ὄνησιν, ὧ ξένοι, σπεύδουσ' ἅμα

κάμοί. τὸ δ' εὖ ἡμάλιστά γ' οὕτω γίγνεται, 580

570. οἱ σοφοὶ κεκλημένοι. He means Apollo, whom he supposes to have deceived him. Cf. Electr. 1246, σοφὸς δ' ὦν οὐκ ἐχρησέ σοι σοφά.—οὐδ' Hermann for οὐθ'. This and the rest of the verses to 575 were given in the old editions to Iphigenia; but Hermann says the two Paris MSS. mark the person of Orestes at v. 572. Heath had long ago corrected the error, which led Barnes to suppose that Iphigenia must have been secretly cognizant of the whole history of her family.

572. παραγμὸς, confusion, uncertainty, inconsistency. Monk compares Electr. 368, ἔχουσι γὰρ παραγμὸν αἱ φύσεις βροτῶν. Hec. 959, φύρουσι δ' αὐτὰ θεοὶ πάλιν τε καὶ πρόσω παραγμὸν ἐντιθέμεντες.—θείους Scaliger for θεοῖς.

573. After this verse Monk puts the marks of a lacuna. So also Kirchhoff; and they are probably right; for δ τε (vulg. δ τ') implies a preceding δ γὰρ μάταιος, or something to that effect; and neither λείπεται nor λυπεῖται, both of which are found in the good copies, gives any meaning as a complete clause. Bothe takes it for the middle voice, and δ τε for ἐπεὶ, by which expedients he gets this forced sense:—"ceterum hoc unum dolet (Orestes), se, cum non insaniret, tamen vatū dictis obtemperantem periisse;" and by τοῖσιν εἰδόσι he understands Orestes himself and Pylades; and so Seidler. Schöne also reads δ τε, and adopts ἔν δὲ λυπεῖ τοι μόνον, 'one thing only is vexatious, when' &c. Hermann

gives ἔν δὲ λυπεῖσθαι μόνον, nec quicquam inest quam dolore affici. Possibly λείπεται arose from the marginal note of a transcriber (λείπει), indicating that something was wanting in the MS. which he used. The poet probably said, that not only were foolish men easily led astray by the predictions of seers, but even persons of sense, by putting faith in them, are ruined and undone. For the bad opinion which Euripides had of the μάντιες, see Electr. 400. Hel. 755. Iph. A. 956.

575. τοῖσιν εἰδόσι, 'in the judgment of the wise;' but with the ambiguous meaning, that the gods only know whether his present ruin is final and complete. The phrase commonly bears the contrary sense, as Iph. A. 649, γέγηθά σ' ὡς γέγηθ' ὀρῶν τέκνον, 'I am not really glad to see you.' Electr. 1122, δέδοικα γάρ νιν ὡς δέδοικ' ἐγώ, 'I do not fear him,' i. e. the dead Aegisthus. But in Troad. 626, it is a mere euphemism, ὄλωλεν ὡς ὄλωλεν, for δυστυχῶς.

579. σπεύδουσα. For the singular participle after ἤκομεν see on Herc. F. 858. The old readings, σπουδαῖς, σπουδῆς, emended by Musgrave, probably arose from a misapprehension of this idiom.

580. οὕτω. Porson read ὥδε, on account of the final pes creticus. If ὥδε was genuine, why should a transcriber give οὕτω? Hermann and W. Dindorf retain the vulgate; and it seems certain that the rule, if such it be called, was not invariably observed. See Hec. 729. The

εἰ πᾶσι ταυτὸν πρᾶγμ' ἀρεσκόντως ἔχει.
 θέλοις ἂν, εἰ σώσαιμί σ', ἀγγεῖλαι τί μοι
 πρὸς Ἄργος ἐλθὼν τοῖς ἐμοῖς ἐκεῖ φίλοις,
 δέλτον τ' ἐνεγκεῖν, ἣν τις οἰκτεῖρας ἐμὲ
 ἔγραψεν αἰχμάλωτος, οὐχὶ τὴν ἐμὴν 585
 φονέα νομίζων χεῖρα, τοῦ νόμου δ' ὕπο
 θνήσκειν σφε, τῆς θεοῦ τάδε δίκαι' ἡγουμένης ;
 οὐδένα γὰρ εἶχον ὅστις †ἀγγεῖλαι μολῶν
 εἰς Ἄργος αὖθις τὰς ἐμὰς ἐπιστολὰς
 πέμψειε σωθεὶς τῶν ἐμῶν φίλων τινί. 590
 σὺ δ', εἰ γὰρ, ὡς ἔοικας, οὔτε δυσγενῆς
 καὶ τὰς Μυκῆνας οἶσθα χοῦς κἀγὼ θέλω,
 σώθητι, καὶ σὺ μισθὸν οὐκ αἰσχροῦ λαβὼν

most suspicious feature in the vulgate is the γε, which looks like a metrical insertion. Dr. Badham gives τὸ δ' εὐνοῦν τότε μάλιστά γίγνεται. Nauck (ap. Kirch.) proposes τοῦτο for γ' οὕτω, which is much more probable. There is nothing about εὐνοία in the sentiment: she merely says, that common interests will be best secured if all parties agree on a certain scheme. As Aldus has ἔχοι for ἔχει in the next verse, the reading may have been μάλιστά που γενήσεται, or τὸ δ' εὐ μάλιστ' ἂν ὡς γένοιτό τφ. Cf. ἀλλ' ὡς γενέσθω, v. 603.

587. σφε for γε, and τάδε for ταῦτα, were corrected by Markland. See however on v. 593. It is by no means certain that this verse has not been tampered with. Why Iphigenia should have asked a Greek captive to write a letter for her, has been variously explained. Some contend, that the education of Greek women was so neglected, that even a princess might not know how to write. It is more probable that by doing it herself she would have aroused the suspicions of Thoas, who would think she wished to escape.

588—90. These three verses are regarded as spurious by Monk and W. Dindorf. The latter gives ἀγγεῖλαι, with Markland, while Hermann reads ἀγγεῖλας, *quum aliquid nuntii attulisset*, Dr. Badham Ἀργόθεν μολῶν with Musgrave, Schöne ὅστις Ἀργόλας κτλ. Elmsley proposed τὰς τ' ἐμὰς for τὰς ἐμὰς. One might suggest ὅστις ἀγγεῖλαι θέλοι, or even θέλων, or οὐκ ἦν γὰρ ὅστις τὰς ἐμὰς ἐπιστολὰς πέμψειε σωθεὶς, by which the

tautology of the present reading would be avoided, as well as the difficulty in αὖθις (MSS., as usual, and early edd. αὖτις). It is rash to pronounce these verses altogether spurious; they are more likely to have been, with other parts of this difficult βῆσις, altered and amplified by grammarians. Monk ejects them on the dangerous principle that they contain “nihil vel utile vel decorum.” But a careful consideration will show, that they are really necessary to the sense. Why did she get a letter written, but that she had no one to convey her injunctions *viva voce* to Argos? Under these circumstances, she had retained the letter in the hope that some merchant or non-Greek stranger might be found to carry it to its destination.

593. There is some uncertainty about the καὶ σὺ, which Hermann connects with λαβὼν, ‘you too receiving a reward,’ as well as I, in getting my letters safely conveyed. This is hardly satisfactory. Dr. Badham’s correction is ingenious, καὶ τὰς Μυκῆνας οἶσθ’ ὅτι, ὡς κἀγὼ θέλω σώθητι καὶ σὺ, i. e. σώθητι, ὡς καὶ ἐγὼ θέλω καὶ ὡς σὺ θέλεις. Still, the γε is quite superfluous, and the construction is rather involved. W. Dindorf gives πείσθητι καὶ σὺ, ‘do you comply with my present request, as the captive complied when I asked him to write a letter.’ Kirchhoff suggests, καὶ γὰρ μισθὸς οὐ σμικρὸς λαβεῖν κτλ. It is not plainly stated whether the captive above mentioned was really put to death, or saved in gratitude for writing the letter. If he was saved, καὶ σὺ

κούφων ἔκατι γραμμάτων σωτηρίαν.

οὗτος δ', ἐπεὶ περ πόλις ἀναγκάζει τάδε, 595

θεᾷ γενέσθω θῦμα, χωρισθεὶς σέθεν.

OP. καλῶς ἔλεξας τᾶλλα, πλὴν ἐν, ᾧ ξένη·

τὸ γὰρ σφαγῆναι τόνδ' ἐμοὶ βάρος μέγα.

ὁ ναυστολῶν γάρ εἰμ' ἐγὼ τὰς ξυμφοράς·

οὗτος δὲ συμπλεῖ τῶν ἐμῶν μόχθων χάριν. 600

οὐκ οὖν δίκαιον ἐπ' ὀλέθρῳ τῷ τοῦδ' ἐμὲ

χάριν τίθесθαι, καὐτὸν ἐκδῦναι κακῶν·

ἀλλ' ὥς γενέσθω· τῷδε μὲν δέλτον δίδου·

πέμψει γὰρ Ἄργος, ὥστε σοι καλῶς ἔχειν·

ἡμᾶς δ' ὁ χρήζων κτεινέτω. τὰ τῶν φίλων 605

αἰσχιστον ὅστις καταβαλὼν ἐς ξυμφορὰς

αὐτὸς σέσωσται· τυγχάνει δ' ὅδ' ὦν φίλος,

δὺν οὐδὲν ἦσσον ἢ ἡμὲ φῶς ὀρᾶν θέλω.

IF. ᾧ λήμ' ἄριστον, ὥς ἀπ' εὐγενοῦς τινὸς

ρίζης πέφυκας, τοῖς φίλοις τ' ὀρθῶς φίλος. 610

is intelligible at once, and *κούφων ἔκατι γραμμάτων* refers both to the writing and to the conveying of the letter by two different parties. It does not follow, because the captive blamed the law rather than Iphigenia for his death, that he really did die. It was likely that she would give him some return for writing the letter; and that return could only have been his preservation, since every other would have been useless to a dying man. Moreover, a question arises, whether such was not the very sense conveyed by *θνῆσκειν γε* in v. 587, 'thinking, forsooth, that he was being put to death by the law (whereas he was put to no such extremity).' If such be not the meaning, W. Dindorf is justified in saying, "non apparet quid *γε* particula sibi velit." How, too, can we reconcile his death with Iphigenia's distinct statement in v. 258, *οὐδέ πω βωμὸς θεᾶς Ἑλληνικαῖσιν ἐξεφοινίχθη ῥοαῖς*? If this be right, we may retain the old punctuation, given above, in this sense, 'You too receiving, as he did, no despicable reward for a trifling piece of writing.' It is clear that Iphigenia has the *power* of saving a captive. Now, if so, it almost follows that she would have extended mercy to the former captive. We are not concerned to in-

quire why he did not or could not also carry away the letter when he had written it. That he should not have done so was necessary to the plot of the play; and that is enough.

598. *ἐμοὶ* for *μοι* Lucian, *Amor.* vol. ii. p. 451, who cites this and the next, and also *ihf.* 603, *τῷδε μὲν—κτεινέτω*, with the variant *πέμψω*.

599. *ναυστολῶν*, according to Monk (and Dr. Badham approves), must mean, without metaphor, 'conducting the voyage,' on account of *συμπλεῖ* following. But he is greatly mistaken in supposing *τὰς συμφορὰς* is the accusative of motion *towards*, as *ναυστολεῖν χθόνα* &c. The sense simply is, 'I am the pilot of the adventure, Pylades is a fellow-passenger on the same ship.' Cf. v. 675.

602. *χάριν τίθесθαι*, to oblige you; literally, 'to store up an obligation to myself.'

608. *ἢ ἡμὲ* Porson for *ἡ με*. On *μὲ* for *ἐμαυτὸν* see Androm. 256. *Iph. A.* 677, *ζηλῶ σὲ μᾶλλον ἢ ἡμὲ τοῦ μηδὲν φρονεῖν*.

610. *γε* for *τε* Monk, a bad alteration. Two things are clearly coupled; his *εὐγένεια*, and the sincerity of his friendship. Some copies give *ὀρθός*. Markland well compares Antig. 99, *τοῖς φίλοις δ' ὀρθῶς φίλη*. So also Suppl. 867, *φίλος τ' ἀλη-*

τοιούτος εἴη τῶν ἐμῶν ὁμοσπόρων
 ὅσπερ λέλειπται. καὶ γὰρ οὐδ' ἐγὼ, ξένοι,
 ἀνάδελφός εἰμι, πλὴν ὅσ' οὐχ ὀρώσά νιν.
 ἐπεὶ δὲ βούλει ταῦτα, τόνδε πέμψομεν
 δέλτον φέροντα, σὺ δὲ θανεῖ· πολλὴ δέ τις 615
 προθυμία σε τοῦδ' ἔχουσα τυγχάνει.

OP. θύσει δὲ τίς με καὶ τὰ δεινὰ τλήσεται ;

ΙΦ. ἐγὼ· θεᾶς γὰρ τῆσδε προστροπὴν ἔχω.

OP. ἄζηλά γ', ὦ νεᾶνι, κοῦκ εὐδαίμονα.

ΙΦ. ἀλλ' εἰς ἀνάγκην κείμεθ', ἣν φυλακτέον. 620

OP. αὐτὴ ξίφει θύουσα θῆλυς ἄρσενας ;

ΙΦ. οὐκ, ἀλλὰ χαίτην ἀμφὶ σὴν χερνύβομαι.

OP. ὁ δὲ σφαγεὺς τίς ; εἰ τὰδ' ἱστορεῖν με χρή.

ΙΦ. εἴσω δόμων τῶνδ' εἰσὶν οἷς μέλει τάδε.

OP. τάφος δὲ ποῖος δέξεταιί μ', ὅταν θάνω ; 625

ΙΦ. πῦρ ἱρὸν ἔνδον χάσμα τ' εὐρωπὸν πέτρας.

OP. φεῦ·

πῶς ἂν μ' ἀδελφῆς χεῖρ περιστείλειεν ἄν ;

ΙΦ. μάταιον εὐχὴν, ὦ τάλας, ὅστις ποτ' εἶ,

ἠϋῶ· μακρὰν γὰρ βαρβάρου ναίει χθονός.

οὐ μὲν, ἐπειδὴ τυγχάνεις Ἀργεῖος ὦν, 630

ἀλλ' ὦν γε δυνατὸν οὐδ' ἐγὼ ἄλλείψω χάριν·

θῆς ἣν φίλοις, where ἀληθῶς is suggested by the variant in this passage.

616. τοῦδε, scil. τοῦ αὐτοῦ σφαγῆναι ἀντὶ τοῦδε. Compare v. 598. Bothe explains, "*ingens est voluntas erga hunc tua.*"

617. τὰ δεινὰ. See on v. 320.

618. τῇνδε Bothe and Hermann for τῆσδε. Here προστροπὴν is apparently put for τάξιν, πρόσταγμα, "Tis from the goddess here that I hold the office (of priestess)" (*hanc tutelam*, Bothe. *expiationem*, Portus).

621. Aesch. Agam. 1202, θῆλυς ἄρσενος φονεὺς ἐστίν. Compare with this passage *sup.* v. 40—1.

624. εἴσω. "Euphoniae gratia, et ut iambus sit spondaei loco, reposui εἴσω pro εἴσω." Monk. Such criticism is mere trifling with the ancient texts; and yet Dr. Badham follows him.

626. Hermann, after Brodaeus, re-

marking that these verses (625—6) are quoted by Diodorus Siculus, lib. xx. cap. 14, with χθονὸς for πέτρας, assents to the opinion of the historian, that the poet derived this feature of the sacrifice from Carthaginian or Phoenician customs. "There was," says Diodorus, at Carthage "a brazen statue of Cronus, extending its upturned hands in a slanting position towards the ground, so that children placed upon them rolled off and fell into a chasm full of fire."

627. Photius, περιστέλλαι, περικαλύψαι. The wish that his sister's hand could compose his limbs, and her assertion that it is a vain wish, are among those instances of tragic irony, whereby things existing, but unknown, are spoken of as yet to be realized, or are applied to some other persons or circumstances.

631. οὐ μὲν — ἀλλὰ, 'still however.' — ὦν γε δυνατὸν, scil. ἐστὶ μοι χάριν

πολὺν τε γάρ σοι κόσμον ἐνθήσω τάφῳ,
 ξανθῷ τ' ἐλαίῳ σῶμα σὸν κατασβέσω,
 καὶ τῆς ὀρείας ἀνθεμόρρυτον γάνος
 ξουθῆς μελίσσης ἐς πυρὰν βαλῶ σέθεν. 635
 ἀλλ' εἶμι, δέλτον τ' ἐκ θεᾶς ἀνακτόρων
 οἶσω· τὸ μέντοι δυσμενὲς μὴ 'μοῦ λάβης.
 φυλάσσειτ' αὐτοὺς, πρόσπολοι, δεσμῶν ἄτερ.
 ἴσως ἄελπτα τῶν ἐμῶν φίλων τινὶ
 πέμψω πρὸς Ἄργος, ὃν μάλιστ' ἐγὼ φιλῶ,
 καὶ δέλτος αὐτῷ ζῶντας οὓς δοκεῖ θανεῖν 640
 λέγουσα πιστὰς ἡδονὰς ἀπαγγελεῖ.

ΧΟ. κατολοφύρομαι σὲ τὸν χερνίβων στρ.
 ῥανίσι * μελόμενον αἵμακταῖς.

ΟΡ. οἶκτος γὰρ οὐ ταῦτ', ἀλλὰ χαίρετ', ὦ ξένοι. 645

ΧΟ. σὲ δὲ τύχας † μάκαρος, ὦ νεανία, ἀντ.

δοῦναι, 'at least of what I can confer on you the favour.'—ἐλλείψω, as Markland perceived, is required by the sense, in place of the vulg. λείψω.

633. κατασβέσω. Fire is not put out by oil; but it is made to burn itself out the faster; so that the bones might have been collected perhaps in a less calcined condition than they would otherwise have been. That such was the custom is remarked by Hermann from Il. xxiii. 170, and Od. xxiv. 67. In this, as in nearly all the funeral ceremonies, the Romans did the same as the Greeks. Geel (ap. Kirch.) and Schöne independently propose κατασκεδῶ. Hesych. κατασκεδάσαι, καταχέαι.

637. τὸ δυσμενὲς for δυσμένειαν (or rather, τὴν δυσμένειαν), as Troad. 661, τὸ δυσμενὲς γυναικὶς εἰς ἀνδρὸς λέχος. The genitive is used by a well-known idiom, like λόγος τινός, πένθος τινός &c., talk about, grief for a person; but it may also be explained as the genitive of aiming at, for which see v. 362. Hermann compares δυσμενεία σῇ, 'through dislike towards you,' Hipp. 965. There is nothing difficult in δυσμένειαν λαβεῖν, 'to conceive, to take a dislike.' Kirchhoff gives βάλῃς as the reading of the Palatine MS., and himself suggests μή μοι ἔγκαλῃς, by an oversight, since this must have been ἐγκαλέσῃς. Dr. Badham thinks the sense is, "noli haec infensa mea pu-

tare, h. e. ex aliqua mea in te malevolentia oriri." The common reading μὴ μοι was corrected by Hermann. The sense is, 'whatever resentment you may feel against the authors of your death, do not be angry against me,' who have promised to do all in my power for you.

638. δεσμῶν ἄτερ. See on v. 468.

642. Iphigenia has left the stage. Orestes and Pylades come forward, and a few unimportant words of pity are addressed to them by the chorus. The guards stand some way behind while the dialogue between the friends is going on.

643. After ῥανίσι something has dropped out, not however materially affecting the sense. Hermann conjectures ἐν κάρῳ.

645. οἶκτος γὰρ οὐ ταῦτ'. 'Nay, that is no subject for lamentation,' ὀλοφυρμός. In saying this, Orestes at once displays an heroic resignation, and implies that his life is so full of woe that death comes to him as a relief. By this means that first object of tragedy, to excite ἔλεος in the audience, is promoted. The chorus, bidden rather to rejoice than to weep (ἀλλὰ χαίρετε), next turns to congratulate Pylades; but here again their address meets with little assent: to live at the cost of his friend's life is no pleasure to him.

646. μάκαρος is in some way corrupt. Hermann gives σὺ δὲ, τύχας μάκαρ' σὲ δ', ὦ νεανία, κτλ. Kirchhoff proposes

- σεβόμεθ' ἐς πάτραν ὅτι πόδ' ἐπεμβάσει.
 ΠΥ. ἄζηλά τοι φίλοισι, θνησκόντων φίλων. 650
 ΧΟ. ὦ σχέτλιοι πομπαί.
 φεῦ φεῦ, διόλλυσαι.
 αἰαῖ αἰαῖ,
 πότερος ὁ τ' μέλλων ;
 ἔτι γὰρ ἀμφίλογα δίδυμα μέμονε φρήν, 655
 σὲ πάρος ἢ σ' ἀναστενάξω γόοις.
 ΟΡ. Πυλάδῃ, πέπονθας ταῦτὸ πρὸς θεῶν ἐμοί ;
 ΠΥ. οὐκ οἶδ'. ἐρωτᾷς οὐ λέγειν ἔχοντά με.
 ΟΡ. τίς ἐστὶν ἡ νεάνις ; ὡς Ἑλληνικῶς 660
 ἀνῆρεθ' ἡμᾶς τούς τ' ἐν Ἰλίῳ πόνους
 νόστον τ' Ἀχαιῶν τόν τ' ἐν οἰωνοῖς σοφὸν
 Κάλχαντ' Ἀχιλλέως τ' ὄνομα, καὶ τὸν ἄθλιον
 Ἀγαμέμνον' ὡς ᾤκτειρ', ἀνθρώπα τέ με
 γυναιῖκα παῖδάς τ'. ἔστιν ἡ ξένη γένος 665
 ἐκεῖθεν Ἀργεῖα τίς· οὐ γὰρ ἂν ποτε
 δέλτον τ' ἔπεμπε καὶ τάδ' ἐξεμάνθανεν,
 ὡς κοινὰ πράσσουσ', Ἄργος εἰ πράσσει καλῶς.

μακαίρας, Monk σὲ δὲ, νεανία, τύχας μακαρίας, which is indeed a double dochmiac, but does not syllabically correspond with the strophic verse. On νεανία a cretic, see Cycl. 28.

647. πόδ' Elmsley, followed by Hermann and W. Dindorf, for ποτ'. Cf. Heracl. 168, ἐς ἄντλον ἐμβήσει πόδα.

650. τοι Hermann for τοῖς, which Monk, Badham, and Kirchhoff retain, but it seems against the genius of the language.

651. πομπαί, release to your native country. As this is addressed to Pylades, while διόλλυσαι clearly refers to Orestes, there is great probability in Hermann's view, that the whole of these choral verses from 642, should be assigned to the two hemichoria, the three last alone, which have regard to both, being spoken as an *epodus* by the whole chorus. Kirchhoff remarks, that 651 seqq. are evidently spoken by individual choreutae in succession. Monk gives φεῦ φεῦ and αἰ αἰ to Pylades, for which there is not the slightest ground. Having done this however, he endeavours to give some consistency to it by adding σὺ δὲ before

διόλλυσαι, as W. Dindorf also conjectured.

654. μέλλων is probably corrupt, for it was no longer doubtful (see v. 615) which of the two was to die. The doubt, τὸ ἀμφίλογον, was as to which had the worse fate. Hence Hermann and Musgrave's πότερος ὁ μᾶλλον is probable, scil. ὁ μᾶλλον διόλλυμενος. Schöne reads ὁ μὴ μέλλων, sc. διόλλυσθαι. W. Dindorf thinks these words are a part of a longer verse, possibly a dochmiac.—μέμονε, ὀρμαίνει, φροντίζει. Soph. Trach. 982, ἀλλ' ἐπὶ μοι μελέα βάρος ἔπλετον ἐμ-μέμονεν φρήν. Photius, μέμονα, προθυμοῦμαι. Iph. Aul. 1495, ἵνα τε δόρατα μέμονε δαΐα.

664. ᾤκτειρεν, ἡρώτα τε Markland, the copies having ᾤκτειρεν ἀνθρώπα τε.—τε με for τ' ἐμὲ Schaefer.—γυναιῖκα παῖδάς τ', 'about his (Agamemnon's) wife and children.' See v. 555, 567.

668. πράσσοι Hermann, followed by Dr. Badham and Kirchhoff; and the correction is probable, which is more than can be said for Monk's τᾶλλα for ταῦτα in the next verse. The meaning is, 'You anticipate me in saying the very same

ΠΥ. ἔφθης με μικρόν ταῦτὰ δὲ φθάσας λέγεις,
πλὴν ἔν τὰ γάρ τοι βασιλέων παθήματα 670
ἴσασι πάντες, ὧν ἐπιστροφή τις ἦν.
ἀτὰρ διήλθε χᾶτερον λόγον τινά.

ΟΡ. τίν' ; ἐς τὸ κοινὸν δούς ἄμεινον ἂν μάθοις.

ΠΤ. αἰσχρὸν θανόντος σοῦ βλέπειν ἡμᾶς φάος·
κοινῇ τ' ἔπλευσα, δεῖ με καὶ κοινῇ θανεῖν. 675
καὶ δειλίαν γὰρ καὶ κάκην κεκτήσομαι
Ἄργει τε Φωκέων τ' ἐν πολυπτύχῳ χθονί,
δόξω δὲ τοῖς πολλοῖσι, πολλοὶ γὰρ κακοὶ,
προδοὺς †σε σώξουσθ' αὐτὸς εἰς οἴκους μόνος,
ἧ καὶ φονεύσας ἐπὶ νοσοῦσι δώμασι 680

that I say, except in one respect, which is this, that she remarked on the discredit that would attach to the one dying without the other.' The words τὰ γάρ τοι — τις ἦν are interposed by way of accounting in a natural manner for Iphigenia's questions about Agamemnon's family. 'It is no wonder,' he says, 'if she asked *that* : all persons, who have had any converse with others, hear about the fate of kings.' (Schöne explains it, 'who take any interest in affairs,' ἐπιμέλειάν τινα ποιοῦνται τῶν πραγμάτων.) What he is more concerned to press, is the assent which she gave at v. 609 to the proposition of Orestes, that it was wrong for the fellow-voyager to suffer while the pilot and conductor of the expedition was unscathed. To this it is clear Pylades now alludes, because he repeats nearly the same words in κοινῇ τ' ἔπλευσα &c. The passage has been rightly explained by Hermann, and Monk and Badham ought not to have adopted διήλθον from Porson and Seidler, 'I have thought over a subject of a different kind.'

670. τοι for τῶν Hermann. The same correction had been made independently by the present editor. In the next verse Kirchhoff conjectures ὧν τ' ἐπιστροφή, 'and of those who were much visited by others,' or 'of whom there was any public care and concern,' φροντίς.

673. ἔμεινον ἂν μάθοις, 'I may help you to understand its purport.'

675. κοινῇ τ' ἔπλευσα. 'As I sailed in common with you, so I ought also to die in common.' For this use of τε—καὶ see on Aesch. Suppl. 734. W. Dindorf adopts Elmsley's needless alteration, κοινῇ

δὲ πλεύσας κτλ.—δειλίαν, 'the charge of cowardice.' So δύσκληιαν ἐκτήσαντο, Med. 218, and φόνον κεκτήσθαι *inf.* 1171.

679. σώζεσθαι, 'to have been for getting away safe,'—if we literally render a present infinitive in which, besides the elision or crasis of the final αι, some editors have found an evidence of corruption. Hence Erfurdt read σωθῆς, which Monk admits, followed by Dr. Badham, who adds δὲ, and says in his addenda, that since the infinitive is altogether out of place, because the fact of Pylades having escaped could never be a matter of mere δόξα, it is "certo certius Elmsleium recte σωθῆς coniecisse." As if the sense were merely δόξω σώξουσθαι, and not δόξω σώζεσθαι προδοσὶ φίλου. Kirchhoff admits another and better correction of Elmsley's, σσῶσθαί σ' αὐτὸς κτλ., which Schöne also independently made. On the elision of αι (which, though rare, and always to be suspected, is not without precedent), see on Herc. F. 147. 708. Ion 1064. Hermann and Dindorf agree in retaining the vulgate, which affords a good and rhetorically expressed alternative, δόξω ἢ προδοὺς σε σώζεσθαι, ἢ φονεύσας σε ἐπιθυμεῖν σῆς τυραννίδος. For here also ῥάψαι μόρον must be taken in close connexion with τυραννίδος χάριν, 'or, having slain you, to have done so by a plot laid for obtaining the sovereignty.' Hence Lobeck's ἢ κάφεδρεύσας and Bothe's ἢ καὶ φθονήσας are quite unnecessary.—ἐπὶ νοσοῦσι δώμασιν, 'when your house was in disorder,' i. e. taking advantage of a time when there was little fear of an avenger.

ράψαι μόρον σοι σῆς τυραννίδος χάριν,
 ἔγκληρον ὡς δὴ σὴν κασιγνήτην γαμῶν.
 ταῦτ' οὖν φοβοῦμαι καὶ δι' αἰσχύνης ἔχω,
 κούκ ἔσθ' ὅπως οὐ χρὴ συνεκπνεύσαι μέ σοι
 καὶ συσφαγῆναι καὶ πυρωθῆναι δέμας
 φίλον γεγῶτα καὶ φοβούμενον ψόγον.

685

OP. εὐφημα φώνει· τὰμὰ δεῖ φέρειν κακά·
 ἀπλὰς δὲ λύπας ἐξόν, οὐκ οἶσω διπλὰς.
 ὁ γὰρ σὺ λυπρὸν κάπονείδιστον λέγεις,
 ταῦτ' ἐστὶν ἡμῖν, εἴ σε συμμοχθοῦντ' ἐμοὶ
 κτενῶ· τὸ μὲν γὰρ εἰς ἔμ' οὐ κακῶς ἔχει,
 πρᾶσσονθ' ἂ πρᾶσσω πρὸς θεῶν, λύνει βίον·
 σὺ δ' ὄλβιός τ' εἶ, καθαρὰ τ' οὐ νοσοῦντ' ἔχεις

690

682. W. Dindorf condemns this verse, which he says could not have been written by Euripides, since Pylades had long since married Electra. In El. 1249, which play precedes the action of the present, Orestes is directed to give Electra to Pylades as his wife; and *inf.* v. 915 she is clearly spoken of as now being actually such, although in Orest. 1078 Orestes says to his friend, believing Electra is about to be put to death, γάμων δὲ τῆς μὲν δυσπότημου τῆσδ' ἐσφάλης, ἣν σοὶ κατηγγύησα. Hence Pylades was not likely to be accused of killing Orestes as if to marry his wealthy sister. Hermann, feeling this difficulty, gives ἔκκληρον with one of the Florence MSS., and takes γαμῶν for the present tense, 'as being, forsooth, the husband of a penniless wife,' who might become rich by her brother's death. Schöne also regards γαμῶν as the present, 'as being the husband of a wife who was heiress to your family-honours and wealth.' Monk follows Seidler in taking ἔγκληρον γαμῶν to mean *non sine dote habiturus*. But the words could not have borne any such meaning to a Greek audience, to whom alone the obvious sense would have presented itself, 'as if to marry your sister with a fortune.' It seems best to conclude, that the οἱ πολλοί, who would be likely to make these charges, might not know that Pylades was already married, and so might assume as a motive what could not really have been a true one. Cf. Hipp. 1010, ἢ σὺν οἰκῆσειν δόμον ἔγκληρον

εὐνὴν προσλαβὼν ἐπήλπισα;

687. ἐμὲ for κακά is given by W. Dindorf, Monk, and Badham, after Porson. Compare however Phoen. 1685, τᾶμ' ἐγὼ στέρξω κακά. The sense is, 'the evils which are peculiarly my own I must bear (and not impose them upon another).' Bothe has καμὲ δεῖ φέρειν κακά.

690. ταῦτα ἐστὶν ἡμῖν, scil. καὶ λύπη καὶ ὄνειδος. Hermann defends the old reading against the proposed alterations τοῦτ' or ταῦτ', the argument being this: If you, Pylades, will incur κάκη καὶ δειλία (v. 676) for letting me die, still more shall I do so for letting you take my place; because you are in every way more deserving to live than I am.

692. Aldus and the MS. Pal. have λύσειν βίον, which Hermann retains, 'that I should be about to resign my life.' Elmsley and Isaac Voss preferred λύνειν, the former on the ground that the two forms are often confused. The other MSS. give λήγειν or λήσειν. Dr. Badham gives λιπεῖν, which is not very improbable, and Kirchhoff has admitted it. But so common a word as λιπεῖν would hardly have been corrupted by transcribers. There is no absolute reason why λήγειν should not stand, 'for me, faring as I do, 'tis not amiss that my life should be coming to an end.' Monk says, "usitata est λείπειν βίον, quam sine haesitatione reposui." Compare however Suppl. 1003, ἐς "Αἶδαν καταλύσουσ' ἔμμοχθον βίον.

μέλαθρ', ἐγὼ δὲ δυσσεβῇ καὶ δυστυχῇ.
 σωθεῖς δὲ παῖδας ἐξ ἐμῆς ὁμοσπόρου 695
 κτησάμενος, ἣν ἔδωκά σοι δάμαρτ' ἔχειν,
 ὄνομά τ' ἐμοῦ γένοιτ' ἂν, οὐδ' ἅπαις δόμος
 πατρῶος οὐμὸς ἐξαλειφθεῖη ποτ' ἂν.
 ἀλλ' ἔρπε καὶ ζῇ καὶ δόμους οἶκει πατρός.
 ὅταν δ' ἐς Ἑλλάδ' ἵππιόν τ' Ἄργος μόλῃς, 700
 πρὸς δεξιᾶς σε τῆσδ' ἐπισκῆπτω τάδε·
 τύμβον τε χῶσον κάπιθες μνημεῖά μου,
 καὶ δάκρυ' ἀδελφῇ καὶ κόμας δότῳ τάφῳ.
 ἄγγελλε δ' ὡς ὅλῳλ' ὑπ' Ἀργείας τινὸς
 γυναικὸς, ἀμφὶ βωμὸν ἀγνισθεὶς φόνῳ. 705
 καὶ μὴ προδῶς μου τὴν κασιγνήτην ποτὲ
 ἔρημα κήδῃ καὶ δόμους ὀρῶν πατρός.
 καὶ χαῖρ' ἐμῶν γὰρ φίλτατόν σ' ἡῖρον φίλων,
 ᾧ συγκυναγὲ καὶ συνεκτραφεὶς ἐμοί,
 ᾧ πόλλ' ἐνεγκὼν τῶν ἐμῶν ἄχθη κακῶν. 710
 ἡμᾶς δ' ὁ Φοῖβος, μάντις ὢν, ἐψεύσατο·
 τέχνην δὲ θέμενος ὡς προσώταθ' Ἑλλάδος

695. σωθεῖς — κτησάμενος are examples of the *nominativus pendens*, a common and unquestioned usage in tragedy. Otherwise, we should suspect *κτησάται* ἂν to be the true reading: 'Now if you are saved, you may have children by my sister Electra, and so my name and house may be perpetuated.' Hermann thinks the clauses in both protasis and apodosis accurately correspond thus; σωθέντος σοῦ, ὄνομα ἐμοῦ γένοιτ' ἂν (because you would relate the circumstances of my death), and κτησαμένου παῖδας, οὐκ ἂν ἐξαλειφθεῖη δόμος.—For οὐδ' ἅπαις Monk and Badham give οὐθ' ἅπας after Markland.

699. ζῇ. Bekk. Anecd. p. 97, 31, Ζῇ, ἀντὶ τοῦ ζῆθι. Σοφοκλῆς Δανάη, ζῇ, πῖνε, φέρβου. The unusual form of the imperative has caused this verse to be quoted by several of the grammarians.—πατρός, 'of my father;' for he here nominates Pylades as his heir.

702. μνημεῖά μου Monk for — μοι, citing Soph. El. 933, μνημεῖ' Ὀρέστου, and *ibid.* 1126, ᾧ φιλάτου μνημεῖον ἀνθρώπων ξυμολ, and he might have added

μνημεῖα αὐτῶν in Aesch. Theb. 49, and Iph. A. 1398, ταῦτα γὰρ μνημεῖά μου.

705. ἀγνισθεὶς, 'offered up as a consecrated victim.' Hesych. ἀγνίσαι, ἀποθῆναι, καὶ διαφθεῖραι. Bekk. Anecd. p. 339, 8, ἀγνίσαι, τὸ θῆσαι. We may compare πολλοὺς δὲ πολλῶν ἐξαγισθέντας δόμων, Aesch. Ag. 624. Monk gives φόνου, comparing Herc. F. 1324, χέρας σὰς ἀγνίσας μιάσματος. He supposes that Orestes was taking consolation from the fact, that the rites preparatory to his sacrifice would purify him from the crime of matricide. But that ceremonial expiation had long ago been performed (Aesch. Eum. 429), though Euripides does not expressly mention it.

712. τέχνην θέμενος, 'having devised (made for himself) a trick,' i. e. a stratagem to get rid of us, that the falseness of his oracles might not be known. Dr. Badham here remarks, "nisi scirem quam laxè Tragicè verbo τίθημι utantur, hunc locum pro corrupto habere non dubitarem." There is no ground for suspicion, since the analogy of τέχνην, ὁργήν &c. ποιῆσθαι, for τεχνᾶσθαι, ὁργίξσθαι, jus-

- ἀπήλασ' αἰδοῖ τῶν πάρος μαντευμάτων.
 ὃ πάντ' ἐγὼ δὸς τὰμὰ καὶ πεισθεὶς λόγοις,
 μητέρα κατακτὰς, αὐτὸς ἀνταπόλλυμαι. 715
- ΠΥ. ἔσται τάφος σοι, καὶ κασιγνήτης λέχος
 οὐκ ἂν προδοίην, ὦ τάλας, ἐπεὶ σ' ἐγὼ
 θανόντα μᾶλλον ἢ βλέπονθ' ἔξω φίλον.
 [ἀτὰρ τὸ τοῦ θεοῦ γ' οὐ διέφθορέν σέ πω
 μάντευμα, κεῖ τοῦδ' ἐγγὺς ἔστηκας φόνου.] 720
 ἀλλ' ἔστιν ἔστιν ἡ λίαν δυσπραξία
 λίαν διδοῦσα μεταβολὰς, ὅταν τύχη.
- ΟΡ. σίγα· τὰ Φοίβου δ' οὐδὲν ὠφελεῖ μ' ἔπη·
 γυνὴ γὰρ ἦδε δωμάτων ἔξω περᾶ.
- ΙΦ. ἀπέλθεθ' ὑμεῖς καὶ παρεντρεπίζετε 725
 τᾶνδον μολόντες τοῖς ἐφeskτῶσι σφαγῇ.
 δέλτου μὲν αἶδε πολύθυροι διαπτυχαί,
 ξένοι, πάρειςιν· ἃ δ' ἐπὶ τοῖσδε βούλομαι,
 ἀκούσατ'· οὐδεὶς αὐτὸς ἐν πόνοις ἀνὴρ
 ὅταν τε πρὸς τὸ θάρσος ἐκ φόβου πέσῃ. 730

tifies the same use with the synonym *τῶσθαι*.

719. διέφθορέν μέ πω MS. Pal. διέφθορέν μέ πω Flor. 2, an error which induced the Aldine *ἔστηκα* in the next verse, and which arose from v. 719—22 having been assigned to Orestes. Kirchhoff gives τὸ τοῦ θεοῦ σ' οὐ διέφθορέν γέ πω, after Nauck.—κεῖ τοῦδ' is Monk's correction for καίπερ γ', which Hermann attempts to defend. Elmsley proposed *ἔστηκας*, and afterwards καίπερ — *ἔστωτος*. We cannot help suspecting that these two verses are spurious, and that they were intended for Orestes, as the reading of the best copies διέφθορέν γέ indicates.

721. With ἀλλ' ἔστιν ἔστιν compare ἀλλ' οὐποτ' οὐποτ' in Androm. 943, where the poet adds, as a sort of apology, οὐ γὰρ εἰσάπαξ ἐρῶ. The meaning is, 'extreme troubles often have the most singular reverses to good luck.'

725. ὑμεῖς. Iphigenia now returns from within the temple, attended by guards. Wishing to converse in private with the captives, she bids the guards to depart and to assist those who are to

perform the sacrifice. For παρεντρεπίζειν see Cycl. 594. The proper meaning probably is, 'to assist in getting ready.' Monk is clearly in the wrong in saying "verba ipsa sic ordinanda sunt, μολόντες εὐτρεπίζετε τὰ ἔνδον παρὰ τοῖς ἐφεστῶσι σφαγῇ," a notion which he seems to have borrowed from Seidler. The persons here mentioned are the same as those hinted at in v. 40. Compare θύματος ἐπιστάτης in Hecub. 223.

727. The true reading, πολύθυροι, has been accidentally preserved by Aristotle, Rhet. iii. 6, who cites this verse as an instance of the poetical usage of expressing a single thing by a plural noun. The old copies give πολύθυρνοι, but one MS. has πολύθυροι. Aristotle however can hardly have been right, since the several tablets of wood, covered with wax, each of which was shaped like a door, are meant; they are alluded to in Hipp. 1253 and Iph. A. 35—9, and may be compared with the modern ivory memorandum books.

728. ξένοι Herm. with one MS. for ξένοισ.

ἐγὼ δὲ ταρβῶ μὴ ἀπονοστήσας χθονὸς
θῆται παρ' οὐδὲν τὰς ἐμὰς ἐπιστολάς
ὁ τήνδε μέλλων δέλτον εἰς Ἄργος φέρειν.

ΟΡ. τί δῆτα βούλει ; τίνος ἀμηχανεῖς πέρι ;

ΙΦ. ὄρκον δότω μοι τάσδε πορθμεύσειν γραφὰς 735
πρὸς Ἄργος, οἷσι βούλομαι πέμψαι φίλων.

ΟΡ. ἦ κἀντιδώσεις τῷδε τοὺς αὐτοὺς λόγους ;

ΙΦ. τί χρῆμα δράσειν ἢ τί μὴ δράσειν, λέγε.

ΟΡ. ἐκ γῆς ἀφήσειν μὴ θανόντα βαρβάρου.

ΙΦ. δίκαιον εἶπας· πῶς γὰρ ἀγγεῖλειεν ἄν ; 740

ΟΡ. ἦ καὶ τύραννος ταῦτα συγχωρήσεται ;

ΙΦ. ναί·

πέισω σφε, καὐτὴ ναὸς εἰσβήσω σκάφος.

ΟΡ. ὄμνυ· σὺ δ' ἔξαρχ' ὄρκον ὅστις εὐσεβής.

ΙΦ. δώσεις, λέγειν χρῆ, τήνδε τοῖς ἐμοῖς φίλοις.

ΠΥ. τοῖς σοῖς φίλοισι γράμματ' ἀποδώσω τάδε. 745

ΙΦ. καὶ γὰρ σὲ σώσω Κυνέας ἔξω πέτρας.

ΠΥ. τίν' οὖν ἐπόμενος τοισίδ' ὄρκιον θεῶν ;

ΙΦ. Ἄρτεμιν, ἐν ἧσπερ δώμασιν τιμὰς ἔχω.

731. *χθόνα* Kirchhoff, viz. *οἶκον ἀφικόμενος*.

732. *θῆται παρ' οὐδὲν*, 'should set at nought' (should reckon alongside with nothing). For this phrase see Aesch. Ag. 221. Soph. El. 1327.

741. *συγχωρεῖν* in the sense of *ἐάν* is remarkable; 'will the king go with this,' or concede it? So *χωρήσομαι* in Suppl. 588. Electr. 875. But Kirchhoff may be right in proposing to read *τυράννοισι*.—Orestes, anxious for the safety of his friend, and foreseeing that even Iphigenia's intention to keep her oath may be frustrated by the refusal of Thoas, takes care to satisfy himself that this difficulty may easily be overcome. According to Hermann, the *ναί* which follows, though two of the inferior MSS. omit it, implies a momentary hesitation and consideration on the part of Iphigenia: 'Why, yes; I will persuade him, and will myself put him on board ship.' This she did not indeed do; but the plan was of course somewhat altered, on the discovery that Orestes was her brother. Monk gives *καὐτὸν* after Markland; but this only weakens the

sense.

743. *ὄμνυ*. He says this to Pylades in reference to v. 735, but *σὺ δ' κτλ.* to Iphigenia.—*ἔξαρχε, ἐξηγοῦ, praei*, 'dictate an oath, such as shall be sacredly kept.' On *εὐσεβεῖν*, said of keeping oaths, see Hipp. 656. Med. 755. Compare Shakesp. Hamlet, i. v. *ad fin.* "Consent to swear.—Propose the oath, my lord.—Never to speak of this that you have seen, Swear by my sword." Dr. Badham refers to a similar scene in Ar. Lysist. 212 seqq.

744. *δώσεις*, Monk's and Nauck's correction for *δῶσω*, seems better than Bothe's *τοῖσι σοῖς* for *τοῖς ἐμοῖς*, adopted by W. Dindorf, who mentions, though with little commendation, *δώσειν*, a reading also made by Bothe and Schöne.

747. *τοισίδ'* Markland for *τοῖσιν*. The construction of *ἐπομύναι* here is rather remarkable; 'to swear by a god in ratification of these things.'

748. *οἷσπερ* Kirchhoff, which is the reading of the first hand in MS. Pal., corrected to *ἧσπερ*.

- ΠΥ. ἐγὼ δ' ἄνακτά γ' οὐρανοῦ, σεμνὸν Δία.
 ΙΦ. εἰ δ' ἐκλιπὼν τὸν ὄρκον ἀδικοίης ἐμέ ; 750
 ΠΥ. ἄνοστος εἶην· τί δὲ σὺ, μὴ σώσασά με ;
 ΙΦ. μήποτε κατ' Ἄργος ζῶσ' ἵχνος θείην ποδός.
 ΠΥ. ἄκουε δὴ νῦν ὃν παρήλθομεν λόγον.
 ΙΦ. ἀλλ' οὐτίς ἔστ' ἄκαιρος, ἣν καλῶς ἔχῃ.
 ΠΥ. ἐξαίρετόν μοι δὸς τόδ', ἣν τι ναῦς πάθῃ, 755
 χῇ δέλτος ἐν κλύδωνι χρημάτων μέτα
 ἀφανῆς γένηται, σῶμα δ' ἐκώσω μόνον,
 τὸν ὄρκον εἶναι τόνδε μηκέτ' ἔμπεδον.
 ΙΦ. ἀλλ' οἷσθ' ὃ δράσω ; πολλὰ γὰρ πολλῶν κυρεῖ· 760
 τάνόντα κάγγεγραμμέν' ἐν δέλτου πτυχαῖς
 λόγῳ φράσω σοι πάντ' ἀναγγεῖλαι φίλοις·
 ἐν ἀσφαλεῖ γάρ· ἣν μὲν ἐκώσεως γραφὴν,
 αὐτὴ φράσει σιγῶσα τάγγεγραμμένα,

750. ἐκλιπεῖν ὄρκον is, 'to fall short in the performance of an oath,' *jusjurandum non praestare*. So Suppl. 1194, ἣν δ' ὄρκον ἐκλιπόντες ἔλθωσιν πόλιν.

754. ἀλλ' οὐτίς κτλ. is Bothe's and Hermann's correction for ἀλλ' αὐτίς ἔσται καιρός. The meaning is thus made clear, 'Well, no subject is out of place, provided it be a good one.' W. Dindorf prefers Pierson's reading, ἀλλ' αὖθις ἔσται καιρός, 'but there will be an opportunity for that hereafter,'—which would imply that Iphigenia was reluctant to hear it now, whereas every difficulty or obstacle should have been fully discussed at the moment and on the spot. Monk gives ἀλλ' οὐτίς ἔσται καιρός, 'no subject will be strange,' while Dr. Badham prefers to follow Hermann. Kirchhoff conjectures that the two verses should be written thus :—Π. ἄκουε δὴ νῦν, ὅτι παρήλθομεν λόγον. Ι. ἀλλ' αὖθις ἔσται καιρός, ἣν καλῶς ἔχῃ.

755. ἐξαίρετον, reserved, exempted from the obligations of the oath.—For χρημάτων Monk gives γραμμάτων, after Markland. The common reading seems however much better. Iphigenia as yet may have taken the captives for merchants, as the chorus had done, *sup. v. 407 seq.*—ἀφανής, 'lost.' An euphemism, for which see Hel. 126, ὡς κείνος ἀφανὴς σὺν δάμαρτι κλήζεται. *Inf. 764.* Thuc. viii. 38, Θηραμένης μὲν — ἀπο-

πλέων ἐν κέλῃτι ἀφανίζεται.—ἔμπεδον, 'valid,' 'binding.' Cf. v. 790.

759. Monk adopts Scaliger's reading, οἷσθ' ὃ δράσον, for no better reason than that it is the more common formula, and forgetful that Iphigenia is stating what she will herself do, not what is to be done by Pylades. See on Cycl. 131.—πολλὰ γὰρ κτλ., 'since many expedients meet with many results,' i.e. since one plan may succeed where another fails. Hermann thinks this is added, because the very thing she is about to do is destined to have an unexpected termination, viz. the recognition of her brother. The context however rather indicates the sense to be, that if a written letter does not succeed, a *viva voce* statement may possibly do so. Compare Heracl. 919, συμφέρεται τὰ πολλὰ πολλοῖς.

761. ἀναγγεῖλαι, 'for you to repeat them (or carry them back) to my friends.' Elmsley would read ἀπαγγεῖλαι, 'to report.'

762. ἐν ἀσφαλεῖ. So ἐν εὐμαρεῖ Iph. A. 969. See on Hel. 1227. Soph. Phil. 875, πάντα ταῦτ' ἐν εὐχερεῖ ἔθου.

763. Monk's alteration, τὰπεσταλμένα for τάγγεγραμμένα, is one of the many instances in this play where he has converted the art of the critic into a mere occasion of telling us what he thinks the poet should rather have written. He himself quotes Iph. A. 112, ἀ δὲ κέκευθε

ἦν δ' ἐν θαλάσῃ γραμματ' ἀφανισθῇ τάδε,
τὸ σῶμα σώσας τοὺς λόγους σώσεις ἐμοί. 765

ΠΤ. καλῶς ἔλεξας τῶν θεῶν ἐμοῦ θ' ὕπερ.
σήμαινε δ' ᾧ χρὴ τάσδ' ἐπιστολὰς φέρειν
πρὸς Ἄργος, ὃ τι τε χρὴ κλύοντά σου λέγειν.

ΙΦ. ἄγγελλ' Ὀρέστη, παιδὶ τὰγαμέμνονος·
ἦ 'ν Αὐλίδι σφαγῆς ἐπιστέλλει τάδε 770
ζῶσ' Ἰφιγένεια, τοῖς ἐκεῖ δ' οὐ ζῶσ' ἔτι.

ΟΡ. ποῦ δ' ἔστ' ἐκείνη; καθανούσ' ἤκει πάλιν;

ΙΦ. ἦδ' ἦν ὁρᾷς σὺ μὴ λόγοις ἐκπλησσέ με.
κόμισαί μ' ἐς Ἄργος, ᾧ σύναιμε, πρὶν θανεῖν,
ἐκ βαρβάρου γῆς καὶ μετástησον θεᾶς 775
σφαγίων, ἐφ' οἷσι ξενοφόνους τιμὰς ἔχω.

ΟΡ. Πυλάδῃ, τί λέξω; ποῦ ποτ' ὄνθ' ἠυρήμεθα;

ΙΦ. ἦ σοῖς ἀραία δώμασιν γενήσομαι,
Ὀρέσθ', ἵν' αἰθῆς ὄνομα δις κλύων μάθῃς.

ΟΡ. ᾧ θεοί. 780

ΙΦ. τί τοὺς θεοὺς ἀνακαλεῖς ἐν τοῖς ἐμοῖς;

δέλτος ἐν πτυχαῖς, λόγῳ φράσω σοι πάντα
τὰγγεγραμμένα. The same remark must
apply to v. 767.

765. The *stigmatism* of this verse resembles that of Med. 476, ἔσασά σ', ὡς ἴσασιν Ἑλλήνων ὅσοι. Dr. Badham gives ὁμοῦ for ἐμοί. Monk and Hermann suspect the true reading to be τοὺς ἐμοὺς σώσεις λόγους, one MS. giving ἐμοὺς for ἐμοί.

766. τῶν θεῶν τ' Monk and Badham after Markland, and with the approval of Hermann. The meaning is, 'You have provided well against offending the gods by the violation of an oath.' Kirchhoff records an ingenious, but not necessary correction of Haupt's, τῶν τε σῶν.

767. For ᾧ χρὴ Monk gives ᾧ με, Dr. Badham ὅτφ δῆ, merely because χρὴ is repeated in the next verse. The former reading, at least, does not sound like the style of Euripides.

773. λόγοις, by your questions. Orestes had started at the last words of Iphigenia, as well he might; and his wild and excited demeanour had alarmed her. There seems little reason for giving λόγων, which W. Dindorf adopts from Seidler. She, deprecating the interruption, pro-

ceeds calmly, κόμισαί μ' ἐς Ἄργος &c.

778. ἀραία. Cf. Hipp. 1415, εἴθ' ἦν ἀραῖον δαίμοσιν βροτῶν γένος. Med. 608, καὶ σοῖς ἀραία γ' οὔσα τυγχάνω δόμοις.

780—1. The exclamation ᾧ θεοὶ and the two following verses, given in the copies to Pylades, seem rightly to have been assigned by Hermann to Orestes. Thus ἐν τοῖς ἐμοῖς, 'in what concerns *me* alone,' has additional force, because in fact their fortunes were common, though neither of them knew it. It was very unlikely that Orestes, when his name had again been uttered, should have remained silent, or indeed been able to contain himself while Pylades was speaking for him. He controls himself however by a strong effort, and bids her go on with her speech. The scene is highly artistic; so touching, so ingeniously developed, lastly, so very true to nature. That it was very celebrated in antiquity there can be little doubt. Ovid gives a brief summary of it in these lines (Ep. ex Pont. iii. 2, 73—92),

Spargit aqua captoꝝ lustrali Graia sacerdos,
Ambiat ut fulvas infula longa comas.

ΟΡ. οὐδέν· πέραινε δ'· ἐξέβην γὰρ ἄλλοσε.
[τάχ' οὖν ἐρωτῶν σ' εἰς ἄπιστ' ἀφίξομαι.]

Dumque parat sacrum, dum velat tempora vittis,
Dum tardae causas invenit usque morae;
Non ego crudelis, juvenes; ignoscite, dixit;
Sacra suo facio barbariora loco.
Ritus is est gentis; Qua vos tamen urbe venitis,
Quove parum fausta puppe petistis iter?
Dixit: et audito patriae pia nomine virgo
Sortes urbis comperit esse suae.
Alter at e vobis, inquit, cadat hostia sacri;
Ad patrias sedes nuntius alter eat.
Ire jubet Pylades carum periturus Oresten;
Hic negat; inque vicem pugnat uterque mori.—
Dum peragunt pulcri juvenes certamen amoris,
Ad fratrem scriptas exarat illa notas.
Ad fratrem mandata dabat, cuique illa dabantur,
(Humanos casus respice) frater erat.

There is a charming fresco representing this *ἀναγνώρισις*, in the series published from the *Museo Borbonico*, after a design discovered in Herculaneum (1854, Plate 12). Pylades is seated on a kind of low table, in the act of delivering the δέλτος to Orestes, who is also seated, in a moody humour, and holding his hand to his brow. Iphigenia, her right arm fondly laid on her brother's shoulder, and her left gently removing the hand from his brow, is leaning over in an excited manner to speak to Pylades. Behind them a tall figure of Artemis stands with uplifted hand, *πασάν δ' ὅπερ ἤδε κάρη ἔχει*, as Homer says. Three other figures complete the group; two females, and a bearded man, (perhaps the messenger or guard, and two choreutae,) all of whom express by their attitudes extreme interest in the recognition.—There is another drawing (Plate 13) representing the sacrifice of Iphigenia at Aulis, and having reference to v. 783, or rather perhaps to the scene in Iph. A. 1550 seqq. This also is very finely designed. The priest, with drawn sacrificial knife, the sheath of which is borne in the other hand, and

with an expression of stern duty mixed with compassion, is turning towards the beautiful maid, who is held struggling in the arms of two men, about to raise her over the altar. In the clouds appears Artemis holding a stag by the horn, and pointing to another goddess, apparently a duplicate of herself, with a bow. A well-drawn figure with his face muffled as in silent grief (either Agamemnon or the herald) stands averted from the sight. This fine work was found at Pompeii.

781. οὐδέν. 'Tis nothing; so go on; for I had turned my thoughts in another direction.' So Ion 256, οὐδέν, μεθῆκα τόξα. *Ibid.* 238, οὐδέν ξύνοιδ' ἄντροισιν αἰσχύνην τινά.

782. This verse, as it stands, can only mean, 'What you have said is incredible; therefore I must question you further, and so perhaps I shall arrive at the true facts of the case.' Monk and W. Dindorf consider it spurious, which is very probable, since ἄπιστα seems rather to refer to what follows about the stag, than to her having called Orestes *σύναιμος*, v. 774. Moreover, (as observed above,) the old copies assign this and the preceding verse to Pylades. It may therefore have been interpolated on the idea that Pylades ought to add, as the interlocutor, 'I shall find out strange results by a few more questions.' Precisely similar is the presumed interpolation of v. 719–20. Dr. Badham, assigning the verse to Iphigenia with Markland, thinks ἐρωτῶν may be a corruption of ἐπὼν τῶνδ', and that she meant to say, 'perhaps I shall surprise you by what I am going to state.' Kirchhoff, τὰδ' ὡς ἐρωτῶν σ' εἰς ἄπιστ' ἀφικόμεν. Hermann transfers this after v. 811, reading ἐρωτῶσ', which is found by the first hand in MS. Pal., and οὐκ for οὖν. Iphigenia might have said τάχ' οὖν περαίνουσ' or προβαλίνουσ' κτλ.; but no confidence can be placed in such conjectures. The fact, that Iphigenia's speech contains five verses, corresponding to each of the two next, and again to that of Orestes at 822, makes it still more unlikely that this verse (782) should be added to hers, so as to make six. It is rather curious that the intermediate dialogue (798 to 821) would, as is so often the case, contain a multiple of five (5 × 5), if Hermann be right in supposing a verse to have been lost after 811.

- ΙΦ. λέγ' οὔνεκ' ἔλαφον ἀντιδοῦσά μου θεὰ
 Ἀρτεμις ἔσωσέ μ', ἣν ἔθυσ' ἐμὸς πατὴρ
 δοκῶν ἐς ἡμᾶς ὁξὺ φάσγανον βαλεῖν, 785
 ἐς τήνδε δ' ᾧκισ' αἶαν. αἶδ' ἐπιστολαί,
 ταῦτ' ἐστὶ τᾶν δέλτοιςιν ἐγγεγραμμένα.
- ΠΤ. ᾧ ῥαδίῳ ὄρκῳ περιβαλοῦσά με,
 κάλλιστα δ' ὁμόσας, οὐ πολὺν σχήσω χρόνον,
 τὸν δ' ὄρκον ὃν κατώμοσ' ἐμπεδώσομεν. 790
 ἰδοῦ, φέρω σοι δέλτον ἀποδίδωμί τε,
 Ὅρεστα, τῆσδε σῆς κασιγνήτης πάρα.
- ΟΡ. δέχομαι παρεῖς δὲ γραμμάτων διαπτυχὰς
 τὴν ἡδονὴν πρῶτ' οὐ λόγοις αἰρήσομαι.
 ᾧ φιλτάτῃ μοι σύγγον', ἐκπεπληγμένος 795
 ὅμως *σ' ἀπίστῳ περιβαλὼν βραχίονι
 ἐς τέρψιν εἶμι, πνθόμενος θαυμάστ' ἐμοί.
- ΧΟ. ξεῖν', οὐ δικαίως τῆς θεοῦ τὴν πρόσπολον
 χραίνεις ἀθίκτοις περιβαλὼν πέπλοις χέρα.
- ΟΡ. ᾧ συγκασιγνήτῃ τε καὶ ταῦτοῦ πατρὸς 800
 Ἀγαμέμνονος γεγῶσα, μή μ' ἀποστρέφου

784. ἔθυσ'. Perhaps ἔθυ'. Aesch. Ag. 577, ὅμως δ' ἔθνον.

787. The old reading was τὰδ' ἐστὶν ἐν, but Plutarch, p. 182 E, has ταῦτ' ἐστὶ τᾶν, which is probably right. The editors have generally retained τάδε, on account of the preceding αἶδε. But the following passages will show that οὗτος and ὅδε were elegantly used, in two consecutive clauses, of the very same thing or person; Hipp. 195. Hel. 710. Electr. 1311. Soph. Antig. 673.

788. περιβαλοῦσα is a mere poetical synonym for ἐλοῦσα, the metaphor expressive of *catching* being derived from a hunter's net. See on Hipp. 657, ὄρκῳ ἡρέθην, and Med. 735.

789. σχήσω, i. e. κατασχέσω ἐμαυτόν. By κάλλιστα ὁμόσας he means that the conditions on which his own safety was guaranteed were most agreeable and happy, the giving a sister's letter into a brother's hand: *felicissimo eventu*, Bothe.

791. ἀποδίδωμι. He scrupulously uses the very term of his oath, v. 745.

793. παρὲς, passing by, laying aside for the present. Before he reads the now un-

necessary letter he will embrace his long-lost sister. She, still incredulous, and half offended at the movement, somewhat proudly withdraws herself from his grasp.

796. ὅμως σ' ἀπίστῳ Markland for ὅμως ἀπιστῶ. The pronoun would be omitted as a matter of course when ἀπιστῶ had been mistaken for a verb. The sense is, καίπερ ἐκπεπληγμένος, ὅμως κτλ. Monk thinks 795—7 spurious, but without sufficient grounds. It is well known that both περιβαλεῖν τινὶ χέρα and περιβαλεῖν τινὰ χερὶ were used, as in similar expressions, such as προσπύσσειν, περιπύσσειν &c. Compare v. 788 with 799, and Orest. 372. El. 1255 and 1325.

798—9. Monk assigns this distich to Iphigenia, which is not improbable. It matters little however whether the expositulation is addressed by herself or by another. Her action and gesture, expressive of displeasure, would naturally call forth such a remark from the chorus.

801. ἀποστρέφου με, *averseris me*. Hel. 78, ὅστις ὦν μ' ἀπεστράφη. Suppl. 159, οὕτω τὸ θεῖον ῥαδίως σ' ἀπεστράφη. Inf. 1165. Orest. 720. The primary idea

ἔχουσ' ἀδελφὸν, οὐ δοκοῦσ' ἔξειν ποτέ.

ΙΦ. ἐγὼ σ' ἀδελφὸν τὸν ἐμόν ; οὐ παύσει λέγων ;
τὸ δ' Ἄργος αὐτοῦ μεστὸν ἦ τε Ναυπλία.

ΟΡ. οὐκ ἔστ' ἐκεῖ σὸς, ὦ τάλαινα, σύγγονος. 805

ΙΦ. ἀλλ' ἡ Λάκαινα Τυνδαρίς σ' ἐγείνατο ;

ΟΡ. Πέλοπος τε παιδὶ παιδὸς ἐκπέφυκ' ἐγώ.

ΙΦ. τί φῆς ; ἔχεις τι τῶνδ' ἐμοὶ τεκμήριον ;

ΟΡ. ἔχω πατρώων ἐκ δόμων τι πυνθάνου.

ΙΦ. οὐκουν λέγειν μὲν χρὴ σέ, μανθάνειν δ' ἐμέ ; 810

ΟΡ. λέγοιμ' ἂν ἀκοῇ πρῶτον Ἠλέκτρας τάδε·

Ἄτρεώς Θυέστου τ' οἶσθα γενομένην ἔριν ;

ΙΦ. ἦκουσα, χρυσῆς ἀρνὸς ἡνίκ' ἦν πέρι.

ΟΡ. ταῦτ' οὖν ὑφήνασ' οἶσθ' ἐν εὐπήνοις ὑφαῖς ;

ΙΦ. ὦ φίλτατ', ἐγγὺς τῶν ἐμῶν κάμπτεται φρενῶν. 815

is, to wheel round on the foot, and so turn one's back on a person.

802. οὐ δοκοῦσ' ἔξειν, 'expecting that you never would hold him.' For this idiom see Med. 67. Electr. 925. Aldus, whose text in this play has often been tampered with, gives δοκῶν.

804. τό τ' Monk and Badham for τὸ δ'. But the sense is slightly objective ; 'why, Argos now wholly possesses him, or it may be Nauplia.' Kirchhoff here says, "Non persuadeo mihi tales ineptias fuisse Euripidem. Scribendum : τὸ δ' Ἄργος αὐ ποῦ μοι 'στὸν ἦ τε Ναυπλία,"—which is less felicitous than his conjectures usually are. The phrase is best illustrated by v. 567—8, ὁ τοῦ θανόντος δ' ἔστι παῖς Ἄργει πατρός ;—ἔστ', ἄθλιός γε, κοῦδαμῶ καὶ πανταχοῦ. See Hel. 1570, πλῆσασα κλιμακτῆρας εὐσφύρου ποδὸς, and Ion 1108, πανταχοῦ γὰρ ἀστέως ζητῶν νιν ἐξέπλησα.

807. γε for τε most of the editors, some of whom adopt Elmsley's inharmonious οὐ κτέφυκ' ἐγώ. No change is necessary : Orestes assents, and adds a further fact by the particle τε, as *inf.* v. 816, 'And to Pelops' grandson (Agamemnon, v. 3—4), I was born from her.' The ἐγώ, though not exactly emphatic, is antithetical, the son being put in a kind of contrast with the father. In the preceding verse Monk gives ἀλλ' ἦ, 'can it be that?' &c. This is well enough in itself, but it is a vain argument to say that "ἦ est inutilis." Cf. Androm. 29, τὴν Λά-

καιναν Ἑρμιόνην. Herc. 441, τὴν Λάκαιναν ξύγγονον Διοσκόρου.

809. Schöne interprets πυνθάνου 'learn,' on account of μανθάνειν in the next verse. But it rather bears the proper sense of 'ask,' in reference to the series of questions following. She replies, 'tis for you to specify, and for me to hear the account.'

810. Monk and Hermann rightly put a question at the end of this verse, the former giving οὐκουν, the latter οὐκ οὖν.

811. ἀκοῇ Markland for ἀκουε. The syntax is, ἀκοῇ Ἠλέκτρας, 'by hearsay from Electra.' This is opposed by ἀ δ' εἶδον αὐτὸς in v. 822. So offended are critics by the double verse in a monostich dialogue, that several remedies have been proposed. (1) Monk strikes out the verse. (2) Dr. Badham thinks the dialogue is in fact a double one, divided by this distich, Orestes in the former part giving the answers, in the latter putting the questions. (3) Hermann interpolates v. 782 after v. 811. However, it is certain that occasional examples occur (e. g. Herc. F. 1403) of double verses in single stichomythia ; and though the present verse has not much to commend it, we are hardly justified in ejecting it on such slight grounds. See above, v. 70.

813. οὐνεκ' Barnes and Monk for ἡνίκ'. —ἦν εἶχον Markland, ἦτις ἦν Porson. On the legend see Electr. 699.

815. κάμπτεται Blomfield for κάμπτη. The metaphor is obviously from the στήλην in the stadium.

- ΟΡ. εἰκὼ τ' ἐν ἱστοῖς, ἡλίου μετάστασιν ;
 ΙΦ. ὕφηναι καὶ τόδ' εἶδος εὐμίτοις πλοκαῖς.
 ΟΡ. καὶ λούτρ' ἐς Αὔλιν μητρὸς ἀνεδέξω πάρα ;
 ΙΦ. οἶδ'· οὐ γὰρ ὁ γάμος ἐσθλὸς ὢν μ' ἀφείλετο.
 ΟΡ. τί γάρ ; κόμας σὰς μητρὶ δοῦσα σῇ φέρειν ; 820
 ΙΦ. μνημεῖά γ' ἀντὶ σώματος τοῦμοῦ τάφῳ.
 ΟΡ. ἂ δ' εἶδον αὐτὸς, τάδε φράσω τεκμήρια
 Πέλοπος παλαιὰν ἐν δόμοις λόγχην πατρὸς,
 ἣν χερσὶ πάλλων παρθένον Πισάτιδα
 ἐκτήσαθ' Ἰπποδάμειαν Οἰνόμαον κτανὼν, 825
 ἐν παρθενῶσι τοῖσι σοῖς κεκρυμμένην.
 ΙΦ. ὦ φίλτατ', οὐδὲν ἄλλο, φίλτατος γὰρ εἶ,
 ἔχω σ', Ὀρέστα, τηλύγε-
 τον χθονὸς ἀπὸ πατρίδος, Ἀργόθεν, ὦ φίλος. 830
 ΟΡ. καὶ γὰρ σε τὴν θανούσαν, ὡς δοξάζεται.
 κατὰ δὲ δάκρυα κατὰ δὲ γόος ἅμα *καὶ χαρὰ

818. καὶ λούτρ' κτλ. 'And did you receive (i. e. do you remember receiving) the nuptial bath-water (sent) from your mother to Aulis?'—'I remember it; for the marriage was too good a one to deprive me of that.' This passage is very obscure; but Dr. Badham appears to be right in regarding it as ironically said. She could hardly indeed have spoken of such a marriage in any other tone. Monk, who gives ἀπεδέξω, thinks ἀφείλετο means 'took away my recollection of it.' Bothe, who often errs from not sufficiently regarding the natural order of the words, renders it, "*nuptiae enim non donae abstulerunt mihi lavacra ista.*" Kirchhoff says, "*scribendum ἐσθλὸς ὢν μ' ἐπωφέλει,*" and in the preceding verse he reads μητρὸς ἂ ἐδέξω πάρα, which could only mean, that she embroidered this marriage scene on her tapestry. Photius in γ. λουτροφόρος:—ἔθος ἦν τοῖς γαμοῦσιν Ἀθήνῃσι λουτρὰ μεταπέμπεσθαι ἑαυτοῖς κατὰ τὴν τοῦ γάμου ἡμέραν· ἔπειτα δὲ ἐπὶ ταῦτα τὸν ἐγγυτάτω γένους παῖδα ἄρρενα· καὶ οὗτοι ἐλουτροφόρου· ἔθος δὲ ἦν καὶ τοῖς ἀγάμοις ἀποθανούσιν λουτροφορεῖν καὶ ἐπὶ τὸ μνήμα ἐπίσταςθαι τοῦτο δὲ ἦν παῖς ὑδρίαν ἔχων· τὰ δὲ λουτρὰ ἐκόμιζον ἐκ τῆς νῦν μὲν Ἐννεακρόνου καλονομένης κρήνης, πρότερον δὲ Καλλιρόης.

820. δοῦσα, i. e. οἶσθα δοῦσα.

821. Hermann explains this verse, 'Yes, a memorial of myself, in place of my body for the tomb,' i. e. since she knew or believed her body would be burned on the altar, she sent by her mother to Argos what she could send, a lock of her hair. Cf. Iph. A. 1443, οὐ δῆτ', ἐπεὶ μοι τύμβος οὐ χωσθήσεται. Others take τάφῳ for a cenotaph to be erected at Argos.

823. It is better to construe ἐν δόμοις πατρὸς, than with Bothe, after Brodaeus, to take Πέλοπος πατρὸς for 'our ancestor Pelops.'

829. τηλύγετον, 'far off.' For this Homeric word, used in this single place in Attic tragedy, it is sufficient to refer to Liddell and Scott's Lexicon. The metre passes from a trimeter to a dimeter iambic, and so to dochmiacs. On the alternation of these metres, according as the speaker is either excited or sedate, see Hel. 631. Herc. F. 1178.

832. Dr. Badham's reading of this verse, which is a senarius of resolved feet, seems the best, ἅμα καὶ χαρὰ for ἅμα χαρᾶ. For Orestes no where in this dialogue uses dochmiacs. W. Dindorf proposes γόος χαρὰ θ' ἅμα. Aldus gives δάκρυα twice. Musgrave, δάκρυ' ἀδάκρυα, —Hermann, δάκρυ ἄδακρυ.

- τὸ σὸν νοτίζει βλέφαρον, ὡσαύτως δ' ἐμόν.
 ΙΦ. *τότε σε, τότ' ἔτι βρέφος
 ἔλιπον ἀγκάλαισι νεαρὸν τροφού 835
 νεαρὸν ἐν δόμοις.
 ὦ κρείσσον' ἢ λόγοισιν εὐτυχῶν [ἐμοῦ] τύχαν'
 τί φῶ; θαυμάτων πέρα καὶ λόγον
 πρόσω τάδ' ἐπέβα. 840
- ΟΡ. τὸ λοιπὸν εὐτυχοῖμεν ἀλλήλων μέτα.
 ΙΦ. ἄτοπον ἄδονὰν ἔλαβον, ὦ φίλαι
 δέδοικα δ' ἐκ χερῶν με μὴ πρὸς αἰθέρα
 ἀμπτάμενος φύγῃ
 ὦ Κυκλωπίδες ἐστίαί, ὦ πατρίς, 845
 Μυκῆνα φίλα,
 χάριν ἔχω ζωᾶς, χάριν ἔχω τροφᾶς,
 ὅτι μοι συνομαίμονα
 τόνδε δόμοισιν ἐξεθρέψω φάος.
- ΟΡ. γένει μὲν εὐτυχοῦμεν, ἐς δὲ συμφορὰς, 850
 ὦ σύγγον', ἡμῶν δυστυχῆς ἔφυ βίος.
 ΙΦ. ἐγὼ δ' *ἀ μέλεος οἶδ', ὅτε φάσγανον
 δέρα θῆκε μοι μελεόφρων πατήρ.

834. The words τότε σε were added by Hermann, to complete the dochmiac,—“quod nemini debuit in mentem venire,” says Monk, himself reading τόδ' ἔτι βρέφος after Barnes. So also Dr. Badham. But τότε is quite unmeaning in reference to the adult Orestes now present. The old reading was τὸ δέ τι βρέφος.

837. εὐτυχῶν τύχαν Hermann, who omits ἐμοῦ, and so W. Dindorf and Dr. Badham, the former however preferring Elmsley's εὐτυχῶν τύχαι, ‘O fortunes of happy people.’ Monk, retaining the old reading ψυχὰ, prefixes ὦ, for which he might have cited Ion 859, ὦ ψυχὰ, πῶς σιγάσω; and gives ἐμοῖς for ἐμοῦ. Schöne retains ἐμοῦ and omits ψυχὰ, reading ἐντυχῶν, and comparing of τύχη into Philoct. 1333, τῶν παρ' ἡμῶν ἐντυχῶν Ἀσκληπιδῶν. The phrase in the text merely means εὐτυχῶν κρείσσον ἢ λέγειν, κρείσσον ἢ κατὰ λόγον, or ἢ λέξει λόγῳ, Suppl. 844. The corruption of τύχη into ψυχὴ occurs also in Eur. Suppl. 623, and εὐψυχία has conversely passed into εὐτυχία, and thence into the gloss εὐδαιμονία,

in Hel. 953. On T and Ψ confused see Porson on Med. 553.

840. ἐπέβα, ‘have come upon us.’ Reiske conjectured ἀπέβα. But Hermann adduces instances of this use of ἐπιβῆναι from Soph. Phil. 196, El. 492.

842. ὦ φίλος Monk, and as a necessary consequence, φύγῃς for φύγῃ.

845. Hermann, in order to make a senarius, gives ἰὼ Κυκλωπὶς ἐστία, ἰὼ πατρίς. But the verse is a dochmius as it stands in the copies.

847. ζῶας Hermann and others after Blomfield for ζωᾶς. The change is not metrically necessary. See on v. 150.

848. Possibly something has dropped out after ὅτι, which completed a dochmiac dimeter, as ὅτι νεανίαν μοι συνομαίμονα κτλ.—δόμοισιν Seidler for δόμοις.

853. ἀ was inserted by Seidler, as also ὦ in 856 and τῶν in 861. Hermann and Dr. Badham give ἐγὼ δὴ μέλεος. Aldus omits the δέ, which is found only in the inferior copies. Kirchhoff suggests ἐγὼ ἐγὼ μέλεος οἶδ' κτλ. For οἶδα ὅτε, ‘I remember when,’ see Hec. 112.

- OP. οἴμοι. δοκῶ γὰρ οὐ παρών σ' ὄραν ἐκεῖ. 855
- IΦ. ἀννυμέναιος, *ὦ σύγγον', Ἀχιλλέως
ἐς κλισίαν λέκτρων
δόλιον ὅτ' ἀγόμαν
παρὰ δὲ βωμὸν ἦν δάκρυα καὶ γόοι. 860
φεῦ φεῦ χερνίβων *τῶν ἐκεῖ.
- OP. ὦμωξα καγὼ τόλμαν ἦν ἔτλη πατήρ.
- IΦ. ἀπάτορ' ἀπάτορα πότμον ἔλαχον *ἔλαχον,
ἄλλα δ' ἐξ ἄλλων κυρεῖ 865
- OP. εἰ σόν γ' ἀδελφὸν, ὦ τάλαιν', ἀπώλεσας.
- IΦ. δαίμονος τύχα τινός.
ὦ μελέα δεινᾶς τόλμας. δεῖν' ἔτλαν,
[δεῖν' ἔτλαν,] ὦμοι σύγγονε. 870
παρὰ δ' ὀλίγον ἀπέφυγες ὀλεθρον ἀνόσιον
ἐξ ἐμᾶν δαιχθεῖς χερῶν.
ἀ δ' ἐπ' αὐτοῖς τίς τελευτά ;
τίς τύχα μοι συγκυρήσει ;
τίνα σοι πόρον εὐρομένα 875

859. δόλιον Monk and W. Dindorf for δολίαν. The former defends the masculine form by Hel. 20 and 1589. Hermann gives δόλι' ὅτ' ἀγόμαν, a likely reading.

860. παρὰ βωμὸν κτλ. See on Iph. A. 1490.

861. τῶν ἐκεῖ Seidler for ἐκεῖ. Kirchhoff proposes ἐκεῖ τῶν ἐμῶν.

864. ἔλαχον has been repeated by the present editor, to complete the double dochmiac. 'I met with a fate unworthy of a father, and now other events are happening after others—by the intervention of some god.' We might explain πότμος ἀπάτωρ, a fatherless lot, which, Orestes reminds her, would indeed have been so if she had lost her brother, who stood in the place of a father to her, Aesch. Cho. 232. Hermann explains the context thus: "Iphigenia ex crudeli patris consilio alia deinceps mala exorta dicit. Ad id Orestes, *profecto*, respondet, *si perdidisses fratrem tuum*." So also Schöne, "*sortem haud paterno modo paratam*." After the next verse Monk inserts δαίμονος τύχα τινός, which was given to Orestes in the old copies. By this arrangement, Orestes, who every where throughout this scene speaks in

senarii, here alone adopted a trochaic and choral verse. Kirchhoff's remedy is however better, of assigning 867 to Iphigenia. Perhaps v. 866 should precede v. 865, which now ends abruptly. The persons, which from v. 861 to 869 are confused in the copies, were rearranged by Tyrwhitt.

870. The words δεῖν' ἔτλαν seem to be needlessly repeated, both as to metre and sense. This is not the sort of repetition in which Euripides so often indulges in the case of single words. Monk omits δεινᾶς, and he is probably right. The true reading we suspect to be this:—ὦ μελέα τόλμας, ἔτλαν δεῖν' ἔτλαν. In Alcest. 411, συνέτλας σχέτλι' ἔτλας, the last two words are wanting in the copies, but necessary for the strophic verse.

873. ἐπ' αὐτοῖς Hermann for ἐπ' αὐτοῖσι. 'What,' she asks, 'is to be the end of the adventure, now that you have escaped, and only just escaped, death from a sister's hand?'

874. συγκυρήσει Hermann for συγχωρήσει.

875. εὐρομένα, not 'devising' (in which sense πόρον εὐρεῖν is so often found), but 'gaining,' 'achieving.'

- πάλιν ἀπὸ πόλεως, ἀπὸ φόνου πέμψω
 πατρίδ' ἐς Ἀργείαν, πρὶν [ἐπὶ] ξίφος αἵματι 880
 σῶ πελάσαι ; τόδε [τόδε] σὸν, ᾧ μελέα ψυχὰ,
 χρέος ἀνευρίσκειν.
 πότερον κατὰ χέρσον, οὐχὶ ναῖ,
 ἀλλὰ ποδῶν ῥιπῇ ; 885
 θανάτῳ πελάσεις ἄρα βάρβαρα φῦλα
 καὶ δι' ὁδοὺς ἀνόδους στείχων. διὰ Κυνάεας μὴν
 στενοπόρου πέτρας 890
 μακρὰ κέλευθα ναῖοισιν δρασμοῖς.
 τάλαινα τάλαινα.
 τίς ἂν οὖν τάδ' ἂν ἦ θεὸς ἦ βροτὸς ἦ 895
 τι τῶν ἀδοκῆτων
 πόρον εὖπορον ἐξανύσαι,
 δυοῖν τοῖν μόνουιν
 Ἀτρεΐδαιν [φανεῖ] κακῶν ἔκλυσιν ;
 XO. ἐν τοῖσι θαυμαστοῖσι καὶ μύθων πέρα 900
 τάδ' εἶδον αὐτῇ κοῦ κλύουσ' ἀπ' ἀγγέλων.

879. By omitting the unnecessary ἐπὶ, a much better disposition of these verses is obtained. It is true that πελάζειν ἐπὶ τινι might be defended by Aesch. Suppl. 295, οὐκοῦν πελάζει Ζεὺς ἐπ' εὐκαιρῶ βοῇ; but there ἔρ' is a more probable reading. Here Monk edits πρὶν ἔτι,—a combination which is very questionable Greek. The MS. Pal. has παλαῖσαι, and so Aldus. Flor. 2, πελάσαι.

881. The old copies give τόδε τόδε σὸν, but something is superfluous to the dochmiac verse. Hermann omits σὸν, W. Dindorf τόδε, with Seidler. And σὸν certainly seems necessary to the sense: 'Tis for thee, my unhappy soul, this duty to find out.'

886. Markland, followed by W. Dindorf and others, gives ἀνὰ for ἄρα. But this destroys the true sense of the passage. Iphigenia is soliloquizing as to the means of saving her brother, after this strain:— 'How shall I send you home, before the sword overtakes you? O, my soul, devise thou the means! Will you (Orestes) escape by land? Then (ἄρα) you will meet death by going through barbaric tribes and pathless steppes. (Perhaps you will prefer to sail:) And yet (μὴν)

the voyage is very long to escape by ship through the Symplegades.'

887. δι' ὁδοὺς Reiske for διόδους. The preposition also belongs to βάρβαρα φῦλα.

897. Kirchhoff, by removing the Aldine φανεῖ after Ἀτρεΐδαιν (since it is wanting in the Palatine MS.), and restoring the optative ἐξανύσαι for ἐξανύσας, has given a plain meaning to a hitherto perplexing passage; 'Who then, with respect to these matters (whether he be a god or a mortal), or what of unforeseen circumstances, is likely to bring about a happy release, a deliverance from troubles to the two surviving children of Atreus?'—εὖπορον is Hermann's correction for ἄπορον.

898. Iphigenia appears to regard the succession of the house of the Atridae as resting on herself and her brother alone. This was not unnatural in the excited state of her feelings. Orestes, v. 697, had relied on Pylades and Electra for maintaining the family name.

901. κοῦ for καὶ L. Dindorf, and ἀπ' ἀγγέλων Hermann for ἀπαγγεῶ. W. Dindorf and Kirchhoff retain the old reading; but the other may be called, from its frequent occurrence, an established tragic phrase. Compare (besides

- ΠΥ. τὸ μὲν φίλους ἐλθόντας εἰς ὄψιν φίλων,
 Ὀρέστα, χειρῶν περιβολὰς εἰκὸς λαβεῖν·
 λήξαντα δ' οἴκτων κάπ' ἐκεῖν' ἐλθεῖν χρεῶν,
 ὅπως τὸ κλεινὸν ὄνομα τῆς σωτηρίας 905
 λαβόντες ἐκ γῆς βησόμεσθα βαρβάρου.
 σοφῶν γὰρ ἀνδρῶν ταῦτα, μὴ ἔκβάντας τύχης,
 καιρὸν λαβόντας, ἡδονὰς ἄλλας λαβεῖν.
- ΟΡ. καλῶς ἔλεξας· τῇ τύχῃ δ' οἶμαι μέλειν
 τοῦδε ξὺν ἡμῖν· ἦν δέ τις πρόθυμος ἦ, 910
 σθένειν τὸ θεῖον μᾶλλον εἰκότως ἔχει.
- ΙΦ. οὐ μὴ μ' ἐπίσχυς οὐδ' ἀποστήσεις λόγῳ
 πρῶτον πυθέσθαι τίνα ποτ' Ἠλέκτρα πότμον
 εἵληχε βιότου· φίλα γὰρ ἔσται πάντ' ἐμοί.

the passages quoted by L. Dindorf, Suppl. 684, Med. 652, Tro. 481, and Pers. 266) Agam. 831, οὐκ ἔλλων πάρα μαθοῦσ' ἐμαυτῆς δύσφορον λέγω βίον.

902—8. The old copies give these lines to the chorus: Heath and others to Pylades.

905. Seidler shows, by several instances (Med. 125, Hec. 381, 435, Orest. 1082), that *ὀνομά τινος* is a mere periphrasis for *τις* or *τι*. The addition of *κλεινόν*, applying to *ὄνομα* and not to *σωτηρία*, makes the present passage remarkable. The sense is, 'how, having secured safety with credit to ourselves,' &c.

907. On *ἐκβῆναι τύχης* and *καιρὸν λαβεῖν*, which bear a kind of correlative sense, derived from shooting at a mark, see Herc. F. 203. Translate, 'For this is the part of wise men, not, stepping beyond present chance when they have found an opportunity (literally, 'not leaving their vantage-ground when they can take another aim'), to indulge in other pleasures,' i. e. which are foreign to their present purpose, as now Orestes and Iphigenia have been forgetting their safety in their transports at the recognition. Monk, objecting to *λαβόντας* — *λαβεῖν*, suggests *ἔχειν*. Dr. Badham gives *μὴ, ἔκβάντας τύχῃ* (the MS. Flor. 1 giving *ἐμβάντας*), *καιρὸν λαβόντας ἡδονῆς, ἄλλως λαβεῖν*, where *ἄλλως* is Scaliger's. Bothe adopts another way from Heath, *μὴ, ἔκβάντας τύχης καιρὸν, λαβόντας ἡδονὰς ἄλλως λαβεῖν*. There does not seem much force in Dr. Badham's re-

mark, that Orestes could not be said 'to take other pleasures,' viz. than he ought, because he had been embracing his sister instead of caring for their mutual escape.

909. *τῇ τύχῃ κτλ.* 'Fortune has doubtless a care for this (viz. for our safe escape) together with us,' provided we co-operate with her; for, he proceeds to say, the god assists the willing, *σπεύδοντι γὰρ τοι χά θεὸς συλλαμβάνει*, as the saying was.

910—11. The sentiment is the same as in Aesch. Pers. 738, *ἀλλ' ὅταν σπεύδῃ τις αὐτὸς, χά θεὸς ξυνάπτεται*, and in Aesch. frag. 291, *φιλεῖ δὲ τῷ κᾶμοντι συσπεύδειν θεός*. See also on Hel. 1443.

912. Of the various corrections of this verse, the old reading of which was *οὐδὲν μ' ἐπίσχει γ' οὐδ' ἀποστήσει*, with the variants — *η*, — *η*, Monk's appears the most probable, as given above. Kirchhoff attributes the same reading to Hartung. In illustration of the future indicative following the aorist subjunctive with *οὐ μὴ*, Monk cites Soph. Oed. Col. 450, *ἀλλ' οὐ τι μὴ λάχῳσι — οὔτε — ὄνησις ἦξει*, and Electr. 42, *οὐ σε μὴ γνῶσιν, — οὐδ' ὑποπτεύσουσιν*. Hermann reads *οὐδὲν με μὴ σχῇ γ'*, W. Dindorf *οὐδὲν μ' ἐπίσχήσει οὐδ' ἀποστήσει*. Of course, if Monk be right, the words are directed to Pylades:—'You shall not, by your sage counsel, prevent me from first inquiring about my sister Electra, and her present fortunes,'—*πρῶτον*, scil. *πρὶν λῆξαι* &c., v. 904.

914. The common reading, given above,

- OP. τῷδε ξυνοικεῖ βίον ἔχουσ' εὐδαίμονα. 915
 IΦ. οὗτος δὲ ποδαπὸς, καὶ τίνος πέφυκε παῖς ;
 OP. Στρόφιος ὁ Φωκεὺς τοῦδε κλήζεται πατήρ.
 IΦ. ὁ δ' ἐστὶ γ' Ἀτρώως θυγατρὸς, ὁμογενὴς ἐμός ;
 OP. ἀνεψιός γε, μόνος ἐμοὶ σαφὴς φίλος.
 IΦ. οὐκ ἦν τόθ' οὗτος ὅτε πατήρ ἔκτεινέ με. 920
 OP. οὐκ ἦν· χρόνον γὰρ Στρόφιος ἦν ἅπαις τινά.
 IΦ. χαῖρ' ὦ πόσις μοι τῆς ἐμῆς ὁμοσπόρου.
 OP. κάμὸς γε σωτήρ, οὐχὶ συγγενὴς μόνον.
 IΦ. τὰ δεινὰ δ' ἔργα πῶς ἔτλης μητρὸς πέρι ;
 OP. σιγῶμεν αὐτά· πατρὶ τιμωρῶν ἐμῶ. 925
 IΦ. ἡ δ' αἰτία τίς ἀνθ' ὅτου κτείνει πόσιν ;
 OP. ἔα τὰ μητρὸς· οὐδὲ σοὶ κλύειν καλόν.
 IΦ. σιγῶ· τὸ δ' Ἄργος πρὸς σέ νῦν ἀποβλέπει ;
 OP. Μενέλαος ἄρχει· φυγάδες ἐσμὲν ἐκ πάτρας.
 IΦ. οὗ που νοσοῦντας θεῖος ὕβρισεν δόμους ; 930
 OP. οὐκ, ἀλλ' Ἐρινῦν δεῖμά μ' ἐκβάλλει χθονός.
 IΦ. ταῦτ' ἄρ' ἐπ' ἀκταῖς κἀνθάδ' ἠγγέλθης μανεῖς.

and retained by Dindorf, Kirchhoff, and Dr. Badham, is called by Monk "manifesto absurda." He accordingly gives what is really much weaker, φίλα γὰρ ἔστι ταῦτ' ἐμοί. Hermann has φίλα γὰρ ἐς τὰ πάντ' ἐμοί, "omnino hoc mihi cordi est." But ἔσται, apart from the metrical objection, which is by no means insurmountable, gives a better sense:—'any thing that I may hear about her will be welcome.' Schöne's conjecture is very plausible, φίλα γὰρ ἔστι τᾶμ' ἐμοί.

915. τῷδε ξυνοικεῖ. 'She has been married to Pylades here.' See Electr. 1249.

918. ὁ δ' ἐστὶ γ' κτλ. 'And he is the son, I presume, of Atreus' daughter, my relation by blood, is he not?' The γε is omitted by Monk, who gives ἐστίν (so also Kirchhoff), and ἐμοί for ἐμός, with Aldus. Strophios had married Anaxibia, sister of Agamemnon; and consequently Pylades, the son (to which ὁ δὲ refers, as the next verse shows), was first cousin to Iphigenia.—σαφής, sure, certain; the usual meaning of this word, which is often applied to φίλος.

926. αἰτία — ἀνθ' ὅτου. Monk, who says that ὅτου cannot be used for ἡστυνός

(see however on v. 1071), makes this clause a second interrogation, reading ἀντὶ τοῦ κτείνει πόσιν; The meaning perhaps is, τί δὲ τὸ πρᾶγμα ἦν, ἡ αἰτία ἐγένετο τοῦ κτείνειν πόσιν;

930. οὗ που Herm. and Dind. for οὗπω or ἡπου. On the perpetual confusion of these words see Hel. 135. Herc. F. 1101, 1173. The meaning is, 'Surely an *uncle* did not so insult a disordered house?' i. e. as to eject the eldest son from it. The same sense, Hermann observes, of incredulity, or rather, of half suspecting the existence of a thing in itself almost incredible, is conveyed by οὗ τι που, Ar. Ran. 522, Soph. Phil. 1233. But ἡπου, which Monk and Badham here prefer, has a slight tone of banter, 'I should think that,' &c., or is simply an expression of opinion, as Ajac. 850, ἡπου τάλαίνα, τήνδ' ὅταν κλύῃ φάτιν, ἤξει μέγαν κωκυτὸν ἐν πάσῃ πόλει.

931. Whether, with W. Dindorf, we read Ἐρινῦν, or with the old copies Ἐρινύων, pronounced as a trisyllable, is of little moment. See v. 970. So ζευγνύσι for — νᾶσι El. 1323.

932. ἠγγέλθης Elmsley for ἠγγέλθης.—ἐπ' ἀκταῖς καὶ ἐνθάδε, 'on the shores even

- OP. ὥφθημεν οὐ νῦν πρῶτον ὄντες ἄθλιοι.
 IΦ. ἔγνωκα, μητρός *σ' οὐνεκ' ἡλάστρουν θεαί.
 OP. ὥσθ' αἵματηρὰ στόμι' ἐπεμβαλεῖν ἐμοί. 935
 IΦ. τί γάρ ποτ' ἐς γῆν τήνδ' ἐπόρθμευσας πόδα;
 OP. Φοίβου κελευσθεῖς θεσφάτοις ἀφικόμεν.
 IΦ. τί χρῆμα δράσειν; ῥητὸν ἢ σιγῶμενον;
 OP. λέγοιμ' ἄν· ἀρχαὶ δ' αἶδε μοι πολλῶν πόνων.
 ἐπεὶ τὰ μητρὸς ταυτῆς ἃ σιγῶμεν κακὰ 940
 ἐς χεῖρας ἦλθε, μεταδρομαῖς Ἐρινύων
 ἡλαυνόμεσθα φυγάδες, ἔνθεν μοι πόδα
 ἐς τὰς Ἀθήνας ἴδῃ γ' ἐπεμψε Λοξίας,
 δίκην παρασχεῖν ταῖς ἀνωνύμοις θεαῖς.

of this distant inhospitable land.' The sense is, 'if you were persecuted by the Furies in your own land, that will account for your madness even here in the Tauric region.' Nothing can be clearer. But Monk, whom Dr. Badham follows, places a stop at ἀκταῖς, and thinks Iphigenia says the former clause to herself, the latter to Orestes. The answer of Orestes is consistent with the more natural explanation:—'This is not the first time we have been seen to be wretched,' i. e. καὶ ἐνθάδε καὶ ἀλλαχοῦ.

934. The σ' was inserted by Markland. —μητρός οὐνεκα is to be joined, 'on account of your mother's murder.'

935. Monk, who is ever prone to adopt the conjectures of English critics, and to reject those of Germans, here follows Elmsley in reading στόμι' γ' ἐμβαλεῖν, and he is in turn followed by Dr. Badham. There is not a shadow of ground for the change, whether we take στόμια, with Hermann, for 'the gory mouths of the snakes,' or, as we prefer, for 'the bit,' a metaphorical term for the madness with which they subdued him. Compare Aesch. Agam. 1033, χαλινὸν δ' οὐκ ἐπίσταται φέρειν, πρὶν αἵματηρὸν ἐξαφρίεσθαι μένος. So χαλινὸν ἐμβαλεῖν γνάθοις, Alcest. 492. The gloss of Hesychius, quoted by Reiske, στόμια, χάσματα, refers to the ordinary use of the word, 'a cave's mouth.' But Monk is not content with this: he transposes 934—5 to follow 931, from some fancied confusion in the sense, "quam mihi," he adds, "componere conceditur."

938. δράσαι Musgrave and W. Dindorf, δράσων Monk. Hermann defends the

vulgate, which depends not upon κελευσθεῖς, but upon ἐπόρθμευσας, or ἀφίκου. In this construction the participle is more usual, as Oed. Col. 576, δώσων ἰκάνω τοῦμὸν ἄθλιον δέμας σοὶ δῶρον. But the end or object is equally well expressed by the infinitive of the same tense.

939. αἶδε, which Seidler refers to θέσφατα, merely means 'the following were the beginnings of my many labours.'

942—3. This is one of those passages which, as every editor has his own remedy for an admitted corruption, cannot be restored with any thing like certainty. It is probable that ἐνθεν is corrupt, because no place is specified from whence Orestes went to Athens. Hermann gives ἐνθ' ἐμὸν πόδα, Dr. Badham ἔστε μοι πόδα, with δῆτ' in the next verse; Kirchhoff proposes μεταδρομαῖς δ'; Monk, after Reiske, εἰς τὴν Ἀθῶνας πόλιν ἐπεμψε, and alii aliter. W. Dindorf reads ἐς γῆν Ἀθηναίων ἐπεμψε Λοξίας, a verse which has been inadvertently cited on Bacch. 1125, as a genuine example of violated caesura. The probability is, that δῇ γ' is a mere insertion, and that neither δῇ μ' nor δῆτ' will restore the words of the poet, even though he might have used the idiom ἐπεμψέ με πόδα like ποῖ μ' ὑπεξάγεις πόδα, Hec. 812. Oed. Col. 113, σύ μ' ἐξ ὁδοῦ πόδα κρύψον κατ' ἄλσος. Dr. Badham's ἔστε is not unlikely. Perhaps ἔστε δῇ πόδα ἐς τὰς Ἀθήνας ἐξέπεμψε Λοξίας. So Prom. 674, ἔστε δῇ πατρὶ ἔτλην γεγωνεῖν νυκτίφαντ' ὀνειράτα. On the combination δῇ γε, generally, if not always, an indication of a grammarian's patchwork, see Heracl. 632. Herc. F. 1146.

ἔστιν γὰρ ὁσία ψῆφος, ἣν Ἄρει ποτὲ 945
 Ζεὺς εἶσατ' ἐκ του δὴ χερῶν μιάσματος.
 ἐλθὼν δ' ἐκέισε, πρῶτα μὲν *μ' οὐδεὶς ξένων
 ἐκὼν ἐδέξαθ', ὥς θεοῖς στυγούμενον
 οἱ δ' ἔσχον αἰδῶ, ξένια μονοτράπεζά μοι
 παρέσχον οἴκων ὄντες ἐν ταύτῳ στέγει, 950
 σιγῇ δ' ἐτεκτάναντ' ἀπρόσφθεγκτόν μ', ὅπως
 δαιτὸς γενοίμην πώματός τ' αὐτῶν δίχα,
 ἐς δ' ἄγγος ἴδιον ἴσον ἅπασι βακχίου
 μέτρημα πληρώσαντες εἶχον ἡδονήν.

945. ἔστιν Monk and Badham for ἐστίν. —ὁσία ψῆφος, 'a holy tribunal,' the Areopagus, established by Zeus for the trial of Ares who had slain Halirrhothius, Electr. 1258.

947. ἐκέισε, to Athens. He uses ἐλθὼν, (if the reading be correct,) as if a passive verb had followed, like ἐξενιζόμεν ὑπ' οὐδενός. There is however a variant ἐλθόντ' ἐκέισε in Flor. 2 (Aldus also has ἐλθόντα δ'), which would stand, if the intermediate verses (945—6) be regarded as parenthetical, and the apodosis to ἐπεὶ be supposed to commence at this verse, which will of course involve δὲ after μεταδρομαῖς in v. 941.—The abhorrence felt from holding converse with a murderer, at least till he had been purified, and probably even after it, is always spoken of as one of the principal penalties of the crime; and it would be felt the more by a people with whom hospitality under ordinary circumstances was a sacred obligation. It is enough to refer the student to Müller's well-known Dissertations on the Eumenides, where the subject is amply discussed.

949. αἰδῶ, 'pity.'—ἐν ταύτῳ στέγει, in the same room with myself. The more rigid would have left even the house: these men, though they would not dine at the same table, and would not speak to Orestes, still did not care to distress him by withdrawing themselves from his presence in the dining-hall.

951. σιγῇ δ' κτλ. 'But by their silence they contrived to exclude me from being addressed, that I might keep apart from their banquet and their drinking.' If they had given any encouragement, he would have left his solitary table and joined the rest. The not speaking to him was a hint that they would not allow this.

Cf. Herc. F. 1284, οὐ γὰρ ἅτας εὐπροσ-ηγόρους ἔχω. He uses the somewhat select word τεκταίνεσθαι, because it was a plot or agreement among themselves not to speak to him. Photius, τεκτάναντο κατεσκεύασεν, though perhaps this refers to the Homeric use, 'to build ships.' Dr. Badham, who at first adopted ἀπρόσφθεγκτον on the suggestion of Hermann, in a note at the end restores ἀπόφθεγκτον, which he compares with ἀπόρρητον. *Tacite arcanum consilium de me inierunt, ut ab ipsorum dape vinoque separatus essem.* In favour of ἀπρόσφθεγκτος are such compounds as ἀπροσῆγορος, ἀπροσ-δόκητος, &c., and προσφθεγκτὸς Soph. Phil. 1067, while against the vulgate ἀπόφθεγκτον it is justly alleged, that words of this class are compounded of substantives, as ἀπόσιτος, ἀποχρήματος, ἄφιππος, ἀπότιμος, so that ἀπόφθογγος, and not ἀπόφθεγκτος, is the right word. Monk, following Seidler and Markland, places σιγῇ—μ' in a parenthesis, that ὅπως may depend on παρέσχον. This seems to be quite perverting the sense of the passage; and it has been justly condemned by Hermann, who regards the sense virtually to be, ἐτεκτάναντο ὅπως ἀπόφθεγκτος γενοίμην κτλ.

952. αὐτῶν Scaliger for αὐτοῦ. Schöne retains αὐτοῦ, 'even the cup,' &c., and transposes v. 951—2 to follow v. 954. But αὐτοῦ might easily have been written for αὐτῶν on account of the supposed agreement with πώματος.

953. ἴσον ἅπασι. Meting out to me the same measure that had been allotted to all. He means to show, that they did not stint hospitality, but merely refused to converse. Instead of a κοινὸς κρατήρ, each guest had his own portion distinct to himself.

κάγωγ' ἐλέγξαι μὲν ξένους οὐκ ἡξίου, 955
 ἥλγουν δὲ σιγῇ καδόκουν οὐκ εἰδέναι,
 μέγα στενάζων, οὔνεκ' ἦν μητρὸς φονεὺς.
 κλύω δ' Ἀθηναίοισι τὰμὰ δυστυχῇ
 τελετὴν γενέσθαι, κάτι τὸν νόμον μένειν,
 χοῆρες ἄγγος Παλλάδος τιμᾶν λεῶν. 960
 ὥς δ' εἰς Ἀρειον ὄχθον ἦκον ἐς δίκην τ'
 ἔστην, ἐγὼ μὲν θάτερον λαβὼν βάθρον,
 τὸ δ' ἄλλο πρέσβειρ' ἤπερ ἦν Ἐρινύων,
 εἰπὼν ἀκούσας θ' αἵματος μητρὸς πέρι
 Φοῖβός μ' ἔσωσε μαρτυρῶν ἴσας δέ μοι 965
 ψήφους διηρίθμησε Παλλὰς ὠλένη,
 νικῶν δ' ἀπήρα φόνια πειρατήρια.
 ὅσαι μὲν οὖν ἔζοντο πεισθεῖσαι δίκη,

955. ἐλέγξαι, to put questions to them as to the reasons of their treating me so. The old copies give *κάγωγ' ἐξελέγξαι*, which Hermann and others print *κάγῳ ἔσελέγξαι*. The compound verb is 'to cross-question,' the simple, 'to question,' which suits the sense rather better; and so Monk and Dr. Badham have edited.—*οὔνεκα* κτλ., to be construed with *εἰδέναι*, 'I pretended not to be conscious that I was my mother's murderer,' but to be surprised at the inhospitable reception I met with.—All this Orestes relates, because he had been led by the oracle to suppose, that he would be regarded simply as the just and honourable avenger of his father. The contrary result galled him the more, from his consciousness of upright intentions. Monk and Schöne follow Matthiae in rendering *εἰδέναι* 'to notice their taunts,' and it is not easy to say which is the better way, since we may take the latter words in their natural order, 'lamenting that I was my mother's murderer.' Dr. Badham thinks the general sense is, 'I pretended that the grief I really felt at their conduct, arose from my consciousness of being a murderer.' If the Greek can mean this, it is good sense.

960. *χοῆρες ἄγγος*. From the *χοῖς*, or measure of wine served to each guest on this occasion (see Schol. on Ar. Equit. 95), the Athenian people instituted the feast (*τελετὴν*, Bacch. 238) of the *χόες*, or second day of the Anthesteria. Monk would transpose 958—60 after v. 954.

961. This verse is the only one in Euripides where an elision takes place at the end (not taking into account a choral senarius in Orest. 1489). We might read *ἐς δίκην ἔστην τ'*, or make *ἔστην* here the apodosis, and add *δὲ* after *εἰπὼν* in v. 964. This latter was also proposed by Elmsley, and is adopted by Kirchhoff.

963. *πρέσβειρα, πρεσβυτάτη*. Ar. Ach. 883 (parodied from tragedy), *πρέσβειρα πενήκοντα Κωπάδων κοῤῥαν*. Euripides appears to describe the still-existing aspect of the Areopagus. "A raised block," says Dr. Wordsworth, *Athens and Attica*, p. 74, "still remains on the east and west side, perhaps the two assigned by Euripides to the accuser and the criminal."

964. *εἰπὼν ἀκούσας τε*. Having delivered his testimony and heard the accusations of my adversaries. The part taken by Apollo at the trial is fully developed in the *Eumenides*.

966. Kirchhoff gives *διερρήθμιζε* after Seidler. The MS. Pal. has *διηρίθμιζε*, Flor. 2 *διηρίθμησε*.

967. As *νικᾶν ἀγῶνα* is used, so here *νικᾶν δίκην φόνου*. Translate, 'And I came off victorious in the trial for murder.'

968. *ἔζοντο*, 'settled on the spot,' opposed to those who continued the chase, *ἀνίδρυτοι ἦσαν*, v. 971.—*ψήφον παρ' αὐτὴν*, 'close by the place of the trial.' This was the subterranean chapel under the Areopagus, alluded to in Electr. 1271, *πάγον παρ' αὐτὴν χάσμα δύσονται χθονός*.—*ᾠρίσαντο*, 'marked out for themselves,'

- ψήφον παρ' αὐτὴν ἱρὸν ὠρίσαντ' ἔχειν
 ὅσαι δ' Ἐρινῦν οὐκ ἐπέισθησαν νόμῳ, 970
 δρόμοις ἀνιδρύτοισιν ἡλάστρουν μ' αἶε,
 ἕως ἐς ἀγνὸν ἦλθον αὖ Φοῖβου πέδον,
 καὶ πρόσθεν ἀδύτων ἐκταθεῖς νῆστις βορᾶς
 ἐπώμοσ' αὐτοῦ βίον ἀπορρήξειν θανῶν,
 εἰ μὴ με σώσει Φοῖβος, ὅς μ' ἀπώλεσεν. 975
 ἐντεύθεν αὐδὴν τρίποδος ἐκ χρυσοῦ λακῶν
 Φοῖβός μ' ἔπεμψε δεῦρο διοπετὲς λαβεῖν
 ἄγαλμ' Ἀθηνῶν τ' ἐγκαθιδρύσαι χθονί.
 ἀλλ' ἦνπερ ἡμῖν ὤρισε σωτηρίαν,
 σύμπραξον· ἦν γὰρ θεᾶς κατάσχωμεν βρέτας, 980
 μανιῶν τε λήξω καὶ σὲ πολυκώπῳ σκάφει
 στείλας Μυκήναις ἐγκαταστήσω πάλιν.
 ἀλλ', ὦ φιληθείς, ὦ κασίγνητον κᾶρα,
 σῶσον πατρῶον οἶκον, ἔκσωσον δ' ἐμέ
 ὥς τ' αἶμα' ὄλωλε πάντα καὶ τὰ Πελοπιδῶν, 985
 οὐράνιον εἰ μὴ ληψόμεσθα θεᾶς βρέτας.
- ΧΟ. δεινὴ τις ὀργὴ δαιμόνων ἐπέξεσε
 τὸ Ταντάλειον σπέρμα διὰ πόνων τ' ἄγει.
- ΙΦ. τὸ μὲν πρόθυμον πρὶν σε δεῦρ' ἐλθεῖν ἔχω

'determined on having.' So Aesch. Suppl. 252, ὀρίζομαι δὲ τήν τε Περραιβὼν χθόνα.

970. νόμῳ. The law or precedent laid down by Pallas on the present occasion, νικᾶν ἴσας ψήφοισι τὸν φεύγοντ' αἶε.—ἀνιδρύτοισιν, 'restless.' Monk gives ἀνιδρύτοισί μ' ἡλάστρουν, which is an improvement, perhaps, were there authority for it.

975. σῶσοι is an obvious correction, but not a necessary one. Schöne compares a similar instance of enforcing a favourable response by the same threat, Herod. vii. 141.

976. λακῶν Scaliger for λαβῶν. The two letters, β and κ, are very often confused in MSS. Many instances are given on Aesch. Suppl. 541.

980. κατάσχωμεν, 'if we should secure.' See on Suppl. 15, Οἰδίπου παγκληρίας μέρος κατασχεῖν φυγᾷ Πολυνείκει θέλαν.

983. ὦ φίλῃ χεῖρ Dr. Badham, Aldus having ὦ φίλῃ γ'. He compares Med.

1071, ὦ φιλότῃ χεῖρ, φίλτατον δέ μοι στόμα. See on Hec. 1000.

986. οὐράνιον. Cf. v. 87.

988. Whether σπέρμα depends on ἐπέξεσε or ἄγει, or, as W. Dindorf thinks, in a manner on both, is a disputed point. Intransitively, with a dative, ἐπέξεσεν occurs Hec. 583; transitively, Cycl. 392, if the verse be genuine. The old copies give αἶε, Canter ἄγει. Dr. Badham thinks some feminine participle originally stood in place of διὰ πόνων τ'.

989. Iphigenia now reverts to the subject which had been pressed upon her attention by Pylades at v. 904, and had been touched upon in the concluding words of her brother's speech. She admits that she has long been anxious to return home, and avows her willingness to forget the cruel treatment of her father in her desire to restore the house of the Atridae. She would gladly too escape from the terrible necessity of preparing Greek strangers for the sacrificial knife.

* Ἀργεὶ γενέσθαι καὶ σέ, σύγγον', εἰσιδεῖν. 990
 θέλω δ' ἄπερ σὺ, σέ τε μεταστῆσαι πόνων
 νοσοῦντά τ' οἶκον, οὐχὶ τῷ κτανόντι με
 θυμουμένη, πατρῶον ὀρθῶσαι †θέλω·
 σφαγῆς τε γὰρ σῆς χεῖρ' ἀπαλλάξαιμεν ἂν
 σώσαιμι δ' οἴκους· τὴν θεὸν δ' ὅπως λάθω 995
 δέδοικα καὶ τύραννον, ἥνικ' ἂν κενὰς
 κρηπίδας εὖρῃ λαῖνας ἀγάλματος.
 πῶς δ' οὐ θανοῦμαι; τίς δ' ἔνεστί μοι λόγος;
 ἄλλ' εἰ μὲν ἔν τι τοῦθ' ὁμοῦ γενήσεται,
 ἄγαλμά τ' οἴσεις καὶ μ' ἐπ' εὐπρύμνου νεὼς 1000
 ἄξεις, τὸ κινδύνευμα γίγνεται καλόν·
 τούτου δὲ χωρισθεῖς' ἐγὼ μὲν ὄλλυμαι,

But how to betray her trust to the goddess and to the king of the land, if the image of Artemis is to be removed, that is the present difficulty. If both it and herself can be put on board ship, well and good; if the statue is left behind, she is undone.

990. εἰσιδεῖν. Whether this depends on πρὶν or on πρόθυμον ἔχω, is not very clear. Hermann maintains the former, 'Anxiety indeed to be at Argos I have had before you came here and I saw you,' adding, 'aliter inepta diceret.' But the natural order of the words need not be departed from, 'I have long ago wished, even before you came here, to be at Argos and to revisit you.' It is obvious that, before the dream narrated at the beginning of the play, she had believed Orestes to be still alive.

991. σέ for σοί Canter. The error followed from πόνον in MS. Pal. for πόνων.

992. τοῖς κτανούσι με Hermann, Aldus and the MSS. having τῷ κτανόντι. Elmsley, thinking the present participle necessary to express a mere attempt, reads τῷ κτεινοντί με. But see on Ion 1498. At the end of the next verse θέλω is very awkwardly repeated. Perhaps, ὀρθῶσαι ποτε, or πάλιν, as Markland proposed.

995. σώσαιμι τ' Markland. Hermann contends that δέ is right, though his arguments are perhaps rather subtle. He renders it, *simul autem patria domus te incolumi non erit deserta*. As the MS. Flor. 1 omits σῆς in the preceding verse,

the old reading may have been σφαγῆς τε μὲν γὰρ, especially as σφαγή in the general sense was the object of her dislike, v. 775.—λάθω is, perhaps, rather the deliberative subjunctive than directly depending on ὅπως. In Hipp. 518, δέδοικ' ὅπως μοι μὴ λίαν φανῆς σοφῇ, φανεῖ is a probable reading. The meaning virtually is, ἀλλὰ πῶς λάθω τὴν θεόν; τοῦτο μὲν γὰρ δέδοικα.

997. κρηπίδας, for βάθρον, the base whereon the image stood.

998. Dr. Badham conjectures, πῶς οὐ θανοῦμαι; τίς δ' ἔνεσται μοι λόγος;

999. ἔν τι τοῦτο, this one combined act. There were two acts in fact, but she speaks of them as one, because the separation of them would be fatal to her. Markland gives ταῦθ', but in this case ἔν τι would become the predicate, where τι is not wanted. This is a mere modification of a rather common phrase, εἰς ἓν γενήσεται. Cf. Hel. 1535. He might have written, εἰς ἓν τοῦτό σοι γενήσεται. But ὁμοῦ means, as Monk translates it, 'by one operation.'

1002. τούτου cannot refer to Orestes (who would have been τοῦδε, besides that σὺ is immediately afterwards addressed to him), and therefore it must refer to ἀγαλμα. There is some difficulty in this passage, which seems to mean, 'if you get me and the statue (the latter being the express object of Orestes' voyage) away from the land, well and good; the risk is worth venturing: but, if you only carry off the statue, though you may get home

σὺ δ' ἂν τὸ σαντοῦ θέμενος εἶ νόστου τύχοις.
οὐ μὴν τι φεύγω γ' οὐδέ σ' εἰ θανεῖν χρεῶν
σώσασαν· οὐ γὰρ ἀλλ' ἀνὴρ μὲν ἐκ δόμων
θανῶν ποθεινός, τὰ δὲ γυναικὸς ἀσθενή.

1005

OP. οὐκ ἂν γενοίμην σοῦ τε καὶ μητρὸς φονεὺς·
ἄλῃς τὸ κείνης αἷμα, κοινόφρων δὲ σοὶ
καὶ ζῆν θέλοιμ' ἂν καὶ θανῶν λαχεῖν ἴσον.
[ἤξω δέ γ', ἥνπερ μὴ αὐτὸς ἐνταυθοῖ πέσω,
πρὸς οἶκον, ἣ σοῦ κατθανῶν μενῶ μέτα.]
γνώμης δ' ἄκουσον· εἰ πρόσαντες ἦν τότε
Ἀρτέμιδι, πῶς ἂν Δοξίας ἐθέσπισε
κομίσαι μ' ἄγαλμα θεᾶς πόλισμα Παλλάδος
καὶ σὸν πρόσωπον εἰσιδεῖν; ἅπαντα γὰρ
συνθεῖς τάδ' εἰς ἐν νόστον ἐλπίζω λαβεῖν.

1010

1015

IΦ. πῶς οὖν γένοιτ' ἂν ὥστε μῆθ' ἡμᾶς θανεῖν
λαβεῖν θ' ἃ βουλόμεσθα; τῇδε γὰρ νόει.

safe, I shall be undone, because I shall be accused of having connived at the threat.'

1004. The sense is, οὐ φεύγω τὸ κινδύνημα, οὐδ' εἰ θανεῖν με χρὴ, σώσασάν σε. The accusative σώσασαν seems quite necessary to the context; hence Kirchhoff's correction has been admitted, for οὐδέ μ' εἰ θανεῖν χρεῶν, σώσασά σ'.

1005. οὐ γὰρ ἀλλὰ, 'for it cannot be but that;'—see Bacch. 785.—ποθεινός, an object of regret, "rariore significatu pro ποθητός," Herm. Dr. Badham quotes Musonius ap. Stob. 67. 20, τίς δαὶ ἀπὸν οὕτω ποθεινός ὡς ἀνὴρ γυναικί (where he emends τίς δ' αὖ, but we should clearly read οὐδεὶς, the following words, καὶ γυνὴ ἀνδρὶ, being a spurious addition. The metre is thus iambic tetrameter catalectic, as in Ar. Equit. 836, seqq.).—γυναικὸς Aldus, and MS. Pal. The other MSS. agree in γυναικῶν. W. Dindorf retains the latter, and perhaps he is right; for it is very doubtful if these three concluding verses are genuine.

1008. κοινόφρων, κοινῇ σὺν σοί. So Ion 577, ἐς τὰς Ἀθήνας στείχε κοινόφρων πατρί.—Hartung would read ζῶν for ζῆν.

1010—1. This distich is probably spurious, as W. Dindorf perceived. The crasis μὴ αὐτὸς (required by the sense, though καὐτὸς is the reading of the

copies) is as unique as ἐνταυθοῖ in tragedy; the γε is bad; and after Orestes had said, 'I will live and die with you in common,' it was needless to add, 'and I will return home with you or dying will remain with you on the spot.' Monk, after Seidler, and so also Bothe and Dr. Badham, gives ἄξω δέ σ', ἥνπερ καὐτὸς ἐντεῦθεν περῶν, κτλ., which has but little probability.

1012. πρόσαντες, 'disagreeable.' Med. 305. Photius, πρόσαντες: δυσχερὲς καὶ ἐναντίον.

1014. Elmsley omitted εἰς before Παλλάδος. In the next verse Dr. Badham gives γοῦν for γάρ. The tragic language so often implies suppressed sentences, that changes of this kind are rash. He means to reason thus: '(I say then that I will make the attempt to carry off both you and the image;) for, when I consider all the circumstances of the case, I have a fair hope of succeeding.'

1015. σὸν πρόσωπον εἰσιδεῖν. Apollo had not expressly said that Orestes would see his sister; but, as Seidler shrewdly remarks from a comparison of v. 86, he had probably used σύγγονος ambiguously, so that it would apply either to Artemis or to Iphigenia; the precise words of the oracle probably being ἐνθα σύγγονος βωμοὺς ἔχει.

1018. τῇδε γὰρ νόει. 'For look at it

[νόστος πρὸς οἴκους· ἡ δὲ βούλησις πάρα.]

OP. ἄρ' οὖν τύραννον διολέσαι δυναίμεθ' ἄν ; 1020

ΙΦ. δεινὸν τόδ' εἶπας, ξеноφονεῖν ἐπήλυδας.

OP. ἀλλ' εἰ σὲ σώσει κάμῃ, κινδυνευτέον.

ΙΦ. οὐκ ἂν δυναίσθην, τὸ δὲ πρόθυμον ᾔνεσα.

OP. τί δ', εἴ με ναῶ τῷδε κρύψειας λάθρα ;

[ΙΦ. ὡς δὴ σκότος λαβόντες ἔξω θεῖμεν ἄν ; 1025

OP. κλεπτῶν γὰρ ἡ νύξ, τῆς δ' ἀληθείας τὸ φῶς.]

ΙΦ. εἶσ' ἔνδον ἱεροῦ φύλακες, οὓς οὐ λήσομεν.

OP. οἶμοι· διεφθάρμεσθα· πῶς σωθεῖμεν ἄν ;

ΙΦ. ἔχειν δοκῶ μοι καινὸν ἐξεύρημά τι.

OP. ποίόν τι ; δόξης μετάδος, ὡς καγὼ μάθω. 1030

ΙΦ. ταῖς σαῖς ἀνίαις χρῆσομαι σοφίσμασιν.

OP. δειναὶ γὰρ αἱ γυναῖκες εὐρίσκειν τέχνας.

ΙΦ. φονέα σε φήσω μητρὸς ἐξ Ἀργους μολεῖν.

OP. χρῆσαι κακοῖσι τοῖς ἐμοῖς, εἰ κερδανεῖς.

ΙΦ. ὡς οὐ θέμις σε λέξομεν θύειν θεᾷ, 1035

in this light,' viz. that both of these objects may be effected together, since you are resolved to carry off image and priestess together. Cf. Aesch. Eum. 45, τῇδε γὰρ τρανῶς ἐρῶ. Eur. El. 639, τοῦνθένδε πρὸς τὸ πίπτον αὐτὸς ἐννέει. The following verse seems to the present editor spurious, though Markland's emendation is ingenious, τῇδε γὰρ νοσεῖ νόστος πρὸς οἴκους, and this is admitted by most of the editors. In favour of it Schöne well compares Iph. A. 965, εἰ πρὸς Ἴλιον ἐν τῷδ' ἔκαμνε νόστος. But it is a common law in monostich dialogue, to commence with *two* verses; and the sense is so complete here with that number, while βούλησις is so mere a tautology, and βούλευσις so unpoetical, that the third seems on no ground worthy of being retained. Aldus has νόστον, the MSS. νόστος.

1020. οὖν for ἂν Badham, and so Markland. This does not appear to be a case where the repetition of the ἂν is legitimate, besides that οὖν is wanted to the connexion. So Electr. 1058, ἄρ' οὖν κλύουσα, μήτερ, εἴτ' ἔρξεις κακῶς ; where οὖν is inserted also on conjecture.

1023. δυναίσθην, Elmsley's correction for δυναίμην, though perhaps ἀπαξ λεγόμενον as a form of the dual, seems to be

rightly admitted by Monk and Badham. The remark is evidently addressed to Orestes and Pylades.

1025. On the neuter form σκότος see Herc. F. 563. 1159. This and the next verse are omitted by Monk. Dr. Badham and Kirchhoff also mark them as spurious. There seems good ground for suspicion, for ἔξω θεῖμεν or ἐξωθεῖμεν, (not ἐκσωθεῖμεν, which is the correction of Brodaeus,) is the MSS. reading, and the interpolator doubtless meant, ὡς ἔξω θεῖμεν τὸ ὕγαλμα.

1027. ἱεροῦ Dobree for ἱεροί. Markland ἱεροφύλακες, which Hermann adopts, comparing ναοφύλακες in v. 1284. He adds, "non potuit ἱεροῦ dicere, quia id visum esset ad ἔνδον pertinere." Why should not this be the construction intended?

1031. ἀνίαις, 'your woes.' She uses a word as little likely to wound his feelings as possible. Aldus has ἀνοίαις. But it is obvious from what follows that she alludes to his crime, not to his madness. Besides, this is not an uncommon confusion.

1032. This verse is quoted by Stobaeus, Fl. lxxiii. 26, with μὲν for γάρ.

1035. σε for γε Reiske.

- OP. τίν' αἰτίαν ἔχουσ' ; ὑποπτεύω τι γάρ.
 IΦ. οὐ καθαρὸν ὄντα, τὸ δ' ὅσιον δώσω φόνου.
 OP. τί δῆτα μᾶλλον θεᾶς ἄγαλμ' ἀλίσκεται ;
 IΦ. πόντου σε πηγαῖς ἀγνίσαι βουλήσομαι,
 OP. ἔτ' ἐν δόμοισι βρέτας, ἐφ' ᾗ πεπλεύκαμεν. 1040
 IΦ. κάκεῖνο νύψαι, σοῦ θιγόντος ὥς, ἐρῶ.
 OP. ποῖ δῆτα ; πόντου νοτερόν εἶπας ἔκβολον ;
 IΦ. οὐ ναῦς χαλινοῖς λινοδέτοις ὀρμεῖ σέθεν.
 OP. σὺ δ' ἢ τις ἄλλος ἐν χεροῖν οἷσει βρέτας ;
 IΦ. ἐγὼ θιγεῖν γὰρ ὅσιόν ἐστ' ἐμοὶ μόνη. 1045
 OP. Πυλάδης δ' ὅδ' ἡμῖν ποῦ τετάσσεται φόνου ;
 IΦ. ταῦτόν χεροῖν σοὶ λέσσεται μίασμ' ἔχων.
 OP. λάθρα δ' ἀνακτος ἢ εἰδότος δράσεις τάδε ;
 IΦ. πείσασα μύθοις· οὐ γὰρ ἂν λάθοιμί γε.
 OP. καὶ μὴν νεὸς γε πίτυλος εὐήρης πάρα. 1050
 σοὶ δὲ μέλειν χρὴ τᾶλλ' ὅπως ἔξει καλῶς.

1036. ὑποπτεύω, I suspect what you will say respecting me. Monk injudiciously adopts Markland's alteration, τίν' αἰτίαν σχοῦσ' ; οὐχ ὑποπτεύω τι γάρ.

1037. δώσω, i. e. λέξομεν ὡς δώσω, sc. δοῦναι χρή.

1040. ἔτ' for ἔστι Hermann and others with one or two MSS., including Flor. 2. The dative must mean, 'with a view to which.' Kirchhoff would read ἐφ' ὃ γε, 'to fetch which,' &c.

1041. It is not easy to choose between σοῦ θιγόντος, ὡς ἐρῶ, 'you having touched it, as I shall say,' (in which case νύψαι depends on βουλήσομαι,) and σοῦ θιγόντος ὥς, by which νύψαι ἐρῶ must stand for ἐρῶ χρῆναι νίπτειν. The latter, which is Seidler's, is preferred by Hermann, Kirchhoff, Dindorf, and Matthiae; the former by Monk and Badham.

1042. ποῖ δῆτα ; 'Whither then (will you pretend to carry it to)? Do you allude to the watery creek of the sea?'—'I mean where your ship is now riding at anchor.' By ἔκβολον he seems to mean any shallow, over which the sea ἐκβάλλει, thinking she would be content to get any where to the oozy shore, where there might be water enough for the ceremonial ablution. From v. 1196, it is clear that the sea almost washed the walls of the temple; and there it is said ἐκπίπτειν

πρὸς ναὺν, as here ἐκβάλλεσθαι. But Iphigenia has a deeper scheme than that; she will take care to convey the image to the very spot where his ship is moored, so as to secure a ready escape. W. Dindorf admits Reiske's conjecture, νοτερόν εἰ παρ' ἔκβολον; but ἰέναι παρὰ τόπον is not usual.

1044. σὺ δ' ἢ Jacobs for σοὶ δὲ, and τις for τίς.

1046. πόνου Brodaeus, δόλου Musgrave, for φόνου. Either emendation gives a good sense; 'What place shall be assigned to our friend Pylades here in the enterprise?' But φόνου may allude to the murder by which Orestes is to be described as polluted, and the following verse confirms this view.

1047. ἔχειν for ἔχων Kirchhoff.

1049. γε, the reading of the MSS., seems more forcible than Monk's νιν. Aldus has σε.

1050. εὐήρης, whatever be its real etymology, might seem here at least to have been used by the poet as if from εὖ ἐρέσων. See *inf.* 1346. It is the Homeric εὐήρης ἐρετμόν, as Barnes has remarked. In both cases it is best to render it 'well-fitted oars.'

1051. Monk assigns this line, with much probability, to Orestes, who thus tells his sister that it is for her to con-

ἐνὸς μόνου δεῖ, τάσδε συγκρίψαι τάδε.
 ἀλλ' ἀντίαζε καὶ λόγους πειστηρίους
 εὕρισκ'. ἔχει τοι δύναμιν εἰς οἶκτον γυνή.
 τὰ δ' ἄλλ', ἴσως ἂν πάντα συμβαίη καλῶς. 1055

ΙΦ. ᾧ φίλταται γυναῖκες, εἰς ὑμᾶς βλέπω,
 καὶ τὰμ' ἐν ὑμῖν ἐστὶν ἡ καλῶς ἔχειν
 ἡ μηδὲν εἶναι καὶ στερηθῆναι πάτρας
 [φίλου τ' ἀδελφοῦ φιλάτης τε συγγόνου].
 καὶ πρῶτα μὲν μοι τοῦ λόγου τάδ' ἀρχέτω· 1060
 γυναῖκές ἐσμεν, φιλόφρον ἀλλήλαις γένος,
 σώζειν τε κοινὰ πράγματ' ἀσφαλέσταται.
 σιγήσαθ' ἡμῖν καὶ συνεκπονήσατε
 φυγὰς. καλὸν τοι γλῶσσ' ὅτῳ πιστῇ παρῇ.
 ὁράτε δ' ὡς τρεῖς μία τύχη τοὺς φιλάτους 1065
 ἡ γῆς πατρῴας νόστος ἡ θανεῖν ἔχει.
 σωθεῖσα δ', ὡς ἂν καὶ σὺ κοινωνῆς τύχης,
 σώσω σ' ἐς Ἑλλάδ'. ἀλλὰ πρὸς σε δεξιᾶς,

trive to reach the ship, and to persuade the chorus to be silent. Dr. Badham, who is generally a follower of Monk, tacitly adopts this, and Kirchhoff made the same correction independently, though he would further read σοι δ' αὖ. By τᾶλλα Iphigenia could only mean the safe escape after she has reached the ship; whereas Orestes would mean, the intervening steps to be taken in getting the statue out of the temple.

1052. τάσδε, the chorus. See on Ion 667. Aesch. Cho. 546, αἰνῶ δὲ κρύπτειν τάσδε συνθήκας ἐμὰς.

1055. ἂν πάντα Markland for ἅπαντα. A comma should be placed at τὰ δ' ἄλλα, the sense being, 'As for the rest, I dare say all will turn out well.' For this idiomatic use of τὰ δ' ἄλλα (*ceterum*), which has generally escaped notice, see on Aesch. Suppl. 240. Agam. 891. Monk omits this verse without sufficient reason.

1056. εἰς ὑμᾶς Hermann for ὡς ὑμᾶς, which, he rightly observes, is not and cannot be used in the sense of the other.

1059. This verse seems clearly spurious. The copies give φίλου τ' ἀδελφοῦ φιλάτου τε συγγόνου. Editors differ as to the corrections φίλης τ' ἀδελφῆς and φιλάτης τε συγγόνου. In either case

the distinction in the degrees of comparison is most objectionable, and the verse is as weak and worthless a one as could be conceived. Of the next line also suspicion may with some reason be entertained; but it is not so manifestly an interpolation as the present.

1064. πιστῇ Hermann for πίστις, and πάρα for παρῇ. The subjunctive however after ὅστις without ἂν is sufficiently common. See on Ion 856. By 'a trusty tongue' she means a tongue that will speak τὰ καίρια, but not τὰ ἀπόρητα.

1066. νόστος Heath and others for νόστον, which probably arose from making it the object of ἔχει. For νόστος γῆς see Cycl. 108.

1067. The same reward for their silence, a return to their country on some future day, is promised to the chorus in the *Helena*, v. 1387, καὶ σὲ προσποιούμεθα εὖνουν, κρατεῖν τε στόματος, ἣν δυνάμεθα σωθέντες αὐτοὶ καὶ σὲ συσσωσαί ποτε.

1068. πρὸς σε for πρὸς σὲ Matthiae. The emphatic σὲ is only applicable where Iphigenia throws herself on her knees before each of the chorus. The following words imply this action; and the action of course implies that the chorus were either on the stage, or had ap-

- σὲ καὶ σ' ἰκνοῦμαι, σὲ δὲ φίλης παρηίδος
γονάτων τε καὶ τῶν ἐν δόμοισι φιλάτων, 1070
μητρὸς πατρός τε καὶ τέκνων, ὅτῳ κυρεῖ.
τί φατέ; τίς ὑμῶν φησὶν, ἢ τίς οὐ θέλει,
φθέγξασθε, ταῦτα. μὴ γὰρ αἰνουςῶν λόγους
ὄλωλα καὶ γὰρ κασίγνητος τάλας.
- ΧΟ. θάρσει, φίλη δέσποινα, καὶ σώζου μόνον 1075
ὥς ἔκ γ' ἐμοῦ σοι πάντα σιγηθήσεται,
ἴστω μέγας Ζεὺς, ὦν ἐπισκῆπτεις πέρι.
- ΙΦ. ὄναισθε μύθων καὶ γένοισθ' εὐδαίμονες.
σὸν ἔργον ἤδη καὶ σὸν εἰσβαίνειν δόμους·
ὥς αὐτίχ' ἤξει τῆσδε κοίρανος χθονὸς 1080
θυσίαν ἐλέγχων, εἰ κατείργασται, ξένων.
ὦ πότνι, ἥπερ μ' Αὐλίδος κατὰ πτυχὰς
δεινῆς ἔσωσας ἐκ πατροκτόνου χερὸς,
σῶσόν με καὶ νῦν τούσδε τ'. ἢ τὸ Δοξίου·
οὐκέτι βροτοῖσι διὰ σ' ἐτήτυμον στόμα. 1085
ἀλλ' εὐμενὴς ἔκβηθι βαρβάρου χθονὸς
ἐς τὰς Ἀθήνας· καὶ γὰρ ἐνθάδ' οὐ πρόπει

proached quite to it. At a distance, the appeal to individuals, *σὲ καὶ σὲ* &c., would have been unintelligible. Hermann adduces an ingenious argument from the repetition of *σὲ* thrice, that the front rank alone can be meant, and therefore that the chorus were ranged *κατὰ ζυγὰ*, in ranks three abreast, and not in file, *κατὰ στοίχους*.

1071. W. Dindorf and Kirchhoff omit this verse, because it appears from v. 130 that the chorus consisted of virgins. Moreover, *ὅτῳ* is masculine only; a difficulty which Monk meets by reading *εἰ τῷ κυρεῖ*. Bothe also prefixes an asterisk, as to a dubious passage. If the verse be genuine, *ὅτῳ κυρεῖ* may be taken as a general formula, like *ὥς μοι πάντες εἰς ἐν ἤκετε*, apparently said of women alone, Iph. A. 1127, and as so used because no feminine equivalent to *ἦτινι* was in use. (So perhaps *αἰτία ἀνθ' ὅτου* in v. 926.) We cannot be certain that *all* the members of the chorus were maidens, because the use of the singular in the address to Iphigenia, v. 126—42, clearly shows that it was spoken by the coryphaeus, and so

the *παρθένιος* ποὺς may be her's alone.

1079. She here turns to Orestes and Pylades. Compare Rhes. 339, *σύ τ' εὖ παραινεῖς καὶ σὺ καιρῶς σκοπεῖς*. Bothe supposes that she speaks to two attendants.

1081. *ἐλέγχων*, 'inquiring.' It is not necessary to read *ἐλέγξων*, which is Markland's obvious suggestion.

1082. *ὦ πότνι*. Compare the address of Helen to Hera and Aphrodite under similar circumstances, Hel. 1093 seqq., *ὦ πότνι, ἢ Δίῳισιν ἐν λέκτροις πίτνεις*, κτλ.

1083. *πατροκτόνου*, irregularly used for *ἐκ πατρός* *χερὸς κτεινούσης* *με*. The position of *δεινῆς* suggests a doubt of its genuineness. The poet, if he wrote these concluding lines at all, ought to have written, *εἴπερ Αὐλίδος κατὰ πτυχὰς τὸ πρὶν μ' ἔσωσας—σῶσόν με καὶ νῦν*.

1086. *εὐμενὴς ἔκβηθι*, depart (i. e. suffer your statue to be removed) propitiously, and without anger at the stealthy means to be adopted, from this barbaric land to the renowned Athens. Schöne compares *τὰς εὐδαίμονας Ἀθήνας* in Oed. Col. 282.

ναίειν, παρόν σοι πόλιν ἔχειν εὐδαίμονα.

- ΧΟ. ὄρνις, ἃ παρὰ πετρίνας στρ. α΄.
 πόντου δειράδας, ἀλκυνών, 1090
 ἔλεγον οἶτον αἰίδεις,
 εὐξύνετον ξυνετοῖς βοᾶν,
 ὅτι πόσιν κελαδεῖς αἰὲ μολπαῖς,
 ἐγὼ σοι παραβάλλομαι
 θρήνους, ἄπτερος ὄρνις, 1095
 ποθοῦς Ἑλλάνων ἀγόρους,
 ποθοῦς Ἀρτεμιν λοχίαν,
 ἃ παρὰ Κύνθιον ὄχθον οἰκεῖ
 φοῖνικά θ' ἀβροκόμαν
 δάφναν τ' εὐερνέα καὶ 1100

1089. The chorus, in a beautiful but very difficult ode of the glyconeian metre, bewail the captivity which they now endure far from their homes in Hellas. They compare themselves to the Halcyon, that bird of sorrow that sits on the solitary rocks and sings for its lost mate. They long to revisit their native land, and Delos, where Artemis is worshipped with more congenial rites. They recall the time when first they were sold as slaves by victorious enemies, and assigned as attendants on the priestess of the Tauric temple. Would that they had never known what happiness was, for then they would have felt less keenly their present misery. The goddess whom they serve is now about to depart; Pan and Phoebus will attend her voyage to Athens. They will be left, while fair breezes waft away the swift galley. Would that they could take wings and fly away to join in the festive dances and marriage gaities in which they used once to rejoice!—It is remarkable that throughout the *singular* first person is used.

Ibid. Aldus has τὰς πετρίνας. By the omission of τὰς, with the two best MSS., the antistrophe verse has the final long syllable resolved into two short. The Halcyon, commonly translated *King-fisher*, was some kind of sea-fowl, the note of which was thought peculiarly plaintive. Hence Ovid, *Her.* xviii. 81, 'Halcyones solae, memores Ceycis amati, Nescio quid visae sunt mihi dulce queri.' Aristophanes appears to parody this passage, *Ran.* 1309, ἀλκυνέες, αἱ παρ' ἀενάοις θαλάσσης κύ-

μασι στωμύλλετε, κτλ., as in the following sentence he parodies Orest. 1432, and in the next after that *Electr.* 435.

1091. ἔλεγον οἶτον αἰίδεις, 'makest thy hard fate the subject of doleful song,' Seidler compares, in defence of οἶτον against Barnes' οἰκτρὸν, which most of the recent editors admit, Aesch. *Agam.* 1162, ὕμνοῦσι δ' ὕμνον δώμασιν προσήμεναι πρόταρχον ἄτην. Similarly in *Cycl.* 69, Ἰακχον ὥδαν is 'a song about Bacchus.' Of course, οἰκτρὸν is in itself probable; but why should transcribers have changed an obvious and ordinary epithet for a peculiarly choice epic noun, by which the construction becomes involved instead of simplified?—εὐξύνετον κτλ., intelligible to those who are themselves experienced in woe. Cf. *Iph. A.* 466, οὐ συνετὰ συνετῶς.—ὅτι depends on εὐξύνετον, 'namely, that it is thy husband (Ceyx) whom,' &c.

1094. παραβάλλομαι, I set my sorrowful strains alongside of yours; I compare the one with the other. So καταβάλλεσθαι has a medial sense in *Hel.* 164. Reiske proposed θρηνοῦς, *Schöne θρήνοις*, comparing *Androm.* 288, ἔβαν δὲ Πριамίδαν ὑπερβολαῖς λόγων δυσφρόνων παραβάλλομεναι.—ἄπτερος, i. e. a human, songstress. So ἄπτερος φάτις, 'an omen not derived from birds,' *Agam.* 267.

1096. ἀγόρους, the assemblies; *Herc.* 412. *El.* 723. This and the next verse are *glyconeian polyschematistic*, answering to the ordinary form in the antistrophe, as v. 1092, 1109, and v. 421 and 439.

1100. For the 'full-tressed' date-palm

γλανκᾶς θαλλὸν ἱρὸν ἐλαίας,
 Λατοῦς ὠδῖνα φίλαν,
 λίμναν θ' εἰλίσσουσαν ὕδωρ
 κύκλιον, ἔνθα κύκνος μελω-
 δὸς Μούσας θεραπεύει.
 ὦ πολλαὶ δακρύων λιβάδες,
 αἱ παρηίδας εἰς ἐμὰς
 ἔπεσον, ἀνίκα πύργων
 ὀλομένων ἐν ναυσὶν ἔβαν
 πολεμίων ἐρετμοῖσι καὶ λόγχαις.
 ζαχρύσου δὲ δι' ἐμπολᾶς
 νόστον βάρβαρον ἦλθον,
 ἔνθα τᾶς ἐλαφοκτόνου
 θεᾶς ἀμφίπολον κόραν
 παῖδ' Ἀγαμεμνονίαν λατρεύω
 βωμούς τ' * οὐ μηλοθύτας,
 ζηλοῦσα τὰν διὰ παν-

1105

ἀντ. α'.

1110

1115

and the bay-tree of Delos see Hec. 455, and for the annular lake, Herod. ii. 170. Aesch. Eum. 9.—θάλλον ed. Brubach. for θάλλος or θάλος. There may possibly have been two forms, as τὸ σκότος and ὁ σκότος. But those known to us are τὸ θάλος and ὁ θαλλός. The word was properly applied to the olive, as appears from Photius, θαλλός, λέγεται καὶ ὁ στέφανος τῆς ἐλαίας, and again, θαλλός, κλάδος ἐλαίας ἢ πᾶν τὸ θάλλον.

1102. ὠδῖνα may be compared with ψήφον in v. 969, the thing itself for the place where it was manifested. Monk, comparing Hec. 460, where these trees are called Λατοὶ φίλα ὠδῖνος ἀγαλμα, suspects that φίλας is here the true reading; as if a poet was never permitted to vary an expression. It is an obvious suggestion to read Λατοῦς ὠδῖνι φίλας, 'a tree welcome to Latona's travail.'

1104. κύκλιον is Seidler's certain correction for κύκνειον. The lake was called τροχοειδής, τροχόεσσα, περιγηής, as he shows from Callimachus and Herodotus. It was also frequented by wild swans; whence Ion says to one of those birds, as it flies to the Delphic temple, λίμνας ἐπίβα τᾶς Δηλιάδος, v. 167. It is hard to say whether the poet meant to repre-

sent the chorus as γυναῖκες νησιωτικαί, or merely to contrast the Greek worship of Artemis, that of joy and innocence, with the barbaric worship of the same goddess at Tauri.

1109. ὀλλυμένων Erfurdt for οὐλομένων or ὀλομένων, and ἐπὶ Elmsley for ἐνὶ or ἐν, as in Hel. 1135, ἐπὶ ναυσὶν ἄγων. But see on v. 1096.

1112. νόστον ἦλθον is like ἐλθεῖν ὁδόν, as Aesch. Theb. 711, μὴ ἄλθης ὁδοὺς σὺ τάσδ' ἐφ' ἐβδόμαις πύλαις. Barnes suggests νῆσον, Nauck ῥᾶσον.

1115. On λατρεύειν with an accusative see Electr. 130, τίνα πόλιν, τίνα δ' οἶκον, ὦ τλᾶμον σύγγονε, λατρεύεις. The epithet μηλοθύτας may perhaps be considered as purely poetical and otiose, rather than descriptive of the particular altar of the Tauric Artemis. But Monk gives οὐ μηλοθύτας, after Musgrave; and the same correction had occurred to the present editor. The οὐ was probably omitted to suit the short syllable in 1099. Schöne suggests ξεινοθύτας.

1117. ζηλοῦσα τὰν Bothe and Monk for ζηλοῦσ' or ζητοῦσ' ἔταν,—a good correction, and sufficiently consistent with the metre of v. 1100, the variation being the same as the verse above compared with the strophe. Perhaps however τὸν may be

τὸς δυσδαίμον'. ἐν γὰρ ἀνάγκαις
οὐ κάμνει σύντροφος ὢν.
μεταβάλλει δ' εὐδαιμονία· 1120
τὸ δὲ μετ' εὐτυχίας κακοῦ-
σθαι θνατοῖς βαρὺς αἰών.
καὶ σέ μὲν, πότνι', Ἀργεῖα στρ. β'.
πεντηκόντορος οἶκον ἄξει
συρίζων δ' ὁ κηροδέτας 1125
κάλαμος οὐρείου Πανὸς
κώπαις ἐπιθωῦξει,
ὁ Φοῖβός θ' ὁ μάντις ἔχων
κελαδὸν ἐπτατόνου λύρας
αἰείδων πέμψει λιπαρὰν 1130

still nearer the truth, as Kirchhoff suggests. The doctrine here is the same as in *Herc.* 1292, where see the note; viz. that it is better never to have known happiness, if we are destined to experience reverses. There is great truth in the remark; a beggar's child, ill-clad, cold, half-fed, shows, to the surprise of unthinking people, no signs of unhappiness, because it has never known what comfort and luxury are. And so 'in hardships,' the chorus goes on to say, 'one is not afflicted, if one has been brought up in them from childhood. But happiness is liable to a reverse (*μεταβάλλει*); and the being brought low after prosperous circumstances is to mortals a heavy lot.' Compare *Alc.* 926. *Hel.* 418. *Troad.* 634.

1119. *κάμνει* is adduced from one MS. for *κάμνεις*. So also *Reiske* and *Milton*.

1120. The reading in the text is *Lentini's* correction for *μεταβάλλει δυσδαιμονία*. He compares *Herc.* 1291, *κεκλημένῳ δὲ φωτὶ μακαρίῳ ποτὲ αἱ μεταβολαὶ πονηρόν*. The two short syllables *μετὰ* are isochronous with *λίμν* in v. 1183. *Dr. Badham* is dissatisfied with this slight correction, δ' εἶ for *dys*. He thinks *σύντροφος δυσδαιμονία* was the original reading, and that *μεταβάλλει* is corrupt. But with *σύντροφος* it is obvious to supply *ἀνάγκαις*. *Monk* says, "verba a sensu pariter et metro aliena confidenter mutavi in *μεταβολαὶ δ' εὐδαιμονία*, *to such every change is happiness*," by which he means, that as change cannot be for the worse, it must be for the better. The metre however still has a long syllable

resolved into two short; and for the context, nothing can be more appropriate than the proposition, conveyed by *μεταβάλλει*, that happiness is not lasting. *Kirchhoff* proposes *μεταβολὴ δυσδαιμονία*.

1121. τὸ δὲ for τὸ γὰρ *Seidler*, these particles being often confused. Of course, *εὐτυχίας* is the accusative plural. To avoid the ambiguity with the genitive, *Scaliger* would read *εὐτυχίαν*. The plural however occurs *Ion* 482 and 1506.

1125—7. She describes the αὐλὸς of the *τριηραύλης* by a poetical figure; 'and the wax-fastened reed of the mountain Pan by its shrill notes shall encourage the rowers.' On *οὐρείου* see v. 1140.

1130—1. Something is here wrong; but as every editor has his own conjecture, it is a hazardous matter to restore the original. *Hermann* omits *εἰς*, *Seidler* and *Bothe*, followed by *W. Dindorf*, give *εὖ σ'*, *Monk* *εἰσ'*, which he is confident is right; while for the MSS. reading, *αἰείδων ἄξει*, he thinks the poet *may* have put *μετὰ μέλους πέμπων*. Certainly *ἄξει* is suspicious, because the same word was used in v. 1124, so that the sentence, as the text commonly stands, virtually is, *σὲ μὲν ναὺς ἄξει καὶ Φοῖβος ἄξει Ἀθήνας*. The most probable and natural reading appears to be *πέμψει λιπαρὰν | Ἀθηναίων ἐπὶ γὰρ*, because *Phoebus* would *escort* or *conduct* his sister *Artemis* and her priestess, while *ἄξει* would only be applicable either to the ship itself or to *Orestes*. In the antistrophic verse the metre has been happily restored by *Her-*

[εἰς] Ἀθηναίων ἐπὶ γὰν.

ἐμέ δ' αὐτοῦ προλιποῦ-

σα βήσει ῥοθίοις πλάταισιν

[ἀέρι δ'] ἰστία *δὲ πρότονοι κατὰ πρῶραν ὑπὲρ

στόλον ἐκπετάσουσι πόδας *τε

1135

ναὸς ὠκυπόμπου.

λαμπροὺς ἵπποδρόμους βαίην,

ἀντ. β'.

ἔνθ' εὐάλιον ἔρχεται πῦρ

οἰκείων δ' ὑπὲρ θαλάμων

πτέρυγας ἐν νώτοισιν ἐμοῖς

1140

λήξαιμι θοάζουσα

χοροῖς δὲ σταίην, ὅθι καὶ

mann, who reads πρὸς for ματέρος. It is probable that εἰς here, γὰρ for δὲ in v. 1121, ἔταν for τὰν in v. 1117, the omission of οὐ in v. 1116, and νώτοις ἀμοῖς in v. 1140, are all due to some officious metrical transcriber, who sought to restore exact syllabic correspondence at the expense of the sense, and without knowing the laws which regulate the licences in glyconeian verses.

1132. προλιπούσα Hermann for λιπούσα. Monk transposes the δὲ, giving ἐμ' αὐτοῦ δὲ λιπούσα.—πλάταισιν the present editor for πλάταις.

1134. πρότονοι, as the word implies, and as has been explained on Hec. 114, were properly the ropes which secured the mast at the bows and the stern, πόδες, 'the sheet-lines,' being fastened on each side near the stern. Hermann however thinks that by πρότονοι, both here and in Hec. 114, the ropes are meant by which the sails were furled or unfurled; and Monk says they were those, "quorum ope vela eriguntur." The πόδες (according to Hermann and Seidler, and indeed, consistently with a word meaning the *bottom* or lower end of a sail) were the two lowest extremities of the canvas, where they are fastened to the ropes: Schol. ad Ar. Equit. 436, πόδας δὲ καλοῦσιν οἱ ναῦται τοὺς παρ' ἑκάτερα τὰ μέρη κάλως ἐκδεδεμένους τῆς ὀθόνης. Here therefore ἰστία πόδας τε (for so Hermann reads, and so the metre requires, for πόδα) merely mean ἰστία κάτωθεν δεδεμένα, which the πρότονοι are said to *expand* as they unfurl them. If the antistrophic verse be right, we must here omit either ἰστία, with Bothe and W.

Dindorf, or ἀέρι. The latter is not at all necessary to the sense, and is an unusual dative which has all the appearance of a gloss or amplification of ἐκπετάσουσι. Hermann edits ἀέρι δ' ἰστία τε πρότονοι κτλ., and Monk, after Markland, ἀέρι δ' ἰστία καὶ πρότονοι, though he seems to admit the truth of Seidler's criticism, that the καὶ is here "prorsus absonum." Kirchhoff gives ἀέρι δ' ἰστία . . . πρότονος (so MS. Pal.) κατὰ | πρῶραν κτλ. and in the antistrophe, εἰς ἔριν ὀρτυμένα πολυπόικιλα | φάρεα κτλ. We might perhaps supply the lost monosyllable by σοι. Seidler gives πρὸ προτόνου. But the chief difficulty lies in the antistrophe (v. 1148).

1138. εὐήλιον πῦρ is the moving upper ether, according to the theory of Anaxagoras.

1140. Monk gives νώτοισιν ἐμοῖς for νώτοις ἀμοῖς, and he is probably right, for the verse should certainly be glyconeian. In the strophe, v. 1126, we should perhaps read either οὐρεῖτον or οὐριβάτα. See on Androm. 103, where the metre suggests αἰπείνῃ for αἰπεινῇ.—θοάζουσα, 'quickly moving.'

1142. χοροῖς σταίην, like σῶσα χοροῖς Electr. 178, which Monk well compares. Dr. Badham, without much reason, gives χοροὺς δ' ἰσταίην, and in the next verse παρέδρος for παρθένος. It is true that παρθένος does not suit the metre, unless with Hermann we transpose the words in v. 1129, to ἐπαταύου κέλαδον λύρας. But παρέδρος γάμων, 'seated at a marriage feast,' is a doubtful sense. The context requires that she should say, 'Would that I could take my place in the dance, where

ἵπαρθένος εὐδοκίμων γάμων,
 πέρι πόδ' εἰλίσσουσα φίλας 1145
 πρὸς ἡλίκων θιάσους
 ἐς ἀμίλλας, χαρίτων
 χαίτας *τ' εἰς ἔριν ἀβρόπλουτον
 ὀρυνμένα, πολυποίκιλα φάρεα καὶ πλοκάμους περι-
 βαλλομένα γέ- 1150
 νυν συνεσκίαζον.

ΘΟΑΣ.

ποῦ 'σθ' ἡ πυλωρὸς τῶνδε δωμάτων γυνή
 Ἑλληνίς ; ἥδη τῶν ξένων κατήρξατο,

formerly also I joined the festive ring at a marriage.' Hence it is very likely the poet wrote, ὅθι καὶ πάρος ἐν εὐδοκίμοις γάμοις. The genitive would naturally follow from the corruption of πάρος ἐν into παρθένος. It is doubtful if the words could mean either 'a maiden honourably born' (Monk), or 'virgo nobili digna conubio' (Hermann). See however on v. 134. Kirchhoff proposes πάροιθ' εὐδοκίμουσ' ἐμᾶς, retaining the MSS. reading ματέρος.

1145. Hermann's correction for παρὰ πόδ' εἰλίσσουσα φίλας ματρός (ματέρος), 'dancing by my mother's foot' (cf. Iph. A. 627), seems a very happy one, especially as it makes the strophic verse right by the simple omission of the superfluous εἰς. Translate, 'whirling round my foot in friendly rivalry with the company of my equals.' He well compares Phoen. 319, περιέλικτον ἄδονα ἐκέισε καὶ τὸ δεῦρο περιχορεύουσα. We may add Iph. A. 212, ἀμίλλαν δ' ἐπόνει ποδοῖν πρὸς ἄρμα τέτρωρον.

1148. The old reading, χαίτας ἀβροπλούτοιο εἰς ἔριν, has been corrected by the present editor, and with not greater rashness than others have used, in reading χλιδαῖς θ' (Markland and Badham), καὶ τὰν ἀβρόπλουτον (Bothe), καὶ χαίτας (Monk), καὶ χαίτας ἀβρόπλουτον εὐτ' | εἰς ἔριν (Schöne), or ἀβρόπλουτον ὅτ' εἰς ἔριν (Hermann). The sense is, 'and entering into a rivalry of rich adornment of the hair.' This, by giving πλατάσιν for πλατάσι in the strophic verse, restores the metre with close accuracy. Hermann, with more violence, there gives ῥοβίφ πλατάφ.

1149. Monk gives παραβαλλομένα, 'dis-

playing in rivalry,' as in v. 1094, and this is by no means improbable; though we may supply some more appropriate participle to πλοκάμους, like κοσμουμένη, from περιβαλλομένη, 'putting on.' Dr. Badham compares Soph. Antig. 1093, λευκὴν — ἀμφιβάλλομαι τρίχα.

1151. The common reading, γένυσιν ἐσκίαζον, is defended by W. Dindorf on the ground that the dative, in point of syntax, depends on περιβαλλομένα, though in point of sense on ἐσκίαζον. Monk's γένυας, though it is metrically admissible, appears to be a mere patchwork. Hermann's admirable correction, γένυν συνεσκίαζον, has been admitted by Dr. Badham; and it is strongly confirmed by Suppl. 1219, ἀλλ' οὐ φθάνειν χρὴ συσκιάζοντας γένυν, and Bacch. 455, πλόκαμος — γένυν παρ' αὐτὴν κεχυμένος, said of a female attire, compared with Phoen. 63, ἐπεὶ δὲ τέκνων γένυσ ἐμῶν σκιάζεται. The verse is now ithyphallic; and there seems no other way of bringing it into exact conformity with the strophe.

1153. Thoas, the king, makes his appearance on the stage at the moment when Iphigenia, probably apprised of his approach, is leaving the temple with the sacred image in her arms. Explanations ensue, which afford an opportunity for maturing the plot that has been agreed on.—πυλωρὸς, κληδοῦχος, ἱερία.—ἥδη Reiske for ἡ δὴ, which Monk strangely retains, because he does not remember any passage where ἥδη commences an interrogative question. In the next verse τε was added by Bothe. Dr. Badham, with superfluous praise, admits the conjecture of Jacobs, δάπτονται. But, as λάμπειν is an active verb (Ion 83, 87),

- ἀδύτοις *τ' ἐν ἀγνοῖς σῶμα λάμπονται πυρί ; 1155
- XO. ἥδ' ἐστίν, ἥ σοι πάντ', ἄναξ, ἐρεῖ σαφῶς.
- ΘO. ἔα·
τί τόδε μεταίρεις ἐξ ἀκινήτων βάθρων,
'Αγαμέμνονος παῖ, θεᾶς ἄγαλμ' ἐν ὠλέναις ;
- IΦ. ἄναξ, ἔχ' αὐτοῦ πόδα σὸν ἐν παραστάσιν.
- ΘO. τί δ' ἔστιν, Ἰφιγένεια, καὶνὸν ἐν δόμοις ; 1160
- IΦ. ἀπέπτυσ'· ὁσία γὰρ δίδωμ' ἔπος τόδε.
- ΘO. τί φροιμιάζει νεοχμόν ; ἐξαύδα σαφῶς.
- IΦ. οὐ καθαρὰ μοι τὰ θύματ' ἡγρεύσασθ', ἄναξ.
- ΘO. τί τοῦκιδιδάξαν τοῦτό σ' ; ἡ δόξαν λέγεις ;
- IΦ. βρέτας τὸ τῆς θεοῦ πάλιν ἔδρας ἀπεστράφη. 1165
- ΘO. αὐτόματον, ἡ νιν σεισμὸς ἔστρεψε χθονός ;
- IΦ. αὐτόματον· ὄψιν δ' ὀμμάτων ξυνήρμωσεν.
- ΘO. ἡ δ' αἰτία τίς ; ἡ τὸ τῶν ξένων μύσος ;
- IΦ. ἥδ', οὐδὲν ἄλλο· δεινὰ γὰρ δεδράκατον.
- ΘO. ἀλλ' ἡ τιν' ἔκανον βαρβάρων ἀκτῆς ἐπι ; 1170

the passive here may well mean *καίονται*, and the more so because oil was used in consuming the body, v. 633.

1157. *ἀκινήτων*, sacred, not to be touched by mortal hand. Monk gives *τί ποτε*, because "*τόδε nullam vim habet.*" But he points to the statue she is carrying.

1159. *παραστάσιν*, 'the entrance,' properly, the pilasters at the angles of the front. Aldus has *παραστάσει* with the MS. Pal. See Androm. 1121. Phoen. 415. Thoas, it would seem, is about to enter the temple to prevent the removal of the statue. Of course, being a *βάρβαρος*, he is easily outwitted, like Theoclymenus in the *Helena*, by a *γυνή Ἑλληνίς*.

1161. *ἀπέπτυσα*, i. e. *αὐτοῦς*. But she does not finish her speech ; and, lest the king should misunderstand her meaning, she adds, 'for I devote this word to religion ;' not to you or yours, but to the ceremonial defilement that is now upon the temple and the statue. Aldus has *ὁσία*, which Monk retains. But there is little force in the priestess saying, 'for I being holy utter this word.' Dr. Badham, who supposes *ἔπος τόδε* alludes to what she is about to say, interprets *ὁσία* *διδόναι purgare, lustrare*, like Hel. 869,

κέλευθον—*δὸς καθαρσίῳ φλογί*. Yet surely *διδόναι ὁσία* should rather have been illustrated from Bacch. 370, *ὁσία, πότνα θεῶν, κτλ.*, 'sanctity,' 'religious reverence.' The dative is here found in the best MSS. *Inf.* v. 1461, *ὁσίας ἔκατι is religionis gratia*, to satisfy the demands of ceremonial religion.

1163. *ἡγρεύσασθε*. The middle voice refers to the commands of the king, who had *had* the victims caught. The captors are said *θηρᾶν* in v. 280. The accurate distinction is also observed in Andr. 841, where Hermione says to her nurse, *τί μοι ξίφος ἐκ χειρῶν ἡγρεύσω* ; and then immediately appeals to a male attendant to give back the sword he has taken away from her by the nurse's order.

1165. *πάλιν*, i. e. *ὀπίσω*, ἀπεστράφη ἀπὸ τῆς ἔδρας, sc. τοῦ βάθρου.

1166. Why *ἔστρεψε* is used, where *ἀνέτρεψεν* would seem a more natural word, is explained on Herc. F. 1306, with which compare Bacch. 348.

1168. *τι* for τὸ Dobree, and so Kirchoff and Monk, who reads *ἡ* with one MS. There is no difficulty in the article, for Thoas had been told in v. 1163 that the *ξένοι* were *μυσαροί*. But *τι* would imply ignorance of the fact.

- ΙΦ. οἰκεῖον ἦλθον τὸν φόνον κεκτημένοι.
 ΘΟ. τίν' ; εἰς ἔρον γὰρ τοῦ μαθεῖν πεπτώκαμεν.
 ΙΦ. μητέρα κατειργάσαντο κοινωνῶ ξίφει.
 ΘΟ. Ἀπολλον, οὐδ' ἐν βαρβάροις ἔτλη τόδ' ἄν.
 ΙΦ. πάσης διωγμοῖς ἠλάθησαν Ἑλλάδος. 1175
 ΘΟ. ἡ τῶνδ' ἑκατι δῆτ' ἄγαλμ' ἔξω φέρεις ;
 ΙΦ. σεμνόν γ' ὑπ' αἰθέρ', ὡς μεταστήσω φόνου.
 ΘΟ. μῖασμα δ' ἔγνωσ τοῖν ξένοι ποίω τρόπῳ ;
 ΙΦ. ἤλεγχον, ὡς θεᾶς βρέτας ἀπεστράφη πάλιν.
 ΘΟ. σοφὴν σ' ἔθρεψεν Ἑλλὰς, ὡς ᾧσθου καλῶς. 1180
 ΙΦ. καὶ νῦν καθεῖσαν δέλεαρ ἡδύ μοι φρενῶν.
 ΘΟ. τῶν Ἀργόθεν τι φίλτρον ἀγγέλλοντέ σοι ;

1171. οἰκεῖον κτλ. 'The guilt of murder they had upon them when they came, is that of their own kindred.' On κεκτηῖσθαι see v. 676.

1174. οὐδ' ἐν βαρβάροις, i. e. whom the Hellenes are always affecting to despise. —ἔτλη, scil. τις, a sufficiently common ellipse. The old copies give τόδ' ἔτλη τις ἄν, where it is rather difficult to say whether τόδε or τις is an interpolation. The reading in the text is Hermann's. Bothe and Kirchhoff, with Seidler, omit τόδ', supplying μητέρα κατειργάσασθαι. Elmsley however shows that τόδε or τάδε is commonly added in this phrase (Med. 1339. Hel. 97), and he proposes τόδ' ἡλπισ' ἄν, which W. Dindorf adopts. So Hel. 656, τί φῶ ; τίς ἄν τάδ' ἡλπισεν βροτῶν ποτέ ; Dr. Badham thinks the best correction would be, οὐδ' ἐν βαρβάροις τις αὐτ' ἔτλη.

1175. The reply to the preceding verse is, in effect, οὐδ' ἠνέσχοντο οἱ Ἕλληνες ἠλάθησαν γὰρ οἱ φονεῖς κτλ. Otherwise we should read διωγμοῖς δ'.

1177. ὡς μεταστήσω, that I may remove it from the pollution of blood, which it has contracted from the presence of the strangers. Cf. 991.

1179. ἤλεγχον, I questioned them about the matter, when &c. Cf. 1165.

1180. ὡς, for ὅτι οὕτως. Aesch. Pers. 768, θεὸς γὰρ οὐκ ἤχθηρεν, ὡς εὐφρων ἔφν.

1181. καὶ νῦν κτλ. 'And but just now they held out a tempting bait of my affections,' i. e. they tried, by an appeal to my affections, to draw me from hence. Monk gives καὶ μὴν, which is

adopted by Kirchhoff. If any change is necessary, καὶ συγκαθεῖσαν would seem more likely. The meaning however appears to be, that her cleverness and cunning have been further shown by her not being deceived by the proffered bait. On the formula καὶ νῦν see Cycl. 32. Nothing can be more crafty than Iphigenia's dialogue with Thoas. She begins by stating the truth, because she has a plausible reason (her hatred of Hellas for giving her up to be sacrificed) to allege, why she should refuse to take this pretended "bait." Thoas accordingly believes that she has refused, and confides in her the more for her apparently honest avowal. The power of religion, i. e. superstitious scruple, on a well-meaning barbaric prince, is illustrated by this scene, compared with the very similar one in the *Helena*, where Helen persuades Theoclymenus that certain funeral rites must be performed on board ship to a husband who is reported to have been lost at sea (v. 1240 seqq.).—For καθεῖσαν, properly used of dropping a bait, Dr. Badham compares Ar. Vesp. 174, οἶαν πρόφασιν καθήκεν, ὡς εἰρωνικῶς. So also Theocr. xxi. 43, ἐκ καλὰμω δὲ πλάνον κατέσειον ἔδωδαν.

1182. Dr. Badham, while he plausibly gives μῶν for τῶν, is wrong in saying "τῶν Ἀργόθεν pro τῶν ἐν Ἀργεὶ dici non potest." This is one of many passages where a double meaning of the substantive is implied, ἀγγέλλοντε Ἀργόθεν φίλτρον τι τῶν ἐν Ἀργεὶ φίλων, 'bringing some pleasing tidings from Argos about your friends there.' Similarly Aesch.

- ΙΦ. τὸν μόνον Ὀρέστην ἐμὸν ἀδελφὸν εὐτυχεῖν.
 ΘΟ. ὥς δὴ σφε σώσais ἡδοναῖς ἀγγελμάτων ;
 ΙΦ. καὶ πατέρα γε ζῆν καὶ καλῶς πράσσειν ἐμόν. 1185
 ΘΟ. σὺ δ' ἐς τὸ τῆς θεοῦ γ' ἐξένευσας εἰκότως.
 ΙΦ. πᾶσάν γε μισοῦς Ἑλλάδ', ἥ μ' ἀπώλεσεν.
 ΘΟ. τί δῆτα δρῶμεν, φράζε, τοῖν ξένοιον πέρι ;
 ΙΦ. τὸν νόμον ἀνάγκη τὸν προκείμενον σέβειν.
 ΘΟ. οὐκουν ἐν ἔργῳ χέρνιβες ξίφος τε σόν ; 1190
 ΙΦ. ἀγνοῖς καθαρμοῖς πρῶτά νιν νύβαι θέλω.
 ΘΟ. πηγαῖσιν ὑδάτων ἢ θαλασσία δρόσῳ ;
 ΙΦ. θάλασσα κλύζει πάντα τὰνθρώπων κακά.
 ΘΟ. ὀσιώτερον γοῦν τῇ θεῷ πέσοιεν ἄν.
 ΙΦ. καὶ τὰμά γ' οὕτω μᾶλλον ἂν καλῶς ἔχοι. 1195
 ΘΟ. οὐκουν πρὸς αὐτὸν ναὸν ἐκπίπτει κλύδων ;
 ΙΦ. ἐρημίας δεῖ· καὶ γὰρ ἄλλα δράσομεν.
 ΘΟ. ἄγ' ἔνθα χρῆζεις· οὐ φιλῶ τ' ἄρρηθ' ὀράν.
 ΙΦ. ἀγνιστέον μοι καὶ τὸ τῆς θεοῦ βρέτας.
 ΘΟ. εἴπερ γε κηλὶς ἔβαλέ νιν μητροκτόνος. 1200
 ΙΦ. οὐ γάρ ποτ' ἄν νιν ἡράμην βάθρων ἄπο.

Agam. 521, κῆρυξ Ἀχαιῶν χαῖρε τῶν ἀπὸ στρατοῦ. Many instances have been given on Choeph. 497.—τι Matthiae for τί, which would have implied that Thoas knew *some* message had arrived from Argos, and wanted to know what it was.—Monk's ἀγγείλαντε here is no improvement. In the next, he needlessly inserts γ' after Ὀρέστην.

1184. Kirchhoff puts no question at the end of this verse.

1185. καὶ ζῆν τε πατέρα Monk, because "rhythmus est insuavis et γε a loco alienum." He thinks the poet should not have made Iphigenia tell a gratuitous falsehood about her father; but he had not perhaps fully considered the Greek doctrines and practices on the subject of deceit.

1186. Monk, who says nothing about the sense of a rather obscure verse, reads *eis τὸ τῆς θεᾶς*, because he sees no meaning in the γε. It belongs rather indeed to σὺ δὲ than to θεοῦ, but its force is exerted generally on the verse: 'You however took refuge with good reason in your duty to the goddess,' i.e. you escaped from the bait by saying you were

detained here by the services of the temple. By ἐκνεῖν the metaphor of swimming away from a bait is happily kept up. Cf. Hipp. 470, ἐς δὲ τὴν τύχην πεσοῦσ' ὅσῃν σὺ, πῶς ἂν ἐκνεῦσαι δοκεῖς; *Ibid.* 822, πέλαγος εἰσορῶ τοσοῦτον, ὥστε μή-ποτ' ἐκνεῦσαι πάλιν. Young students will not confound this with ἐξένευσε from ἐκνεύειν, v. 1330.

1190. ἐν ἔργῳ, ready for action; the same in effect as ἔτοιμοι.

1193. This verse is cited by Stobaeus, Flor. iv. 20, besides several grammarians and Diogenes Laertius (quoted in the notes of Herm. and Dind.). It was a γνώμη well suited to the Greek notions both of the sanctity of the elements and of the purgation or lustration, by material means, from moral guilt.

1195. καὶ τὰμά γ' κτλ. This verse is ambiguous: *she* means, 'this will also suit my plans of escape;' while Thoas is to understand by it, 'my duty to the goddess will be more satisfactorily performed.'

1196. ἐκπίπτει. See on στερρὸν ἔκβολον, v. 1042.

- ΘΟ. δίκαιος ἡύσέβεια καὶ προμηθία.
 ΙΦ. οἶσθ' ἄ μοι γενέσθω ;
 ΘΟ. σὸν τὸ σημαίνειν τόδε.
 ΙΦ. δεσμὰ τοῖς ξένοισι πρόσθες.
 ΘΟ. ποῖ δέ σ' ἐκφύγοιεν ἄν ;
 ΙΦ. πιστὸν Ἑλλὰς οἶδεν οὐδέν. 1205
 ΘΟ. ἢ' ἐπὶ δεσμὰ, πρόσπολοι.
 ΙΦ. κάκκομιζόντων γε δεῦρο τοὺς ξένους ΘΟ. ἔσται
 τάδε.
 ΙΦ. κρᾶτα κρύψαντες πέπλοισιν.
 ΘΟ. ἡλίου πρόσθεν φλογός.
 ΙΦ. σῶν τέ μοι σύμπεμπ' ὀπαδῶν
 ΘΟ. οἷδ' ὁμαρτήσουσί σοι.
 ΙΦ. καὶ πόλει πέμψον τιν' ὅστις σημανεῖ
 ΘΟ. ποίας τύχας ;
 ΙΦ. ἐν δόμοις μέμνεν ἅπαντας. 1210
 ΘΟ. μὴ συναντῶεν φόνω.

1202. δίκαιος, a rare feminine form, used also in Heracl. 901, and justified by the occasional use of ὁ καὶ ἡ κύριος, Heracl. 143, Aesch. Suppl. 712. Monk gives δίκαιος in his text, but apparently, from his note, he preferred δίκαιον, after Elmsley. The meaning would be different, 'piety and forethought are right,' — a general sentiment much less pointed and appropriate than the old reading, 'Your piety and your forethought are right (disinterested).' On the article joined with only one of two substantives see Electr. 390.

1203. ἄ μοι γενέσθω. A mere variation of the common formula, οἶσθ' ὃ δράσον ; — The metre now passes into that peculiar form of trochaic, where each line is divided between two speakers, one of whom generally puts questions, and the other replies. See Ion 530 seqq. Or. 775, 1602. Iph. A. 1338.

1206. γε for δὲ Elmsley. Hermann, less fearful of violating "Porson's canon" than Monk, retains δὲ, and so does Kirchhoff. Either particle gives an appropriate sense.

1207. πρόσθεν φλογός. See on Herc. F. 1231.

1208. For τύχας Hermann gives ταγὰς, 'injunctions,' a rare word, and one not very likely to have been here used by Euripides, even if we could be sure that it meant προστάγματα rather than τάξεις (Aesch. Eum. 286). One cannot help suspecting, that εἰ for μὴ is the true reading in the next verse, and that Thoas asks, 'To warn them that *what* will befall them, if they should meet the murderers?' Thus Iphigenia completes *her* sentence, σημανεῖ—μέμνεν, and he *his*, each interrupting the other. Elmsley quotes v. 1410, σοὶ τὰς ἐκείθεν σημανῶν, ἄναξ, τύχας. W. Dindorf thinks πολλούς λόγους the true reading, as Elmsley had proposed.

1209. μὴ συναντῶεν, if the reading be right, and not μὴ συναντῶσιν, can hardly be interrogative, as in the old copies, 'lest they should meet with murderers?' Rather it is the true optative, either addressed by Thoas to the attendants, to be conveyed as a warning to the citizens (imperatives and optatives being occasionally interchanged, as *inf.* v. 1480, ἴτωσαν—καθιδρῦσαιντό τε), or the expression of his own wish, 'May they not meet!' &c. Hermann, who introduces a very plausible

ΙΦ. μυσαρὰ γὰρ τὰ τοιάδ' ἐστί.

ΘΟ.

στεῖχε καὶ σήμαινε σὺ

ΙΦ. μηδέν' εἰς ὅψιν πελάζειν. ΘΟ. εἶ γε κηδεύεις πόλιν.

ΙΦ. καὶ φίλων τ' γ' οὐδεὶς μάλιστα

ΘΟ.

τοῦτ' ἔλεξας εἰς ἐμέ.

ΙΦ. *εἰκότως. ΘΟ. ὡς εἰκότως σε πᾶσα θανμάζει πόλις.

ΙΦ. σὺ δὲ μένων αὐτοῦ πρὸ ναῶν τῇ θεῷ 1215

ΘΟ.

τί χρῆμα δρῶ ;

ΙΦ. ἄγνισον πυρσῷ μέλαθρον.

ΘΟ.

καθαρὸν ὡς μόλῃς πάλιν ;

transposition of this and the two following lines, edits *συναντήν*, which he refers to *ἔλεξας*, thus :—

Ι. ἐν δόμοις μῖναιεν ἅπαντας· Θ. στεῖχε καὶ σήμαινε σὺ.

Ι. καὶ φίλων γε δεῖ μάλιστα Θ. τοῦτ' ἔλεξας εἰς ἐμέ,

Ι. μηδέν' εἰς ὅψιν πελάζειν. Θ. μὴ συναντήν φόνῳ.

Ι. μυσαρὰ γὰρ τὰ τοιάδ' ἐστίν. Θ. εἶ γε κηδεύεις πόλιν.

Ι. εἰκότως. Θ. ὡς εἰκότως σε πᾶσα θανμάζει πόλις.

That something is wrong in the passage as it now stands is more than probable. Monk does not much mend the matter by transposing v. 1214 thus :—

Ι. [ἀλλὰ χρὴ μ'.] Θ. ὡς εἰκότως σε πᾶσα θανμάζει πόλις.

Ι. καὶ φίλων γ' οὐ δεῖ μάλιστα. Θ. τοῦτ' ἔλεξας εἰς ἐμέ.

W. Dindorf's opinion is, that v. 1214, ὡς εἰκότως κτλ. (to which the first part is wanting in the copies, and which Markland transposed, as a senarius, to follow v. 1202), is an interpolation. Schöne transposes vv. 1212 and 1213, so as to construe καὶ φίλων γε δεῖ μηδὲνα πελάζειν κτλ. The initial supplement, εἰκότως, is from Hermann's conjecture; and it has no very high degree of probability, though it is admitted by Schöne. The common reading of v. 1213 is καὶ φίλων γ' οὐδεὶς μάλιστα. Elmsley reads οὐ δεῖ μάλιστα, 'we don't require the presence of friends;' W. Dindorf, with Hermann, καὶ φίλων γε δεῖ μάλιστα, which might ironically mean, that she cannot do without her brother's aid. Lastly, Dr. Bad-

ham gives καὶ φιλῶ γ' οὐς δεῖ μάλιστα, with a protest against those editors who "dialogue sanissimum atque integerrimum misere luxaverunt." He thinks the lost commencement of the next verse may have been καὶ πολίτας γ'. In saying φιλῶ, &c., Iphigenia really means Orestes, while Thoas supposes it said of himself. This is ingenious, and it appropriately follows εἶ γε κηδεύεις πόλιν, i. e. οὐ μόνον τοὺς πολίτας, ἀλλὰ καὶ φίλους κηδεύω. One more conjecture may be hazarded :—ΙΦ. καὶ φίλων οὐδεὶς—ΘΟ. μάλιστα· τοῦτ' ἔλεξας εἰς ἐμέ.—ΙΦ. μέμψεται μ'. The same use of μάλιστα seems to occur in Iph. A. 364. However, it is safer to leave the corrupt words in the text, especially as we cannot be sure that the present arrangement of the parts of the verses is exactly right.

1216. *πυρσῷ* Reiske for *χρυσῷ*. The emendation is confirmed by *Hel.* 868, σὺ δ' αὖ κέλευθον, εἴ τις ἐβλαψεν ποδὶ στείβων ἀνοσίφ, δὸς καθαρσίφ φλογί, κροῦσον δὲ πεύκην, ἵνα διεξέλθω, πάρος. Hermann gives *κύκλω*, because Thoas afterwards is seen within the temple, while here she appears to tell him to purify the exterior. However, the *πυρσὸς* was equally applicable either to within or without. There is still an unnoticed difficulty in *καθαρὸν ὡς μόλῃς πάλιν*, and another in the use of *μέλαθρον*, which ought to mean the palace of Thoas, not the temple of the goddess. The latter indeed is occasionally called *μέλαθρα*, as in v. 69 and 1287, but with the addition of *θεᾶς* and *τάδε*, which prevented the sense from being ambiguous. He asks if this was to be done, that she may return to it purified, whereas it is now polluted.

- ΙΦ. ἡνίκ' ἂν δ' ἔξω περῶσιν οἱ ξένοι,
 ΘΟ. τί χρή με δρᾶν ;
 ΙΦ. πέπλον ὁμμάτων προθέσθαι.
 ΘΟ. μὴ παλαμναῖον λάβω ;
 ΙΦ. ἣν δ' ἄγαν δοκῶ χρονίζειν,
 ΘΟ. τοῦδ' ὅρος τις ἐστί μοι ;
 ΙΦ. θαυμάσης μηδέν. 1220
 ΘΟ. τὰ τῆς θεοῦ πράσσ' ἐπὶ σχολῆς καλῶς.
 ΙΦ. εἰ γὰρ ὡς θέλω καθαρμοὺς ὅδε πέσοι.
 ΘΟ. συννέχομαι.
 ΙΦ. τούσδ' ἄρ' ἐκβαίνοντας ἤδη δωμάτων ὀρῶ ξένους
 καὶ θεᾶς κόσμους νεογνοὺς τ' ἄρνας, ὡς φόνῳ φόνον
 μυσαρὸν ἐκνύψω, σέλας τε λαμπάδων τά τ' ἄλλ' ὅσα
 προϋθέμην ἐγὼ ξένοισι καὶ θεᾷ καθάρσια. 1225
 ἐκποδὼν δ' αὐδῶ πολίταις τοῦδ' ἔχειν μιάσματος,

Return, that is, from the expiatory rite, to the space in front either of the temple or of the palace; for both were represented on the proscenium. Monk reads ὡς μόλῃ πάλιν, 'That she, the goddess, after having been brought out, may return to her shrine when it is pure.' But the old copies give μόλῃς, with the variant μόλις or μόλοις. Now, the strangers had been guarded within the palace, as appears from v. 1079, which seems clearly addressed to Pylades and Orestes;—

σὺν ἔργον ἦδη καὶ σὺν εἰσβαίνειν δό-
 μους,
 ὡς αὐτίχ' ἤξει τῇσδε κοίρανος χθονὸς,
 θυσίαν ἐλέγχων, εἰ κατείργασται, ξέ-
 νων.

And to the palace Iphigenia alludes when she says, ἡνίκ' ἂν δ' ἔξω περῶσιν οἱ ξένοι. Consequently, it was the palace that was polluted, and the palace alone that Thoas could purify, because the office of purifying both statue and temple devolved upon herself. Considering these points, and also the improbability of either πυρσῷ or κύκλῳ being corrupted to χρυσῷ, the following seems a likely restoration of the whole passage:—

I. σὲ δὲ μένοντ' αὐτοῦ πρὸ νῶων τῇς
 θεᾶς Θ. τί χρῆμα δρῶ ;

I. ἀγνίσαι χρή σὺν μέλαθρον.

When χρή σὺν had been corrupted to χρυσὸν, the other changes would na-

turally follow upon the loss of the word that governed both the infinitive and the accusative, viz. χρή.

1218. παλαμναῖον, i. e. φόνου μίasma, ἄγος προστρόπαιον,—a remarkable ellipse. Photius; παλαμναῖος, φονεὺς, ἢ μιαιφόνος. παλαμναῖοι γὰρ λέγονται οἱ διὰ χειρὸς ἀνδροφονοῦντες· παρὰ τὴν παλάμην· καὶ Ζεὺς παλαμναῖος, ὁ τοὺς τοιοῦτους τιμωρούμενος· καὶ προστρόπαιος, ὁ προστρέπων τὸ ἄγος αὐτοῖς.

1221. ὡς θέλω. Ambiguously said, because she really means, 'may it result in my escape.'—At συννέχομαι Thoas appears to leave the stage.

1222. The ἔρ' in this verse seems to indicate some error. Kirchhoff conjectures ἀλλὰ γὰρ βαίνοντας ἔξω κτλ.

1223. ἄρνας for ἄρσενας Pierson. What is meant by θεᾶς κόσμους is uncertain. To the audience, of course, it was not so, because they saw the attendants bringing certain ornaments from within the palace. Probably a peplus to envelop the statue is meant among other things. Kirchhoff would read κόσμον. The singular is so used, in allusion to the peplus of Athena Polias, in Hipp. 631, γέγηθε κόσμον προστιθεὶς ἀγάλματι. Bothe's conjecture, κατὰ θεᾶς κόσμους, secundum ritus deae, is devoid of all probability. At least he should have proposed θεσμοὺς, if he was convinced the poet meant this.

1225. προϋθέμην, prescribed, proposed.

εἴ τις ἢ ναῶν πυλωρὸς χεῖρας ἀγνεύει θεοῖς,
ἢ γάμον στείχει συνάψων ἢ τόκοις βαρύνεται,
φεύγεται, ἐξίστασθε, μή τω προσπέσῃ μύσος τόδε.
ὦ Διὸς Δητοῦς τ' ἀνάσσα παρθέν', ἣν νύψω φό-
νον

1230

τῶνδε καὶ θύσωμεν οὐ χρῆ, καθαρὸν οἰκήσεις δόμον,
εὐτυχεῖς δ' ἡμεῖς ἐσόμεθα. τᾶλλα δ' οὐ λέγουσ' ὅμως
τοῖς τὰ πλείον' εἰδόσιν θεοῖς σοί τε σημαίνω, θεά.

ΧΟ. εὖπαις ὁ Δατοῦς γόνος,
τόν ποτε Δηλιάσιν

στρ.

1235

1227. πυλωρὸς, see v. 1152. 'If any one either, as a servant of a temple, keeps pure hands for the gods, or is hastening to conclude a marriage, or is oppressed by labour-pains.' Such persons especially are warned to avoid contracting a pollution which would bring ill-luck to themselves or their future progeny.

1231. οὐ χρῆ. She means, at Athens. Cf. 1086—8. But by καθαρὸς δόμος she is supposed to describe her own Tauric temple, purified from the pollution.

1233. τὰ πλείονα εἰδόσιν, who know the rest of the business, i. e. what remains of the plan yet to be executed. Monk, objecting without any reason to the article (which is not uncommonly added to πλέων even in the simple sense of 'more'), gives τοῖς τε πλείον' εἰδόσιν θεοῖς σοί τε κτλ. His distinction, in fact, is quite incorrect; τὰ πλείονα, 'who know most things,' πλείονα, 'who know more than men.' By τὰ πλείονα Iphigenia means τὰ λοιπὰ τοῦ βουλευμάτος, or, in Dr. Badham's paraphrase, τὰ πλείονα τῶν εἰρημένων, 'the things beyond those expressed.'—These latter words are of course said aside.

1234. The choral ode here following, like the equally difficult one in Hel. 1301 seqq., has been regarded by some critics as wholly alien to the subject of the play, being an account of the occupation of the Delphic tripod by Phoebus, after dislodging the former possessor, Themis. Seidler however, and after him Monk, has observed, that as the plot of the play turns on Apollo's oracle being proved right in the end, and Iphigenia's dream wrong, it was not inappropriate here to show the authority, viz. that of Zeus himself, on which Apollo delivered his oracles, and on the other hand, to declare the levity and capriciousness of dreams, sent as they

were by Earth in vexation for her ejected daughter Themis, who alone possessed the power of predicting the truth. The summary of the legend is this:—Latona, having given birth to Apollo and Artemis in the fertile vales of Delos, carried the male child to the heights of Parnassus, where at that time a monstrous dragon, sent by Earth to protect the prerogatives of her daughter Themis, guarded the oracular seat. Phoebus, yet an infant in his mother's arms, slew this fell snake, and took possession of the infallible oracle in the centre of the world. But, in punishment for his having ejected Themis, Earth sent up dreams, which used to delude mankind, who trusted more to the predictions derived from thence than to the oracles themselves. Aggrieved at this indignity, the infant Phoebus appeals to Zeus to stop the baneful power of Earth. Zeus, pleased at the zeal of the infant god, puts an end to the nightly visions, confirms Phoebus in his newly-acquired honours, and causes trusty responses to be given to the most distant visitors to the Delphic shrine.

Ibid. εὖπαις, like εὐτεκνος, properly applied to parents, here refers to Apollo himself, the son of Latona. Similarly Artemis is said to dwell in the house of an illustrious father, εὐπατέρειαν αὐλάν, Hipp. 68, as Dirce is εὐπάρθενος, Bacch. 520, and the Nile is καλλιπάρθενος, Hel. 1. Seidler quotes the Schol. on Ar. Plut. 639, εὖπαιδα δὲ, οἶον καλοὺς ἔχοντα παῖδας, ἢ τὸν καλὸν παῖδα· ἐπαμφοτερίζει γὰρ τὰ τῆς χρήσεως ἐπὶ τε τοῦ καλοῦ παῖδος καὶ τοῦ καλοῦς παῖδας ἔχοντος.

1235. τόν for ὃν Hermann, and Δηλιάσιν Seidler for Δηλίας ἐν. The feminine adjective with the neuter γυῖαλον is to be noticed. See Orest. 270. The verse does not suit the antistrophe, whether we

καρποφόροις γνάλοις

* * * χρυσοκόμαν [Φοῖβον]

ἐν κιθάρα σοφὸν, ἃ τ' ἐπὶ τόξῳ

εὐστοχία γάννται, φέρειν ἱνυ

ἀπὸ δειράδος εἰναλίας

1240

λοχεῖα κλεινὰ λιποῦσ'

ἀστάκτων μάτηρ ὑδάτων,

τὰν βακχεύουσαν Διονύσῳ

Παρνάσιον κορυφὰν,

ὅθι ποικιλόνωτος οἰνωπὸς δράκων

1245

σκιερᾷ †κατάχαλκος εὐφύλλῳ δάφνῃ,

γᾶς πελώριον

read γνάλοις with Monk or ἐν γνάλοις with Dr. Badham, and the construction indicates that either a verb or a participle governing τὸν has dropped out. This word, which perhaps has the same root as the Latin *vallis*, (γύαλα, τὰ κοιλάματα τοῦ ὄρους, and κυρίως αἱ τῶν ὄρων κοιλότητες, Schol. ad Phoen. 237,) may have had the metrical power of a dissyllable (*gwallois*), as the λ appears sometimes to have been doubled in pronunciation, as in ἐνάλλιος, Τελλεύταντος (Ajac. 216) &c.—καρποφόροις, a mere poetical epithet, perhaps, since Delos is, now at least, "bare and desolate," as Mr. Clark informs us (Peloponnesus, p. 19).

1237. Φοῖβον was omitted by Musgrave as a gloss. This is probable, not only on metrical grounds, but because Artemis is next mentioned not by name, but by her distinctive attribute. Hermann gives Φοῖβόν τε χρυσοκόμαν, supposing that a word has been lost in the antistrophe, v. 1260. Kirchhoff's opinion is, that a finite verb (ἔτικτε would suit the metre, sc. Λατῶ) has been lost before χρυσοκόμαν, and he would read φέρε δ' ἱνυ (or ἵον) in v. 1239. We might also supply τεκούσα, and adopt the correction of Burges and Seidler, φέρειν ἱνυ for φέρει νιν. The nominative is μάτηρ in v. 1242. She brought her son from the ridge overlooking the sea (Κύνθιος ὄχθος, v. 1098) to the height of Parnassus, leaving the rapid torrent (the Inopus), by the banks of which she had given birth to her divine offspring. Hermann refers to Callim. Hymn. Del. v. 206, for mention of this river, the waters of which are called ἄστακτα, because they flow, or were

fabled to flow, in quick course. So in Oed. Col. 1251, ἀστακτὶ λείβων δάκρυον. For the construction of λοχεῖα ἀστάκτων ὑδάτων, a genitive of quality, see *sup.* v. 135.

1243. βακχεύουσιν, revelling with Dionysus, i. e. where Dionysus holds his revels. Monk and Badham adopt Dobree's conjecture βακχευθεῖσαν, 'revelled over by Dionysus,' which would resemble Virgil's *Virginibus bacchata Lacaenis Taygeta*, and Ovid's *bacchatamque jugis Naxos*. Dobree compares Bacch. 1296, ἐμάνητε, πᾶσά τ' ἐξεβακχεύθη πόλις. The active however is sufficiently defended by Aesch. Edon. frag. 59, ed. Herm., ἐνθουσιᾷ δὴ δῶμα, βακχεύει στέγη. Herc. F. 1122, οὐ γὰρ τι βακχεύσας γε μέμνημαι φρένας.

1246. κατάχαλκος is generally conceded to be corrupt, though Seidler explains it 'covered with brazen (i. e. glittering) scales.' And so the word is used in Phoen. 109, κατάχαλκον ἔπαν πεδίον ἀστράπτει. The order however of the words indicates some adjective on which δάφνῃ depended, and none occurs more probable than κατάκρυπτος. Monk proposes κατάφρακτος, W. Dindorf κατάπαστος, Hermann κατάχλαινος. Bothe retains κατάχαλκος with this far-fetched interpretation, "armatus, i. e. defensus, tectus, umbrosa lauro." And yet, it is a curious consideration, that φύλλον (φολιον, folium) is only a diminutive of φολις, the very word that is properly and primarily applied to the scales of a serpent. One might conjecture that δάφνῃ was meant for the dative of place, or some word like εἰλιχθεῖς should be restored for εὐφύλλῳ.

- τέρας, ἄμφεπε μαντεῖον χθόνιον.
 ἔτι νιν ἔτι βρέφος, ἔτι φίλας 1250
 ἐπὶ ματέρος ἀγκάλαισι θρώσκων
 ἔκανες, ὦ Φοῖβε, μαντείων δ' ἐπέβας ζαθέων,
 τρίποδὶ τ' ἐν χρυσέῳ θάσσεις, ἐν ἄψευδεὶ θρόνῳ
 μαντείας βροτοῖς 1255
 θεσφάτων νέμων
 ἀδύτων ὕπο, Κασταλίας ῥεέθρων
 γείτων, μέσον γᾶς ἔχων μέλαθρον.
 Θέμιν δ' ἐπεὶ γᾶς ἰὼν ἀντ.
 παῖδ' ἀπενάσσαστο * 1260
 * * ἀπὸ ζαθέων
 χρηστηρίων, νύχια
 Χθὼν ἐτεκνώσαστο φάσματ' ὀνειρών,
 οἱ πολέσιν μερόπων τά τε πρῶτα
 τά τ' ἔπειθ' ὅσ' ἔμελλε τυχεῖν
 ὕπνου κατὰ δνοφεράς 1265

1247. ἄμφεπε Seidler for ἀμφέπει. The word bears its usual epic sense of 'frequented.'

1250. ἔτι βρέφος κτλ. Compare v. 232, βρέφος ἔτι, νέον ἔτι θάλος ἐν χερσὶν ματρὸς πρὸς στέροισιν τ'. Apollodor. i. 4, 'Ἀπόλλων—ἦκεν εἰς Δελφούς, χρησμοδόουσης τότε Θέμιδος' ὥς δὲ ὁ φρουρῶν τὸ μαντεῖον Πύθων ὄφει ἐκάλυεν αὐτὸν παρελθεῖν ἐπὶ τὸ χάσμα, τοῦτον ἀνελών, τὸ μαντεῖον παραλαμβάνει.

1254. On the short *ν* in χρυσέῳ see Bacch. 372. Tro. 520. Heracl. 916.

1256. θεσφάτων νέμων is Musgrave's excellent correction for ἀναφαίνων θεσφάτων ἐμῶν, where ἀναφαίνων is a mere gloss, as Seidler perceived, originally superscribed over νέμων. Musgrave well compares Orest. 591, 'Ἀπόλλων, ὃς μεσομφάλους ἔδρας ναίων βροτοῖσι στόμα νέμει σαφέστατον.

1257. ὕπο Seidler for ὑπέρ, which in the old copies is connected with Κασταλίας ῥεέθρων. Compare Hec. 53, περὰ γὰρ ἡδ' ὑπὸ σκηνῆς πόδα.

1259. ἐπεὶ Scaliger for ἐπὶ, and in the next verse Seidler conjectured 'Ἀπόλλων for ἀπὸ. Hermann supposes Πυθῶνος to have dropped out after ἀπενάσσαστο, and Kirchhoff and W. Dindorf mark a lacuna in the same place. This word is very

probable in itself, and admits of the equally probable insertion of ἔτικτε (as suggested above) in v. 1237. For ἀπενάσσαστο see Med. 166. It may be regarded as a synonym of ἀπωκίσαστο, as κατανασσαμένη in Aesch. Eum. 889 is 'having made to dwell,' 'having caused to settle in a place.' Translate, 'But when (Apollo) on his arrival had dispossessed Themis, child of Earth, of the sacred oracles, then did the Earth cause to be brought forth nightly visions of dreams, which to numbers of mortal men both things at the beginning and things subsequent and what was destined to happen did foretell in the dark repose of sleep.' For Themis, the successor of Earth, the πρωτόμαντις at Delphi, see Aesch. Eum. 2. For τεκνοῦσθαι, usually said of the male, see Med. 574. Earth is called 'Mother of sable-winged dreams' in Hec. 70.

1263. ἄ τ' for ὅσα τ' Seidler. Hermann thinks ὅσ' ἔμελλε τυχεῖν θ' is much more probable. Hartung, followed by Kirchhoff, reads ὅσ' ἔμελλε τυχεῖν, and this seems the best of all.—πολέσιν, probably from πολὺς, as in Hel. 1332, πολέων δ' ἀπέλειπε βίος, though in both passages the word is ambiguous.

[γᾶς] εὐνὰς φράζον· Γαῖα δὲ τὰν
 μαντείων ἀφείλετο τιμὰν
 Φοῖβον φθόνῳ θυγατρός·
 ταχύπους δ' ἐς Ὀλυμπον ὄρμαθεις ἄναξ
 χέρα παιδνὸν ἔλιξεν ἐκ Διὸς θρόνων, 1270
 Πυθίων δόμων
 χθονίαν ἀφελεῖν μῆνιν νύχιον.
 γέλασε δ', ὅτι τέκος ἄφαρ ἔβα
 πολύχρυσα θέλων λατρεύματα σχεῖν· 1275
 ἐπὶ δ' ἔσεισεν κόμαν παῦσαι νυχίους ἐνοπὰς,
 ἀπὸ δὲ μαντοσύναν νυκτωπὸν ἐξεῖλεν βροτῶν,
 καὶ τιμὰς πάλιν 1280
 θῆκε Λοξία,

1266. εὐνὰς φράζον — μαντείων. This is the reading of Dr. Badham for κατὰ δνοφερὰς γᾶς εὐνὰς ἔφραζον. γαῖα δὲ [τὴν] μαντεῖον κτλ. Seidler also has φράζον and μαντείων. Hermann's emendation is less likely, κατὰ δνοφερὰς εὐνὰς γᾶς ἔφραζον ἄνω, omitting γαῖα, and placing δὲ after μαντεῖον. So also Monk, except that he gives ἀεὶ instead of ἄνω. Bothe, whose arrangement and interpretation of this chorus is undeserving of notice in detail, here treats his readers to a portentous solecism, Γαῖα δ' ἐπὶ μαντεῖαν ἀφείλετο τιμὰν Φοῖβον, κτλ. According to the reading given above, the sense is, οἱ καθ' ὕπνον ἔφραζον κτλ. The addition of γᾶς was due to those who thought the meaning should be, 'under the dark earth.' The metre of this verse is *glyconeian polyschematic*, as the two next may be made, by dividing τιμὰν. Cf. 1101—2.

1268. φθόνῳ θυγατρός, 'through jealousy for her daughter,' i. e. at the treatment Themis had received.

1270. ἐς Barnes, ἐπὶ Hermann (who gives Ζηνὸς) for ἐκ. The common reading may be defended by taking ἔλιξεν as a synonym of ἀνήψεν. Dr. Badham gives εἰς Διὸν θρόνον, which is perhaps rather more probable, though the metre does not absolutely require a long syllable. The sense is, 'Apollo threw his childish hand round the throne of Zeus, supplicating him to remove the angry Earth's nightly visions from the Pythian temple.' The

old copies seem to agree in ψεδνὸν or ψαιδνὸν, corrected by Scaliger.

1272. μῆνιν νύχιον Seidler for θεᾶς μῆνιν νυχίους τ' ἐνοπὰς, which latter words he perceived should be read in v. 1276 for the vulg. νυχίους δνείρους. Kirchoff thinks ζαχρύσων should be read for ζαθέων in v. 1252.

1274. γέλασε δ' κτλ. Compare Hel. 1349. 'And Zeus smiled (to see) that his child had come straight to him from a desire to possess the service of his gold-stored temple; and in confirmation of it (ἐπεὶ) he shook his locks (in assent) to stop the nightly prophecies, and took away from mortals the divination of darkness.'—Here ἐπὶ is Musgrave's correction for ἐπεὶ (who also proposed δὲ σείσας), and παῦσαι Dr. Badham's for παύσεν. The terminations ε and αι are often confused in MSS. (as ἐμαὶ and ἐμέ in v. 58), but here the reading ἐπεὶ would naturally involve the change of παύσαι into παύσεν, 'when he nodded, then he stopped' &c. Hermann gives παύσεν, contending that a connecting particle is not necessary; Monk παύσων, which is here very questionable Greek.—ἐνοπὰς for δνείρους Seidler; see above, v. 1272. For ἐξεῖλεν, removed, see Hipp. 18. Ion 1044.

1278. μαντοσύναν Markland for λαθοσύναν. Little confidence, it must be confessed, can be placed in this correction, though the context seems to require it.

πολύνανורי δ' ἐν ξενόεντι θρόνῳ
θάρσση βροτοῖς θεσφάτων ἀοιδαῖς.

ΑΓΓΕΛΟΣ.

ὦ ναοφύλακες βώμιοί τ' ἐπιστάται,
Θόας ἀναξ γῆς τῆσδε ποῦ κυρεῖ βεβώς ; 1285
καλεῖτ' ἀναπτύξαντες εὐγόμφους πύλας
ἔξω μελάθρων τῶνδε κοίρανον χθονός.

ΧΟ. τί δ' ἔστιν, εἰ χρὴ μὴ κελευσθεῖσαν λέγειν ;

ΑΓ. βεβᾶσι φροῦδοι δίπτυχοι νεανίαί
Ἀγαμεμνονείας παιδὸς ἐκ βουλευμάτων 1290
φεύγοντες ἐκ γῆς τῆσδε καὶ σεμνὸν βρέτας
λαβόντες ἐν κόλποισιν Ἑλλάδος νεώς.

ΧΟ. ἄπιστον εἶπας μῦθον· ὃν δ' ἰδεῖν θέλεις
ἄνακτα χώρας, φροῦδος ἐκ ναοῦ συθείς.

ΑΓ. ποῖ ; δεῖ γὰρ αὐτὸν εἶδέναι τὰ δρώμενα. 1295

ΧΟ. οὐκ ἴσμεν· ἀλλὰ στείχε καὶ δίκωκέ νιν
ὅπου κυρήσας τοῦσδ' ἀπαγγελεῖς λόγους.

1282. *ξενόεις*, though perhaps *ἀπαξ λεγόμενον*, is clearly right, the allusion being to the number of ἐπήλυδες and θεωροὶ who were attracted by the fame of the oracle. Cf. *Ion* 640, καὶ τοὺς μὲν ἐξέπεμπον, οἳ δ' ἦκον ξένοι, ὥσθ' ἡδὺς αἰεὶ καινὸς ἐν καινοῖσιν ἦν.—θάρσση βροτοῖς, i. e. θῆκεν, ἀποκατέστησεν. The confidence of mortals, on which alone the efficacy of oracles depended, had been impaired by Dreams, which the poet describes as a kind of spurious and deceptive divination sent by Earth. Hence Zeus had first to remove these Dreams, and then, by verifying Apollo's predictions as Ζεὺς Τέλειος, to give back the ancient reputation to the Delphic tripod. Literally, 'And at the populous (Delphic) seat frequented by many strangers (he gave) confidence to mortals in the responses of oracles.'—For ἀοιδαῖς, elsewhere called ὕμνωδία, see *Ion* 6, 681, &c.

1284. ἐπιστάται, servants, managers. But ἐπιστατεῖν is used rather vaguely in reference to an altar, both of those who preside at a sacrifice (θύματος ἐπιστάτης, *Hec.* 223), and of suppliants who are said ἐπιβωμιοστατεῖν, *Heracl.* 44. "Nun-

cius, ut gravi urgente periculo, omnes simul indistincte appellat sacrorum administratos. Hinc est, quod ναοφύλακες, in quibus chorus est, et βώμιοι ἐπιστάται, quod proprie non cadit in chorum, vocantur." *Herm.* For this reason, viz. because she was not in particular addressed, the reply of the coryphaeus is, 'what is the matter, if it is allowable for me to speak without being ordered to do so?' Hermann, after Lenting, gives εἰ με χρὴ κ. λ., quid est, si me dicere, jussam a te, oportet ubi sit. We suspect the true reading is, οὐ χρὴ μὴ κ. λέγειν, 'I must not tell you where the king is, unless I am specially ordered to do so.' There is a little apparent inconsistency in the messenger first asking, Where has the king gone? and then adding, 'Call him out of this temple.'

1291. *φυγόντες* Markland and L. Dindorf, "recte fortasse" adds W. Dindorf. But, as the messenger evidently does not think the escape is yet effected, but that the fugitives may easily be captured (*v.* 1411—17), the present tense is more applicable, as Monk observes, even though λαβόντες follows.

- ΑΓ. ὀράτ', ἄπιστον ὥς γυναικεῖον γένος.
μέτεστί γ' ὑμῖν τῶν πεπραγμένων μέρος.
- ΧΟ. μαίνει ; τί δ' ἡμῖν τῶν ξένων δρασμοῦ μέτα ; 1300
οὐκ εἶ κρατούντων πρὸς πύλας ὅσον τάχος ;
- ΑΓ. οὐ πρὶν γ' ἂν εἶπη τοῦπος ἑρμηνεὺς τόδε,
εἴτ' ἔνδον εἴτ' οὐκ ἔνδον ἀρχηγὸς χθονός.
ὦν, χαλᾶτε κλῆθρα, τοῖς ἔνδον λέγω,
καὶ δεσπότη σημήναθ' οὐνεκ' ἐν πύλαις 1305
πάρειμι καινῶν φόρτον ἀγγέλλων κακῶν.
- ΘΟ. τίς ἀμφὶ δῶμα θεᾶς τόδ' ἵστησιν βοήν
πύλας ἀράξας καὶ φόβον πέμψας ἔσω ;
- ΑΓ. ψευδῶς λέγουσαί μ' αἶδ' ἀπῆλαννον δόμων

1299. μέτεστί γ' the present editor for μέτεστί θ'. Hermann defends the τε, *videle quam perfidum* —; *participesque estis* &c. Monk gives μέτεσιν after Seidler, Dr. Badham χυμῖν after Markland, and so Kirchhoff, but the crisis is not a common one. By placing a full stop after γένος, the γε becomes appropriate. 'methinks, you have had some share in these doings.'—μέρος is pleonastically added, not strictly as the nominative to μέτεσσι, as Monk supposes, but more probably, because in all cases of the genitive, μέτεστί μοι τοῦδε πράγματος &c., μέρος was originally, i. e. before the verb had passed into an impersonal form, either added or left to be supplied. Literally then the meaning is, 'there is a share to you in these things in part.' We have virtually the same construction in Aesch. Cho. 283, καὶ τοῖς τοιούτοις οὔτε κρατῆρος μέρος εἶναι μετασχεῖν, and Agam. 490, μεθέξειν φιλτάτου τάφου μέρος, where μέρος is the accusative, the full sense being, ἔχω μέρος τι πράγματος μετὰ (i. e. σὺν) ἄλλοις, which is commonly shortened to μετέχω πράγματος. Similarly, when the chorus say to Apollo, Eum. 545, τί τοῦδε σοὶ μέτεσσι πράγματος; the full sense is, τί μέρος τοῦδε πράγματος ἐστὶ σοὶ κοινῇ μεθ' ἡμῶν ;

1301. κρατούντων πύλας, the royal palace; which was near, but not joined to the temple. The messenger had come to the temple, convinced that the king was within. They tell him that Thoas has gone from thence; but he persists in knocking at the temple gate (v. 1308) before he is convinced of the fact. There

seems to be some irony in κρατούντων, as if it were said to remind the man that others were his masters, not he the master of them.

1302. ἑρμηνεὺς is here simply 'an informer,' μηνυτής, as has been explained on Herc. F. 1137.—εἶπη for εἶποι is the necessary correction of Porson and others. The error probably arose from a misunderstanding of the sense as οὐκ ἂν εἶποι πρότερον. Perhaps it would be better to read οὐ, πρὶν γ' ἂν εἶπη κτλ.

1304. τοῖς ἔνδον. See on v. 97.

1306. φόρτον — κακῶν. Compare φόρτον χρεῖας, Suppl. 5. "Expectat paulisper nuncius, ecquid responsurae sint. Non respondentibus, ipse pultat fores." *Herm.* Instead of a servant, as was expected, Thoas himself appears at the portal of the temple. Thus the chorus are convicted of having deceived the messenger, by asserting that he was absent.

1308. ψόφον for φόβον is the reading of Flor. 2, adopted by Schöne.

1309. The common reading, ψευδῶς ἔλεγον αἶδε, καὶ μ' κτλ., is manifestly corrupt. That given in the text is the correction of Pierson. Hermann gives ψευδῶς ἄρ' αἶδε, with Matthiae, who had followed Pierson in his edition; and W. Dindorf adopts this, without expressing much confidence in its truth. Bothe has ψύδρ' ἔλεγον αἶδε. Monk proposes ἔφησαν αἶδε (καὶ μ' ἀπῆλαννον δόμων), which has scarcely any probability. Dr. Badham omits ψευδῶς ἔλεγον as a gloss on some word, which he thinks may have been ἐπλάσσαν. All these emendations

- ὥς ἐκτὸς εἴης· σὺ δὲ κατ' οἶκον ἦσθ' ἄρα. 1310
- ΘΟ. τί προσδοκῶσαι κέρδος ἢ θηρώμεναι ;
- ΑΓ. αὖθις τὰ τῶνδε σσημανῶ· τὰ δ' ἐν ποσὶ
παρόντ' ἄκουσον. ἢ νεᾶνις, ἢ νηάδε
βωμοῖς παρίστατ', Ἰφιγένει' ἔξω χθονὸς
σὺν τοῖς ξένοισιν οἴχεται σεμνὸν θεᾶς 1315
ἄγαλμ' ἔχουσα· δόλια δ' ἦν καθάρματα.
- ΘΟ. πῶς φῆς ; τί πνεῦμα συμφορᾶς κεκτημένη ;
- ΑΓ. σώζουσ' Ὀρέστην· τοῦτο γὰρ σὺ θαυμάσει.
- ΘΟ. τὸν ποῖον ; ἄρ' ὃν Τυνδαρὶς τίκτει κόρη ;
- ΑΓ. ὃν τοῖσδε βωμοῖς θεὰ καθωσιώσατο. 1320
- ΘΟ. ὦ θαῦμα. πῶς σε μείζον ὀνομάσας τύχῳ ;
- ΑΓ. μὴ νταῦθα τρέψῃς σὴν φρέν', ἀλλ' ἄκουέ μου·
σαφῶς δ' ἀθρήσας καὶ κλύων ἐκφρόντισον
διωγμὸν ὅστις τοὺς ξένους θηράσεται.
- ΘΟ. λέγ'· εὖ γὰρ εἶπας· οὐ γὰρ ἀγχίπλουν πόρον 1325
φεύγουσιν, ὥστε διαφυγεῖν τοῦμὸν δόρυ.

are liable to an objection, from which Pierson's natural and easy correction is free, that καὶ—δόμων is made a parenthetical clause. On ἦσθ' ἄρα see v. 351.

1310. εἴης Scaliger for ἦς.

1312. αὖθις, on a future occasion. Cf. v. 1432.—τὰ τῶνδε, 'what is to be done to punish them.'

1317. τί πνεῦμα, 'what favouring circumstance having obtained?' Properly, 'what gale of events,' i.e. of fortune. See on Suppl. 554, ὃ τ' ἄλβιος νιν πνεῦμα δειμαίων λιπεῖν, ὑψηλὸν αἶρει. The reply is, 'effecting the escape of Orestes ; for that you will be surprised at,' i.e. you of all persons will be most directly concerned at the loss of the destined victim. Hermann observes that σώζουσα is added in continuation of οἴχεται, not in answer to τί πνεῦμα &c.

1319. ἄρ' ὃν κτλ. We may ask, 'How could Thoas know his name and pedigree?' Hermann replies, "Finxit Euripides Orestis nomen et genus notum esse Tauris, sicut Iphigenia quae esset sciebant. Itaque Oreste nominato, statim res omnis patere debuit Thoanti."

1320. θεά. So Hermann and Seidler with two or three MSS., for the Aldine θεᾶ. The middle voice is strictly used,

'whom the goddess had had consecrated (by her priestess) to the altar here.' Monk reads thus ; ὃν τοῖς γε βωμοῖς θεᾶς καθωσιώσατο. This has two manifest faults; the γε is in the wrong place, and τοῖς βωμοῖς θεᾶς is barely admissible for τοῖς τῆς θεᾶς βωμοῖς. No poet would use the article with βωμοῖς in a passage like the present.

1321. πῶς σε κτλ. Compare Hel. 601 (as emended by Mr. Clark), θαυμάστ'· ἔλασσον τούνομ' ἢ τὸ πρᾶγμ' ἔχω. The sense is, 'What stronger word than θαῦμα can I find to express my feelings on the present event?' If σε is right (and not rather δὲ or γὰρ), he addresses the event itself as θαῦμα.

1324. διωγμὸν Hermann for διωγμός. Monk gives ὅστις διωγμός, which should have been τίς διωγμός. Besides, such transpositions are to the last degree improbable in themselves.—ἐκφρόντισον, Ar. Nub. 695, ἐκφρόντισόν τι τῶν σεαυτοῦ πραγμάτων.

1325. ἀγχίπλουν, short-voyaged ; opposed to πελάγιον, far out in the open sea. Hesychius ἀγχίπλους (ἀγχίπλους), εὐδιακόμιστος, καὶ ὁ παρεστὼς καὶ σύνεργος. Εὐριπίδης Ἰφιγενείᾳ τῇ ἐν Ταύροις.—τοῦμὸν δόρυ, my military power.

- ΑΓ. ἐπεὶ πρὸς ἀκτὰς ἤλθομεν θαλασσίας,
οὐ νῆς Ὀρέστου κρύφιος ἦν ὠρμισμένη,
ἡμᾶς μὲν, οὓς σὺ δεσμὰ συμπέμπεις ξένων
ἔχοντας, ἐξένευσ' ἀποστῆναι πρόσω 1330
Ἀγαμέμνονος παῖς, ὡς ἀπόρρητον φλόγα
θύσουσα καὶ καθαρμὸν, ὃν μετώχετο.
αὐτὴ δ' ὅπισθε δέσμ' ἔχουσα τοῖν ξένοι
ἔστειχε χερσί. καὶ τὰδ' ἦν ὑποπτα μὲν,
ἥρεσκε μέντοι σοῖσι προσπόλοις, ἀναξ. 1335
χρόνῳ δ', ἢν' ἡμῖν δρᾶν τι δὴ δοκοῖ πλέον,
ἀνωλόλυξε καὶ κατῆδε βάρβαρα
μέλη μαγεύουσ', ὡς φόνον νίζουσα δῆ.
ἐπεὶ δὲ δαρὸν ἦμεν ἡμενοὶ χρόνον,
ἐσῆλθεν ἡμᾶς μὴ λυθέντες οἱ ξένοι 1340
κτάνοιεν αὐτὴν δραπεταὶ τ' οἰχοίατο.
φόβῳ δ' ἂ μὴ χρῆν εἰσορᾶν καθήμεθα
σιγῇ, τέλος δὲ πᾶσιν ἦν αὐτὸς λόγος,
στείχειν ἢν' ἦσαν, καίπερ οὐκ ἐωμένους.
κάνταυθ' ὀρώμεν Ἑλλάδος νεὼς σκάφος 1345

1332. ὃν μετώχετο, 'which she went to perform.' Commonly, like μετελθεῖν, to go in pursuit of some person or object. II. v. 148, ὃ δ' Ἀβαντα μετώχετο καὶ Πολύειδον. With καθαρμὸν supply from θύσουσα some participle like τελοῦσα.

1333. αὐτῇ, alone. The strangers, tied hand to hand, went before her, and she followed holding them by a chain. This, says the messenger, excited our suspicion, but we satisfied our minds that all was right. There is not the least contradiction here, and Dr. Badham unwarrantably reads μοι for μέν. If the messenger's own opinion had been opposed to that of the πρόσπολοι, he would have used the emphatic ἐμοί. Cf. Hel. 1549, ἡμῖν δ' ἦν μὲν ἡδ' ὑποψία, λόγος τ' ἐν ἀλλήλοισι, τῶν ἐπεισβατῶν ὡς πλήθος εἶη διεσιωπῶμεν δ' ὅμως, τοὺς σοὺς λόγους σάζυντες.

1337. ἀνωλόλυξε. This word means the cry of good omen raised by women at a sacrifice. See on Aesch. Agam. 577. —κατῆδε, much the same as ἐπῆδε, with the notion of magic songs being directed at a person. The performance was a

clever fraud. She knew the ways of the country, and she knew how to turn the superstitious awe of the rustics to her own purpose. Hermann takes κατᾶδεν for decantare, and thinks it conveys the notion of protracted acting of a false part. —δοκοῖ Matthiae for δοκῇ.

1338. μαγεύουσ' Reiske and others for ματεύουσ'.

1340. μὴ—κτάνοιεν, i. e. φόβος or φροντὶς μὴ κτλ., 'lest they should have killed her.' The present optative would of course have implied fear lest the attempt should be made.

1345. Ἑλλάδος νεὼς σκάφος. See v. 1292 and Cycl. 85. The next verse Hermann transposes to follow v. 1394, "feliciter," says Monk, who follows him without appearing to consider the remote improbability that any transcriber should have copied a verse into the text fifty lines before its proper place! Dr. Badham rightly condemns this rashness; but too hastily concludes that the verse is either corrupt or interpolated. All the poet meant to say is this: 'we behold, on arriving at the place, a Greek ship

ταρσῶ κατήρει πίτυλον ἑπτερωμένον,
 ναύτας τε πεντήκοντ' ἐπὶ σκαλῶν πλάτας
 ἔχοντας, ἐκ δεσμῶν δὲ τοὺς νεανίας
 ἔλευθέρους πρύμνηθεν ἐστῶτας νεώς.
 κοντοῖς δὲ πρῶραν εἶχον, οἱ δ' ἐπωτίδων
 ἄγκυραν ἔξανῆπτον, οἱ δὲ κλίμακας
 σπεύδοντες ἦγον διὰ χερῶν πρυμνήσια,
 πόντῳ δὲ δόντες τοῖν ξένοιον καθίεσαν.
 ἡμεῖς δ' ἀφειδήσαντες, ὥς εἰσείδομεν

1350

well fitted with banks of oars, and fifty sailors seated in readiness to pull them.' As oars are often called *περὰ νεώς*, so a ship is itself said *πετροῦσθαι*. By *πίτυλος* the *oarage* is meant, i. e. the whole row or bank, like *νεὸς πίτυλος εὐήρης* in v. 1050; while *ταρσός*, which, like *πλάτη*, is properly the blade, here signifies *ἑρετμόν*. Photius, *ταρροί*.—τὰ πλατύσματα τῶν κωπῶν καὶ αὐτὸ τὸ πτέρωμα. As for *κατήρης*, it is aptly explained by Hesychius, probably from this very passage; *κατήρης*, *κατηρτισμένον ἑρετμῶ* (cod. *κατηρτημένοι ἐν ἐρήμῳ*, emended by Schaefer). He appears therefore to have derived it from *ἄρω*, and so wine is called *ὀσμῇ κατήρης* Electr. 498, and *Adrastus* is *κατήρης χλανιδίῳ*, 'enveloped in a mantle,' Suppl. 110. Translate, 'winged in the broadside with well-fitted oars.' Kirchhoff suggests *σκάφους*, the genitive after *πίτυλον*, but the vulgate is equally good.

1349. *πρύμνηθεν*, ἐκ *πρύμνης*, 'astern,' because the Greek ships were put ashore with the prow facing seawards.

1350—3. 'And with poles some (of the sailors on board) were steadying the prow, while others were hanging the anchors to the cat-heads, and others, getting ready ladders, were hauling in the cable by passing it through their hands, and having committed it to the sea, were letting it down to the two strangers.' The *ἐπωτίδες* were projecting beams on each side of the prow, similar to those now in use for suspending the anchors. The word is explained by the Schol. on Thuc. vii. 34. As the ship was on the point of departure, and only waiting to take the strangers on board, the sailors were hauling in the line which had fastened it to the land, and, as they did so, were letting down the other end, which they had tossed overboard, to be seized by

the strangers, and for their assistance while mounting the ladder. It was this end, perhaps, that the king's messengers are said *ἔχεσθαι*, to grasp and hold together with the maid, v. 1356, otherwise the two would hardly have been mentioned together. Seidler is probably wrong in supposing the line was let down in order that the strangers might pull the ship closer to them (which was more than two men could have done); but Hermann can hardly be right in saying "*solutos nautae rudentes per manus trahebant, quo eos in navi reponerent*;" for it would be very harsh to construe *καθίεσαν τὰς κλίμακας* instead of *καθίεσαν τὰ πρυμνήσια*. Kirchhoff thinks the original stood thus, *ἢ πρυμνήσια | σπεύδοντες ἦγον διὰ χερῶν, καὶ κλίμακα | πόντῳ διδόντες τοῖν ξένοιον καθίεσαν*. Dr. Badham, objecting not only to the aorist participle *δόντες*, but also to *πόντῳ*, because the strangers were yet on dry land (see however v. 1380), thinks the words must be corrupt, and would read *δοῦντες* (a form which is hardly defended by the compound *συνδοῦντα* in Iph. A. 110). He supposes *πόντῳ* to be a false reading for some part of the ship to which they tied the rope they were letting down. The integrity of the verse is the more doubtful, because the copies give *τὴν ξένην*, altered by Seidler to *τοῖν ξένοιον*. One may suspect one of these two verses was a *διττογραφία*, like that illustrated on Androm. 7, and that one early reading was *οἱ δὲ κλίμακας πόντῳ διδόντες τοῖν ξένοιον καθίεσαν*, the other *οἱ δὲ κλ. σπ.*,—*πρυμνήσια*.

1354. *ἀφειδήσαντες*, being no longer restricted in our actions; becoming reckless, or unsparing. In Soph. Antig. 414, this rare verb is rather oddly used; *εἴ τις τοῦδ' ἀφειδήσῃ πόνον*, 'if any one should be remiss in this duty.'

- δόλια τεχνήμαθ', εἰχόμεσθα τῆς ξένης 1355
 πρυμνησίῳν τε, καὶ δι' εὐθυντηρίας
 οὔακας ἐξηροῦμεν εὐπρύμνου νεώς.
 λόγοι δ' ἐχώρουν, Τίνι λόγῳ πορθμεύετε
 κλέπτοντες ἐκ γῆς ξόανα καὶ θηηπόλους ;
 τίνος τίς ὦν *σὺ τήνδ' ἀπεμπολᾷς χθονός ; 1360
 ὁ δ' εἶπ', Ὀρέστης, τῇσδ' ὄμαιμος, ὡς μάθης,
 Ἀγαμέμνονος παῖς, τήνδ' ἐμὴν κομίζομαι
 λαβὼν ἀδελφὴν, ἣν ἀπώλεσ' ἐκ δόμων.
 ἀλλ' οὐδὲν ἦσσον εἰχόμεσθα τῆς ξένης,
 καὶ πρὸς σ' ἔπεσθαι διεβιαζόμεσθά νιν· 1365
 ὅθεν τὰ δεινὰ πλήγματ' ἦν γενειάδων.
 κείνοί τε γὰρ σίδηρον οὐκ εἶχον χεροῖν
 ἡμεῖς τε· πυγμαὶ δ' ἦσαν ἐγκροτούμεναι,
 καὶ κῶλ' ἀπ' ἀμφοῖν τοῖν νεανίαιν ἄμα
 ἐς πλευρὰ καὶ πρὸς ἦπαρ ἤκοντίζετο, 1370
 ὥστε ξυνάπτειν καὶ ξυναποκαμεῖν μέλη.

1356. εὐθυντηρίας, the rudder-port, i. e. the aperture through which a rudder (or rather, paddle) was protruded on each side of the stern. The method of hanging these double rudders has been explained on Hel. v. 1536. It is clear that they could be removed from below, for the attempt on the part of the king's servants to detain the ship, by unshipping the rudders, was made while they stood beneath the stern. Seidler well compares a passage in Lucian's *Toxaris*, § 6, where this very scene is being described, and which exactly confirms this explanation, ἐπιλαμβάνονται τοῦ σκάφους ἤδη πλέοντος, ἐκκερμαννύμενοι τῶν πηδάλων, καὶ ἀναβαίνειν πειρώμενοι. This is professedly from a picture. Lucian's narrator had mistaken the object of the men in clinging to the rudders, supposing them to be endeavouring to board the ship. It is needless to add, that ἐξηροῦμεν has the true imperfect signification of an attempt made without success.

1358. λόγοι δ' κτλ. 'And words began to run high. On what pretext are you stealing and conveying out of the land images and priestesses? Who, and whose son, are you, that you are for taking off this lady for sale in another land?' To Seidler and Elmsley is due ξόανα for ξόα-

νον, to Matthiae θηηπόλους for —ον, "sententia invidiosius universe enuntiata," as Hermann observes, after him. The emphatic σὺ, which is wanting in the copies, was restored by Markland.

1366. τὰ δεινὰ. For the article see v. 320 and 924. The man points to his bruises, and says, 'these terrible blows on the cheeks.'

1368. ἡμεῖς τε, scil. οὐκ εἶχομεν. Compare v. 373 with v. 1477—8.—For ἦσαν Dr. Badham needlessly proposes ἦσσον. The meaning is, πυγμαὶ ἦσαν αἱ ἐνεκροτοῦντο ἡμῖν.—The Greek sailors, seeing the king's servants lay hands on Iphigenia, had leaped from the ship, so that the encounter took place on the strand.

1369. καὶ κῶλα. He seems to say that not only hands but legs were used against himself and his party. Monk compares Bacch. 665, λευκὸν κῶλον ἐξηκόντισαν. The Greeks, well versed not only in pugilism but in the pancratium, knew how to disable their antagonists by methods opposed to our modern notions of "fair play." Others understand κῶλα to mean *brachiones*.

1371. This verse is either corrupt, or, which is quite as probable, spurious, since the sense ends naturally and easily with the

δεινοῖς δὲ σημάντροισιν ἐσφραγισμένοι
 ἐφεύγομεν πρὸς κρημνὸν, οἱ μὲν ἐν κάρᾳ
 κάθαιμ' ἔχοντες τραύμαθ', οἱ δ' ἐν ὄμμασιν
 ὄχθοις δ' ἐπισταθέντες εὐλαβεστέρως 1375
 ἐμαρνάμεσθα καὶ πέτροις ἐβάλλομεν.
 ἀλλ' εἶργον ἡμᾶς τοξόται πρύμνης ἔπι
 σταθέντες ἰοῖς, ὥστ' ἀναστεῖλαι πρόσω.
 καὶ τῷδε, δεινὸς γὰρ κλύδων ὥκειλε ναῦν
 πρὸς γῆν, φόβος δ' ἦν, ὥστε μὴ τέγξαι πόδα, 1380
 λαβὼν Ὀρέστης ὦμον εἰς ἀριστερὸν,
 βὰς ἐς θάλασσαν ἀπὶ κλίμακος θορῶν,
 ἔθηκ' ἀδελφὴν ἐντὸς εὐσέλμου νεῶς
 τό τ' οὐρανοῦ πέσημα, τῆς Διὸς κόρης

preceding verse. Hermann's correction is not very improbable, ὡς τῷ ξυνάπτειν, 'so that our limbs were powerless through fatigue simultaneously with the engagement,' i. e. so that we no sooner engaged, than we were tired out. Monk is hopeful that all readers will take his emendation for the genuine reading, ὥστ' ἐξαναπνεῖν κτλ., 'so that we lost the power of breathing.' It is not in favour of his expectation that the only passage which the Lexicon quotes for ἐξαναπνεῖν is Plato, Phaedr. p. 254 C, where ἐξαναπνεύσας is, 'having recovered his breath.' Matthiae and W. Dindorf adopt Markland's conjecture, which is the merest tautology, ὡς ξύν τ' ἀπειπεῖν καὶ ξυποκαμεῖν μέλη.

1372. Photius, σήμαντρα, σφραγίδας. This gloss refers perhaps to Iph. A. 325. Here it is an ingenious expression for 'marked with weals.'

1376. πέτροις the present editor for πέτρους. The Greeks say either ἰέναι πέτρους τινός, or βάλλειν λίθοις τινὰ, as remarked on v. 318.

1378. ἀναστεῖλαι, 'to send us further back to a distance.' Monk well illustrates εἶργειν and ἀναστέλλειν from Thuc. vi. 70, καὶ ἐπὶ πολὺ μὲν οὐκ ἐδίωξαν οἱ Ἀθηναῖοι· οἱ γὰρ ἰππῆς τῶν Συρακοσίων, πολλοὶ ὄντες καὶ ἀήσθητοι, εἶργον· καὶ ἐσβαλόντες ἐς τοὺς ὀπλίτας αὐτῶν, εἰ τινας προσδιώκοντας ἴδοιεν, ἀνέστελλον.

1379. ὥκειλε, 'had neared her to the shore.'—φόβος ἦν, 'there was fear on her (Iphigenia's) part, so that she would not wet her feet.' Dr. Badham, thinking

ὥστε μὴ is not Greek, and because Aldus has φόβος δ' ἦν ναυάταις (the reading by the second hand in MS. Pal.), gives φόβος δ' ἦν παρθένῳ, which is approved by Kirchhoff, who says ὥστε is wanting by the first hand in MS. Pal., and accordingly he marks a *lacuna*. Monk strangely takes τέγξαι πόδα of the ship dipping its sheet lines, i. e. capsizing, as if that were possible close to the land. There is no serious difficulty in the vulgate, which is after MS. Flor. 2. A wave had brought the ship so close to land, that Iphigenia might have reached it by walking ankle-deep in the surge. As she feared to do this, Orestes carried her on his shoulders and placed her on board. We contend that all this is perfectly natural; and for the construction, if we place a comma after φόβος δ' ἦν, it will at once be seen wherein the sense is different from φόβος ἦν μὴ τέγξειε. The latter would express that she hesitated, the former that she positively refused to wet her feet; the effect or result of her fear. Dr. Donaldson's view of this sentence may be seen in his Gr. Gr. § 602, d.

1383. εὐσέλμου Pierson for εὐσήμεον.

1384. τό τ' for τὸ δ' Markland, the old copies having a full stop at νεῶς, and omitting the δὲ in v. 1385, so that ἀγαλμα was taken for the nominative to ἐφθέγγατο, and βοή τις was altered to βοήν τιν' in the Aldine, though not in the MSS. In the preceding verse Hermann gives ἀδελφὴν τ', which, though probable, can hardly be considered as necessary as he contends.

ἄγαλμα. νηὸς *δ' ἐκ μέσης ἐφθέγγετο 1385
 βοή τις, *Ω γῆς Ἑλλάδος ναῦται νεὼς,
 λάβεσθε κώπης ρόθιά τ' ἐκλευκαίνετε·
 ἔχομεν γὰρ ὦνπερ οὔνεκ' Εὐξείνου πόρον
 Συμπληγάδων ἔσωθεν εἰσεπλεύσαμεν.
 οἱ δὲ στεναγμὸν ἡδὺν ἐκβρυχώμενοι 1390
 ἔπαισαν ἄλμην. ναῦς δ', ἕως μὲν ἐντὸς ἦν
 λιμένος, ἐχῶρει, στόμια διαπερῶσα δὲ
 λάβρῳ κλύδωνι συμπεσοῦσ' ἠπείγετο·
 δεινὸς γὰρ ἐλθὼν ἄνεμος ἐξαίφνης †νεὼς
 ὤθει παλιμπρυμνηδόν· οἱ δ' ἐκαρτέρουν 1395
 πρὸς κῦμα λακτίζοντες· ἐς δὲ γῆν πάλιν

1385. The δ' was added by Markland. Kirchhoff gives ναὺς δ'. Cf. Bacch. 1078, ἐκ δ' αἰθέρος φωνή τις—ἀνεβόησεν.

1386. As ναῦται νεὼς forms one idea, the addition of γῆς Ἑλλάδος presents no difficulty. See on Herc. F. 562, οὐ ρίψεθ' Ἀἶδου τάσδε περιβολὰς κόμης; Dr. Badham supposes ναῦται νεὼς to be a gloss, and thinks the poet may here, as in Hel. 1593, have used ὦ γῆς Ἑλλάδος λωτίσματα. W. Dindorf prefers ὦ τῆς Ἑλλάδος, and Monk has edited, after Pierson, *Ω γῆς Ἑλλάδος ναῦται, νεὼς λάβεσθε, κώπαις ρόθι ἄλδς λευκαίνετε. The addition of ἄλδς is wholly needless. Cf. Hel. 1575, ρόθιά τ' ἐπέπλωτο βοῆς. The old reading is slightly corrupt, λάβεσθε κώπαις, ρόθιά τε λευκαίνετε, corrected by Reiske and Scaliger. We have ἅλα βοθίοισι λευκαίνειν in Cycl. 17.

1390. στεναγμὸν, the noise involuntarily made in the effort of rowing, as in any other great physical exertion. It is called ἡδὺς to counteract the ordinary meaning of a word expressing grief. Bothe explains it quite wrongly, "desiderio patriae, cujus meminerat ista vox." Cf. Aesch. Pers. 398, εὐδὺς δὲ κώπης βοθιάδος ξυμβολῇ ἔπαισαν ἄλμην βρύχιον ἐκ κελεύσματος.

1392. ἐχῶρει, made way. On passing however the mouth of the harbour, στόμιον, it met with a heavy sea, and was driven back; for a smart gale came on suddenly, and forced her stern-foremost towards the land. The context clearly shows that ἠπείγετο εἰς γῆν must be meant. Musgrave interprets *jactata, vex-*

ata est; he should at least have said *jactabatur*; but it is doubtful if the verb can bear this sense. Dr. Badham does not remove the difficulty of the passage in any degree by proposing to read στόμια δ' ἐκπερῶσα δῆ. It is more likely that ἠπείγετο, which naturally means 'was sped on its way,' rather than 'was driven back,' is corrupt, especially as a Paris MS. gives συμπεσοῦ δηπῆγετο. Perhaps, ἀπῆγετο, as in v. 356, ἀπῆγαγε is 'drove away from her course.'

1395. The old reading, πάλιν πρυμνήσι, is unquestionably corrupt, for how could a sudden squall thrust back the ship's stern-ropes, which were already on board, v. 1352? Hermann's correction is one of his happiest efforts in this play. He cites Hesychius, παλιμπρυμνηδὸν, οἷον παλιμπρυμνον χώρησιν προῆλθεν εἰς τοῦμπροσθεν, ἀνακάμπτουσα, ὡς ἐπὶ πρύμναν κρούσαι, where perhaps we should read ἐκ τοῦμπροσθεν ἀνακάμπτουσα. The ship did not turn round, but simply went back with its stern to the shore, as it had left it. It is clear that νεὼς in the preceding verse is corrupt. The genitive resulted from the false reading πρυμνήσια. Probably either σκάφος should be restored, or (what comes very close to νεὼς) ἐξαίφνης πνέων. Hermann, as above mentioned on v. 1346, transposes that verse to follow νεὼς, and so makes the latter to depend on πίτυλον.

1396. πρὸς κῦμα. Nauck (ap. Kirch.) proposes πρὸς κέντρα. In either case the same proverb is alluded to.—εἰς γῆν δ' ἔμπανιν Musgrave for δὲ πάλιν or δὴ πάλιν.

κλύδων παλίρρους ἦγε ναῦν. σταθεῖσα δὲ
 Ἀγαμέμνωνος παῖς ἠΰξατ', ὦ Λητοῦς κόρη,
 σῶσόν με, τὴν σὴν ἱερίαν, πρὸς Ἑλλάδα
 ἐκ βαρβάρου γῆς, καὶ κλοπαῖς σύγγνωθ' ἑμαῖς. 1400
 φιλεῖς δὲ καὶ σὺ σὸν κασίγνητον, θεά·
 φιλεῖν δὲ καμὲ τοὺς ὁμαίμονας δόκει.
 ναῦται δ' ἐπηυφήμησαν εὐχαῖσιν κόρης
 παιᾶνα, γυμνὰς ἐξ ἐπωμίδων χέρας
 κώπη προσαρμόσαντες ἐκ κελεύσματος. 1405
 μᾶλλον δὲ μᾶλλον πρὸς πέτρας ἦι σκάφος·
 χῶ μὲν τις ἐς θάλασσαν ὠρμήθη ποσὶν,
 ἄλλος δὲ πλεκτὰς ἐξανήπτεν ἀγκύλας.
 καὶ γὰρ μὲν εὐθὺς πρὸς σὲ δεῦρ' ἀπεστάλην
 σοὶ τὰς ἐκείθεν σημανῶν, ἄναξ, τύχας. 1410
 ἀλλ' ἔρπε δεσμὰ καὶ βρόχους λαβὼν χεροῖν·
 εἰ μὴ γὰρ οἶδμα νήνεμον γενήσεται,

Monk gives εἰς δὲ γῆν πάλιν with ed. Brubach., and so Kirchhoff.

1397. σταθεῖσα, taking a position on the ship, i. e. such a position as befitted a solemn supplication. So in Hel. 1591, ἐκ δὲ ταυρείου φόνου Ἀτρέως σταθεῖς παῖς ἀνεβόησε συμμάχους, where Mr. Clark would read στραφεῖς.

1401—2. φιλεῖς δὲ κτλ. As you love your brother Phoebus, so believe that I too love those born of the same parents with myself.

1404. The Aldine reading, γυμνὰς ἐκ χερῶν ἐπωμίδας, was corrected by Musgrave. The meaning is, 'applying their arms, stripped from the shoulder-sleeve, to the oar at the word of command.' The same use of ἐπωμῖς occurs in Hec. 558, λαβοῦσα πέπλους ἐξ ἄκρας ἐπωμίδος ἔρρηξε. It was the point of junction of the front and the back part of the dress over the shoulder. The MS. Flor. 2 has a remarkable variant, γυμνὰς ἐκβαλόντες ἐπωμίδας, whence Matthiae, followed by W. Dindorf, gives γυμνὰς ἐκβαλόντες ὠλένας. However, not only are the two participles together inelegant, but ἐκβαλόντες is like a corruption of a gloss ἐμβалόντες, 'pulling hard at the oar,' or may itself be a gloss on ἐξ ἐπωμίδων, 'protruding their hands,' thence corrupted to ἐπωμίδας. For γυμνὰς ἐξ ἐπ.

compare Ion 1208, γυμνὰ ἐκ πέπλων μέλη.

1406. Φρότιος, μᾶλλον μᾶλλον, ἀντὶ τοῦ αἰεὶ καὶ μᾶλλον. And he quotes the authority of Alexis and Menander, adding in a preceding gloss, οὕτως λέγουσιν ἄνευ τοῦ Καὶ συνδέσμου. This therefore may be regarded as one of the later Atticisms which were begun to be introduced in the time of Euripides.

1407. ὁ μὲν τις. 'Some of them (the ship's crew) rushed with all speed into the sea, while another proceeded to fasten twisted nooses from the ship to the shore.' The old reading ἀγκύρας was corrected by Musgrave. Kirchhoff says the ρ is by an alteration in MS. Pal., which therefore had ἀγκύλας by the first hand. Dr. Badham explains this of the messenger's party, who endeavoured to detain the fugitives when the ship had again come to shore. Hermann more probably understands it of the sailors' own efforts to secure the ship from being dashed against the rocks. The words are certainly ambiguous, as it is not stated to what the ropes were tied, and πλεκταὶ ἀγκύλαι is as likely a term for ropes to fasten a ship, as it is applicable to loops or nooses thrown round prisoners to secure them.

οὐκ ἔστιν ἐλπίς τοῖς ξένοις σωτηρίας.
πόντου δ' ἀνάκτωρ Ἴλιόν τ' ἐπισκοπεῖ
σεμνὸς Ποσειδῶν, Πελοπίδαις δ' ἐναντίος, 1415
καὶ νῦν παρέξει τὸν Ἀγαμέμνονος γόνον
σοὶ καὶ πολίταις, ὥς ἔοικεν, ἐν χεροῖν
λαβεῖν ἀδελφὴν θ', ἣ φόνον τὸν Αὐλίδι
ἀμνημόνευτον θεῷ προδοῦσ' ἀλίσκεται.

ΧΟ. ὦ τλήμων Ἰφιγένεια, συγγόνου μέτα 1420
θανεῖ πάλιν μολοῦσα δεσποτῶν χέρας.

ΘΟ. ὦ πάντες ἄστοι τῆσδε βαρβάρου χθονός,
οὐκ εἶα πώλοισ ἐμβαλόντες ἡνίας
παράκτιοι δραμεῖσθε, κᾶκβολὰς νεὼς
Ἑλληνίδος δέξεσθε, σὺν δὲ τῇ θεῷ 1425
σπεύδοντες ἄνδρας δυσσεβεῖς θηράσετε,
οἱ δ' ὠκυπόμπους ἔλξετ' ἐς πόντον πλάτας ;
ὥς ἐκ θαλάσσης ἔκ τε γῆς ἱππεύμασι
λαβόντες αὐτοὺς ἣ κατὰ στύφλου πέτρας
ρίψωμεν, ἣ σκόλοψι πῆξωμεν δέμας. 1430
ὑμᾶς δὲ τὰς τῶνδ' ἱστορας βουλευμάτων
γυναικάς αὖθις, ἡνίκ' ἂν σχολὴν λάβω,
ποινασόμεσθα· νῦν δὲ τὴν προκειμένην

1415. Monk omits the δὲ, by which the preceding τε is answered by the following καὶ νῦν. This simplifies the syntax, and is unobjectionable in itself. But καὶ νῦν is, 'and accordingly now;' see on Cycl. 32. sup. v. 1181. If δὲ be right, the meaning is, 'favours Troy, but is opposed to the Argives,' τε and δὲ being occasionally used when there is some contrast between things viewed in connexion. The favour of Poseidon towards Troy, of which he was the builder in common with Apollo, is declared in the commencement of the *Troades*. For Πελοπίδαι, which seems to have a wider sense than the descendants of Atreus, compare Hel. 1242.

1418. λαβεῖν τ' ἀδελφὴν is the old reading, which Hermann defends, though he inadvertently leaves ἀδελφὴν θ', the correction of Musgrave.

1419. προδοῦσα, being faithless to. If the text be right she is said προδοῦναι φόνον θεῷ, to have forgotten her deliver-

ance from the attempted sacrifice at Aulis, by which she had become devoted to the service of the goddess. Dr. Badham's reading has not sufficient probability to supersede the vulgate; ἣ φόνου τοῦ ν' Αὐλίδι ἀμνημόνευτον θεῷ προδοῦσ' ἀλίσκεται, i. e. φόνον ἔνεκα, 'forgotten so far as the sacrifice at Aulis was concerned, but not further.'

1423. οὐκ εἶα — δραμεῖσθε. So Hel. 1561, οὐκ εἶα — ταῦρειον δέμας ἐς πῆραν ἐμβαλεῖτε ;

1424. ἐκβολὰς, the coming ashore of the ship. Similarly the things cast up from a wreck are ναὺς ἐκβολα, Hel. 422. Heath appears wrongly to explain it here, "ea quae e nave naufraga ejiciuntur."

1427. Monk, placing the question at δέξεσθε, gives ἔλκετ', without any better reason than that he thinks that ἔλξετε is too far removed from οὐκ εἶα.—In all this passage there seems an intentional allusion to the name Θόας.

1432. αὖθις, 'hereafter,' cf. v. 1312.

σπουδὴν ἔχοντες οὐ μενούμεν ἥσυχοι.

ΑΘΗΝΑ.

- ποῖ ποῖ διωγμὸν τόνδε πορθμέεις, ἄναξ 1435
 Θόας ; ἄκουσον τῆσδ' Ἀθηναίας λόγους.
 παῦσαι διώκων ρεύμά τ' ἐξορμῶν στρατοῦ.
 πεπρωμένος γὰρ θεσφάτοισι Δοξίον
 δεῦρ' ἦλθ' Ὀρέστης, τόν τ' Ἐρινύων χόλον
 φεύγων ἀδελφῆς τ' Ἄργος εἰσπέμψων δέμας, 1440
 ἄγαλμά θ' ἱρὸν εἰς ἐμὴν ἄξων χθόνα,
 [τῶν νῦν παρόντων πημάτων ἀναψυχάς.]
 πρὸς μὲν σ' ὄδ' ἡμῖν μῦθος· ὃν δ' ἀποκτενέειν
 δοκεῖς Ὀρέστην ποντίῳ λαβὼν σάλῳ,
 ἦδη Ποσειδῶν χάριν ἐμὴν ἀκύμονα
 πόντου τίθησι νῶτα πορθμέων πλάτῃ. 1445
 μαθὼν δ', Ὀρέστα, τὰς ἐμὰς ἐπιστολὰς,
 κλύεις γὰρ αὐδὴν, καίπερ οὐ παρὼν, θεᾶς,
 χώρει λαβὼν ἄγαλμα σύγγονόν τε σήν.
 ὅταν δ' Ἀθήνας τὰς θεοδμήτους μόλῃς,
 χῶρός τίς ἐστὶν Ἀτθίδος πρὸς ἐσχάτοις 1450
 ὄροισι, γείτων δειράδος Καρυστίας,

1438. *πεπρωμένος* Hermann for *πεπρωμένοις*. He rightly observes that the oracles themselves are not *πεπρωμένα*,—unless indeed we recur to the Aeschylean doctrine that Fate is superior to Zeus, who delivers oracles through his *προφήτης* Apollo. Monk conjectures *πεπρωμένον*, 'it being fated.' We might compare the not infrequent use of *εἰρημένον*, e.g. Aesch. Agam. 1598.

1442. This verse is found in Flor. 2, but not in MS. Pal., and Kirchhoff considers it an interpolation.

1444. *χάριν ἐμὴν*. Poseidon and Athena, formerly at variance on the Trojan affairs, had come to a mutual understanding immediately after the capture of the city, *Troad. ini.*

1445. *πορθμέων*, scil. *αὐτὸν*, conveying him, Orestes, in a ship. Monk gives *πορθμέειν* with Tyrwhitt, adding, "quod certum videtur." If change were necessary, *πορθμέωσιν πλάτῃν*, 'to convey the ship,' would be not less likely.

1447. *αὐδὴν θεᾶς*, the voice of a goddess,

Hipp. 86. She adds *θεᾶς*, because Orestes was far away at the time, and he could not have heard any voice but a preternatural one, spoken from the heavens. The same licence is adopted in making the Dioscuri address Helen when far out at sea, Hel. 1662.

1451. Carystus was a mountain ridge at the southern extremity of Euboea, so called from its walnuts (Photius, *Καρυστέα, γένος καρῶν*). It is mentioned by Homer in the catalogue of ships, Il. ii. 539, as one of the settlements of the primitive Abantes. It is still called *Karysto*. Tibullus praises its fine marbles, iii. 2, 13, 'Quidve domus prodest Phrygiis innixa columnis, Taenare, sive tuis, sive Caryste, tuis?' The deme or village called Ἀλᾶ is mentioned by Callimachus, Hymn. in Dian. 173 (quoted by Barnes), as containing the translated image of Artemis:—*ἦ ἴνα, Δαῖμον, Ἀλὰς Ἀραφηνίδας οἰκήσουσα ἦλθες ἀπὸ Σκυθίης, ἀπὸ δ' εἶπας τέθμιμα Ταύρων.*

ἱερὸς, 'Αλάς νιν οὔμους ὀνομάζει λεῶς·
 ἐνταῦθα τεύξας ναὸν ἰδρυσαι βρέτας
 ἐπώνυμον γῆς Ταυρικῆς πόνων τε σῶν,
 οὓς ἐξεμόχθεις περιπολῶν καθ' Ἑλλάδα 1455
 οἷστροις Ἐρινῦν. Ἄρτεμιν δέ νιν βροτοὶ
 τὸ λοιπὸν ὑμνήσουσι Ταυροπόλον θεάν.
 νόμον τε θὲς τόνδ' ὅταν ἐορτάξῃ λεῶς,
 τῆς σῆς σφαγῆς ἄποιν', ἐπισχέτω ξίφος
 δέρη πρὸς ἀνδρὸς αἱμά τ' ἐξανιέτω 1460
 ὀσίας ἕκατι θεᾶς, ὅπως τιμὰς ἔχῃ.
 σὲ δ' ἄμφι σεμνάς, Ἰφιγένεια, κλίμακας
 Βραυρωνίας δεῖ τῆσδε κληδουχεῖν θεᾶς·

1453. Ἰδρυσαι. She does not say Ἰδρυσον, because the act of consecrating the statue would be done by others. For τεύξας the old copies give τάξας, corrected by Pierson, who compares the Homeric phrase τεύχειν περικαλλέα νηόν. Perhaps τάξας might stand, in the sense of 'appointing her a temple to dwell in.' Euripides, with his usual regard for the etymology of names, does not content himself with deriving Ταυροπόλος from Ταῦροι, or ἡ ἐν Ταύροις πολουμένη, but introduces Orestes' own wanderings as one element of the name. The Greeks themselves, as Hermann observes, did not know why she was called by this title. Photius in v. (to whom Hermann adds Etym. M. p. 747, 52) gives various explanations, all connected with ταῦρος, a bull. For v. 1455 see above, v. 84. Sophocles mentions Ταυροπόλα Διὸς Ἄρτεμιν, Ajac. 172, apparently in allusion to the herds of oxen slain by Ajax at her instigation. Ar. Lysistr. 447, εἴ τῃρα νῆ τὴν Ταυροπόλον ταύτη πρόσει, ἑκοκκιῶ σου τὰς στενοκκῶτους τρίχας, where the oath is put in the mouth of a woman. Cf. *inf.* 1466.

1454. γῆς for τῆς Hermann.

1456. Ἐρινῦν. See v. 931.

1458. θὲς τόνδ' Porson for θέσθε or θέσθαι. As good a reading, and nearer to the copies, would be νόμον τε θέσεις.

1459. "Quod dicit τῆς σῆς σφαγῆς ἄποινα sic intelligendum, ut sit pretium quo redemptus sit ne mactaretur victima Dianae a Tauris." Hermann. But the comma is wrongly omitted by Herm. and Dind. after λεῶς, for ἄποινα is the accu-

sative in apposition to ἐπισχέτω, not to ἐορτάξῃ.

1461. ὀσίας ἕκατι, *religionis gratia*; to concede or recognize the demand of the goddess for a human sacrifice, without actually perpetrating it. The bloody rites of this otherwise amiable and benign goddess must be referred to her primitive connexion with hostile Chthonian powers, as the Latin Diana was but another title of Proserpina.—For θεᾶς W. Dindorf, with Markland, gives θεᾶ θ' ὅπως τιμὰς ἔχῃ, which seems probable, and so Kirchhoff has edited. Monk, who does not acknowledge the substantive ὀσία, either here or in v. 1161, or in Bacch. 370, (though he admits Homer so used the word, Od. x. 412,) thinks it means, 'on account of the holy goddess.' It is not unlikely that θεᾶς for θεᾶ τ' is really a correction of transcribers, who only knew the adjective ὀσιος. Still, we may render it, 'to satisfy the sacred rite of the goddess.'

1462. The κλίμακας Βραυρώνιαι are believed to refer to the steep ascent cut in the rock to the temple of Artemis at the Attic deme of Brauron.—κληδουχεῖν, to be the priestess; as Io was the κληδούχος of Hera, Aesch. Suppl. 287, where, as here, we may notice the confusion often made in early Greek mythology between a goddess and her deified priestess;—for Io, the moon-goddess, is only another name of Hera. Pausanias, i. 43, records the curious fact, that Hesiod in his Κατάλογος γυναικῶν, ποιῆσαι Ἰφιγένειαν οὐκ ἀποθανεῖν, γνώμῃ δὲ Ἀρτέμιδος Ἐκάτην εἶναι. Similarly Herod. iv. 103, τὴν δὲ δαίμονα ταύτην,

οὐ καὶ τεθάψει κατθανοῦσα, καὶ πέπλων
 ἄγαλμά σοι θήσουσιν εὐπήνους ὑφὰς, 1465
 ἃς ἂν γυναῖκες ἐν τόκοις ψυχorraγείς
 λείπωσ' ἐν οἴκοις. τάσδε δ' ἐκπέμπειν χθονὸς
 Ἑλληνίδας γυναῖκας ἐξεφίεμαι
 γνώμης δικαίας οὐνεκ'· ἐξέσωσα δὲ
 καὶ πρὶν σ' Ἀρείοις ἐν πάγοις ψήφους ἴσας 1470
 κρίνασ', Ὀρέστα, †καὶ νόμισμ' ἐς ταυτό γε,
 νικᾶν, ἰσῆρεις ὅστις ἂν ψήφους λάβῃ.
 ἀλλ' ἐκκομίζου σὴν κασιγνήτην χθονὸς,
 Ἀγαμέμνωνος παῖ, καὶ σὺ μὴ θυμοῦ, Θόας.
 ΘΟ. ἄνασσ' Ἀθάνα, τοῖσι τῶν θεῶν λόγοις 1475

τῇ θύνοσι, λέγουσι αὐτοὶ Ταῦροι Ἰφιγένειαν
 τὴν Ἀγαμέμνωνος εἶναι.

1464. πέπλων ἄγαλμα. The reference to the peplos of Athena Polias is evident. In imitation of that ceremony perhaps similar offerings were made to this Artemis in her attribute of *Εἰλεῖθια*. Much the same was done by the Italians to Diana of Aricia, Ovid. Fast. iii. 267—70.

1466. ψυχorraγείς, 'who have died in childbirth.'

1467. τάσδε γυναῖκας, the chorus, whom Iphigenia had before (v. 1067) pledged herself to convey safely to Hellas. By γνώμη δικαία the disinterested decision of the chorus is meant, who at v. 1076 had consented at their mistress' request to conceal from the king the plan for escape. It was really δικαία, even though Thoas, to whom the command is given ἐκπέμπειν αὐτὰς, had regarded it as treachery, v. 1431.

1469. The common reading, ἐκσώσασθ' σε καὶ πρὶν γ', where the γ' is evidently a metrical make-shift, has been restored partly from the Schol. on Ar. Ran. 697, who quotes ἐξέσωσά σε (with the variant δὲ) καὶ πρὶν γ'—Ὀρέστα. Now if ἐξέσωσα is right, as the context pretty clearly shows, the σε must wrongly come next after it, because δὲ is necessary to connect the sentence; and it follows that σε, which is addressed to Orestes, must be substituted in place of the useless γε. Kirchhoff, after Brodaeus, marks a lacuna in this place.—The following words have been corrupted in consequence of the verb having passed into a participle. Monk proposes καὶ νόμισμα θεῖο', αἶν νικᾶν κτλ.; Markland, καὶ νόμισμ' ἔσται τόδε. Hermann

thinks a verse has been lost which followed this; but neither critic objects to the use of νόμισμα for νόμον. This word occurs indeed in a chorus of the *Persae* 8, 56, of the genuineness of which the present editor has long felt, and still entertains, strong suspicions, and also in Soph. Antig. 296, but with reference to its usual meaning of 'money.' Probably Euripides wrote καὶ νόμον καθιστάμεν, νικᾶν κτλ. Compare, for the use of the middle voice, Eum. 676, ἐργηγορὸς φρούρημα γῆς καθίσταμαι. Eur. Suppl. 522, πόλεμον δὲ τοῦτον οὐκ ἐγὼ καθίσταμαι. For the institution referred to, cf. Electr. 1268, καὶ τοῖσι λοιποῖς ὁδε νόμος τεθήσεται, νικᾶν ἴσαις ψήφοις τὸν φεύγοντ' αἶν. Photius in ἴσαι ψῆφοι ἐπὶ τῶν παρ' ἄλιγον ἐν τοῖς δικαστηρίοις ἀλίσκομένων ἀναλύονται γὰρ οἱ διωκόμενοι ἐπὶ τῶν δικαζομένων καὶ ἴσαι γεννῶνται ψῆφοι (1. κἂν ἴσαι γένωνται ψῆφοι) ἐν αἷς ἀπολύεται ὁ ἐγκαλούμενος.

1471. κρίνασα, διαριθμήσασα, v. 966. Matthiae explains, 'making the votes equal at the trial.' The primary meaning of κρίνειν is however 'to separate.'

1473. ἀλλ' ἐκκομίζου κτλ. 'So, as I said (v. 1448), convey away your sister out of the land, Orestes; and do you, Thoas, no longer be angry.' Monk ejects these expressive lines, so aptly concluding the speech of Pallas, and we may add, so evidently alluded to in Thoas' reply ἀδελφῇ τ' οὐχὶ θυμοῦμαι, because, he says, "nihil fingi potest ineptius, vel magis poeta indignum." The truth is, he conceived ἐκσώσασα depended on some verb contained in a lost ending of the speech; and so he was obliged to get rid of this distich at any cost.

ὅστις κλύων ἄπιστος, οὐκ ὀρθῶς φρονεῖ.
 ἐγὼ δ' Ὀρέστη τ', εἰ φέρων βρέτας θεᾶς
 βέβηκ', ἀδελφῇ τ' οὐχὶ θυμοῦμαι· τί γὰρ
 πρὸς τοὺς σθένοντας θεοὺς ἀμιλλᾶσθαι καλόν ;
 ἴτωσαν ἐς σὴν σὺν θεᾶς ἀγάλματι 1480

γαῖαν, καθιδρύσαιντό τ' εὐτυχῶς βρέτας.
 πέμψω δὲ καὶ τάσδ' Ἑλλάδ' εἰς εὐδαίμονα
 γυναικάς, ὥσπερ σὸν κέλευσμ' ἐφίεται.
 παύσω δὲ λόγῃην, ἣν ἐπαίρομαι ξένους,
 νεῶν τ' ἔρετμὰ, σοὶ τὰδ' ὥς δοκεῖ, θεά. 1485

ΑΘ. αἰνῶ· τὸ γὰρ χρῆν σου τε καὶ θεῶν κρατεῖ·
 ἴτ', ὦ πνοαί, ναυσθλοῦσθε τὸν Ἀγαμέμνονος
 παῖδ' εἰς Ἀθήνας· συμπορεύσομαι δ' ἐγὼ
 σώζουσ' ἀδελφῆς τῆς ἐμῆς σεμνὸν βρέτας.

ΧΘ. ἴτ' ἐπ' εὐτυχίᾳ τῆς σωζομένης, 1490
 μοίρας εὐδαίμονες ὄντες.

ἀλλ', ὦ σεμνὴ παρά τ' ἀθανάτοις
 καὶ παρὰ θνητοῖς Παλλὰς Ἀθάνα,
 δράσομεν οὕτως ὥς σὺ κελεύεις.
 μάλα γὰρ τερπνὴν κἀνέλπιστον 1495
 φήμην ἀκοαῖσι δέδεγμαι.

ὦ μέγα σεμνὴ Νίκη, τὸν ἐμὸν
 βίοντον κατέχοις
 καὶ μὴ λήγοις στεφανοῦσα.

1476. ἄπιστός (ἔστι), ἀπιστεῖ, 'is disobedient.' See on Heracl. 968.

1484. λόγῃην—ἔρετμὰ. See v. 1428. Bacch. 789, οὐ φημι χρῆναί σ' ὅπλ' ἐπαίρεσθαι θεῶ.

1486. τὸ γὰρ χρῆν W. Dindorf for τὸ γὰρ χρεῶν. See on Hec. 260. Herc. F. 828.

1490. "Dicit haec chorus ad portum conversus, bonis votis prosequens veldantes. Deinde se ad Minervam convertens alterum systema recitat." Hermann. The meaning is, 'Go, with the good fortune of her who is being conveyed safely away (Iphigenia), being happy on account of your lot.' This is said to Orestes and

Pylades. For the genitive μοίρας, scil. ἔνεκα, compare Soph. Oed. Col. 144, οὐ πάνυ μοίρας εὐδαιμονίσαι πρώτης, 'certainly not one to congratulate on his first-rate fortune.' But τῆς σωζομένης is said with something of bitterness, as if they meant, 'while we, the chorus, are still detained in a hostile land.' Musgrave quotes from Aristides the phrase τῆς σωζομένης μοίρας εἶναι, but Aristides himself perhaps took it from this very passage.

1495. τερπνὴν L. Dindorf for τερπνόν.

1497—9. These lines, which also conclude the Orestes and the Phoenissae, are in all the three instances marked as spu-

rious by W. Dindorf. See however the note on the oft-repeated five anapaestics at the end of the *Bacchae*. The appeal to Νίκη (*Ion* 457, 1529), whether as the same goddess as Athena herself, or, as in *Ar. Equit.* 581—9, her companion or πάρ-

εδρος, probably has a more or less direct allusion to the poet's success in exhibiting the play before the judges and the audience. The singular ἐμὸν, contrasted with δρᾶσομεν above, shows that the three last lines were spoken by the coryphaeus.

ΕΥΡΙΠΙΔΟΥ ΙΦΙΓΕΝΕΙΑ
Η ΕΝ ΑΥΛΙΑΙ.

IPHIGENIA IN AULIDE.

It is allowed by all modern critics, that the *Iphigenia at Aulis* has come down to us in an imperfect state. There are good grounds for believing that it has been extensively interpolated by a later writer, after the decline of the true Attic drama; and that the form in which we have it is due to a desire to complete what had been left by the poet himself imperfect, or to remodel it (*ἀνασκευάζειν*) for exhibition after his death. We are expressly told by the Schol. on *Ar. Ran.* 67, who quotes the authority of the Didascaliae, that after the death of Euripides his son of the same name (some say, his nephew) exhibited at the City Dionysia (*ἐν ᾄστει*) the *Iphigenia at Aulis*, the *Alcmaeon*, and the *Bacchae*. There is no improbability therefore in the opinion entertained by many, that the younger Euripides completed what the elder had left imperfect. This indeed is more than probable; because the interpolations, which can be detected by internal evidence alone, are by no means badly written in general, and are, many of them at least, just such as a somewhat inferior genius might have supplied, especially towards the decline of the art¹. Critics do not by any means agree as to the parts which are genuine and those which are spurious in the body of the play; but the epilogue, as we now have it, is allowed to be the work of another hand, and to have superseded one that probably existed entire in the age of Aelian, who cites two and a half verses from the play by name, that evidently belonged to the concluding scene.—The question of interpolation however has been fully discussed in the course of the

¹ Hermann's judgment of the comparative merit of the interpolated parts is much juster than Monk's, in the present editor's opinion. The former says of the spurious epilogue, that it is "non prorsus contemnenda," and that even the latter part of the parade (v. 231—302) is "neque inusitatis metris scripta, et diligenter observatis antistrophicorum numeris exaequata" (Praef. pp. viii, xxiii), while the latter says (Praef. p. 217), "Non dicere queo, quod dixit Hermannus, ea scripsisse poetam recentiore; nam ad meum quidem sensum ista sunt Interpolatoris foetus audacissimi, qui, minime poeta cujuscunque gentis, nedum Atticae, ingenio pariter et sensu expers, Parodo revera Euripideo sua melica subjunxit."

notes². A large part of the play is undoubtedly the work of Euripides; for the attempt of Boeckh to attribute the authorship to the younger Euripides fails in every point³. It is, moreover, one of his very best works; and though both difficult and very corrupt, it is one that will fully repay the most careful study. Müller calls it⁴ "one of the most admirable of this poet's tragedies, and based upon such a noble idea that we might put it on the same footing with the works of his better days, such as the *Medea* or the *Hecuba*." In truth, the desponding anxiety and wavering mind of Agamemnon; his struggles between filial affection and patriotism, between fear of his wife's anger and the army's resentment; the determined and half-threatening Clytemnestra, who finds she has been deceived by her lord, and refuses to resign her daughter into his hands; the chivalrous and natural part of Achilles, who offers to save the maid even at the cost of his own life, but dares not in the end oppose her magnificent act of self-devotion to her country;—all this is excellently described, and contributes to invest the play, imperfect as it unfortunately is, with an interest second to none⁵.—The subject of it, which is the earliest, in point of the history, of all those relating to the Trojan war, was taken from the Cyclic poem of Stasinus, known as the *Cypria*, which was designed as a kind of introduction to the action of the *Iliad*. The Grecian fleet is detained by adverse winds in Aulis, between Euboea and the mainland, and Calchas has declared that Iphigenia must be sacrificed to Diana, in fulfilment of a vow made by Agamemnon, that he would offer to her the most beautiful object that the year of her birth had produced. Induced by the urgent

² Hermann's general statement of the case, according to his own conclusions, which lean rather on the side of genuineness in the doubtful passages, is given in these words (Praef. p. xxviii), "Qua forma hodie habemus hanc tragoediam, ea non poterit pro nova recensione haberi, sed nihil est nisi vetus tragoedia, sine truncata, cui quae deesse videbantur, aliquot post Euripidem seculis ignotus scriptor adjecit, augens ille eam paucis quoque aliis in locis aliquot versuum accessione."

³ Its fallacy has been well shown by Monk, in the Preface to his Latin edition, Camb. 1857.

⁴ Hist. Gr. Lit. p. 379.

⁵ Aristotle (Poet. cap. xxviii.) cites the character of Iphigenia at Aulis as an example of want of consistency or uniformity; since she first supplicates for life, and afterwards consents to die. It is difficult to attribute much weight to the criticism, though it comes with the sanction of a great name. The part of Iphigenia throughout appears singularly natural. Her first impulse is to live; but, when she clearly perceives how much depends on her voluntary death, and how Achilles, her champion, is compromised by his dangerous resolve to save her; lastly, how the Greeks are bent on the expedition from motives of national honour, she yields herself up a willing victim. It would be quite as reasonable to object to Menelaus' sudden change of purpose, from demanding the death of the maid, to the refusing to consent to it.

persuasion of Menelaus, in whose cause the expedition had been undertaken, Agamemnon consents to a fraudulent scheme for conveying his then marriageable child to Aulis, as if to be wedded to Achilles. To this effect he has sent a letter to his wife at Argos, ordering her to conduct the maid thither without delay. But he soon repents, and consigns another letter, cancelling the former, to the hand of an old servant whom he believes to be trusty, but who afterwards proves himself devoted to Clytemnestra's interests. This second letter is intercepted and opened by Menelaus, who upbraids his brother with treachery and deceit, and with want of zeal in the cause of Hellas' glory. They part in anger; but the sudden and unexpected announcement of the near arrival of Iphigenia and her mother, who were to have been stopped on the road, gives a new turn to affairs. Menelaus is touched by his brother's evident distress and perplexity at the prospect of meeting his daughter. He offers his hand in a cordial spirit, and refuses to be a party to the death of a maid for any selfish purposes of his own. Agamemnon however represents to him that the army, resolutely bent on the expedition, is not so easily to be put off. They are already clamouring for the sacrifice, headed by Calchas and Ulysses. The consequences of refusal may be, that not only the girl, but the parents who would save her, will fall victims to their unreasoning fury. Clytemnestra and her daughter now enter, and have an interview with Agamemnon. They are both full of the subject of the approaching marriage; but he answers evasively, and endeavours to induce his wife to return alone to Argos. She however refuses to leave her child, and conducts her into the royal tent, there to await the arrival of Achilles. He, knowing nothing of the pretended marriage, comes accidentally to inform Agamemnon of the discontent of the army at the long delay. He represents himself as no longer able to control his own troops, and describes the coercion and actual danger in which he is placed as the leader of the war-loving Myrmidones. Clytemnestra meets him, and offers her hand to her destined son-in-law. He, of course, is astonished; explanations ensue; the old servant now reveals the whole secret; and Achilles yields to Clytemnestra's importunity, and promises to use his best exertions to save the life of the maid.

Agamemnon, little suspecting that his wife has been made acquainted with the whole plot, and that his own servant has given evidence against him, again has an interview with her. Here she charges him openly with the intention to kill Iphigenia, and at considerable length, with threats mixed with entreaties, urges him to change his purpose. Iphigenia, who has been apprised of the fate that awaits her, in a very touching speech implores her father to

spare her, and carries in her arms the infant Orestes to add weight to her appeal. But Agamemnon is relentless; he replies that necessity has no law; the honour of his country demands the sacrifice. Again Achilles comes forward; he is flying from his own enraged troops, who threaten him with death if he dares to save the life of the maid on the ground that he is betrothed to her. They will have her blood; but he is prepared for them, and will fight rather than yield. At this crisis of affairs Iphigenia resolves to devote herself for her country's good. She avows her readiness to die, to resign the prospects of marriage and happiness in this life, that it may be said of her, *This woman saved Hellas*. Achilles hesitates, offers a last alternative of safety, and at length yields. Even Clytemnestra seems reconciled to stern necessity, and receives her child's last injunctions with some composure. A procession is formed, and the maiden is conducted to the altar of Artemis with a threnos between herself and the chorus. With this the play ends: the spurious epilogue without doubt represents the genuine one in so far as the substitution of a deer for the human victim on the altar is described. But, as we have it, the scene is described by a messenger, whereas Euripides seems to have made Artemis herself appear at the end, to inform Clytemnestra of her daughter's miraculous removal to another land, the Tauric Chersonese, where, many years later in the history, she is found and brought back to Argos by her much younger brother Orestes. So far, and no further, are the plots of the two plays, *Iphigenia at Aulis* and *Iphigenia at Tauri*, connected. The former commences, the latter concludes, the far-famed legends of the house of the Atridae and their part in the Trojan war.

Internal evidence confirms the statement already given, that the present play is the latest from the pen of Euripides. If he had left it quite completed, like the *Bacchae*, it would be hard to account for the treatment it has received from interpolators. Probably it was finished for him, according to the best abilities of those on whom the task devolved, whether Euripides the younger, or some poet of a still later school. On the whole, with a considerable laxity of metre, and the frequent use of rhetorical rather than of tragic terms, there is much excellent writing in it. Not a few ancient authors quote it by name, and Ennius seems to have translated it.—The chorus consist of maidens of Calchis, who had crossed over to Aulis for the purpose of seeing the Grecian fleet.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΑΓΑΜΕΜΝΩΝ.

ΘΕΡΑΠΩΝ.

ΧΟΡΟΣ.

ΜΕΝΕΛΑΟΣ.

ΚΛΥΤΑΙΜΝΗΣΤΡΑ.

ΙΦΙΓΕΝΕΙΑ.

ΑΧΙΛΛΕΥΣ.

ΑΙΤΕΛΟΣ.

ΕΥΡΙΠΙΔΟΥ

ΙΦΙΓΕΝΕΙΑ Η ΕΝ ΑΥΛΙΑΙ.

ΑΓΑΜΕΜΝΩΝ.

ὦ πρέσβυ, δόμων τῶνδε πάροιθεν
στεῖχε.

ΘΕΡΑΠΩΝ.

στεῖχω. τί δὲ καινουργεῖς,
Ἀγάμεμνον ἄναξ;

ΑΓΑ.

πεύσει.

ΘΕ.

σπεύδω.

1—48. It has been objected, as an argument against the genuineness of the first part of this play, that in no other known instance has Euripides commenced without a regular prologue, if we except (as of doubtful authorship) the *Rhesus*, which, like the present, begins with anapaestic dialogue between two actors. As in the Greek Argument to the *Rhesus* we are expressly told that two spurious prologues formerly existed, so in this instance it has been thought by some critics that v. 49 seqq. was composed by another hand, as a prologue, and that a second was current in the time of Aelian, who cites, with the name of the play, two and a half verses (Hist. An. vii. 39), which appear to have been spoken by Artemis in a pseudo-prologue. With regard to these verses however, no doubt can be entertained that they belonged, not to the prologue, but to the lost exode of the play (see on v. 1509). The present opening of the play we believe to be, if one or two doubtful lines be excepted, the original and genuine one. Its remarkable beauty and fine conception of character have not sufficiently been dwelt

upon; and it may be added, that the fondness of the poet for astronomical allusions is perceptible in v. 6—8, a passage believed to have been rendered by Ennius ap. Varro L. L. p. 29 and 353.—Agamemnon is seen advancing at early morning from within his tent at Aulis. His anxious, careworn countenance betokens a sleepless night and a load of grief on his mind. He holds in his hand a letter which he has just written. An old man, his attendant, interprets his feelings, calms his agitation, and moralizes with him on the uncertainty of human greatness.

2. The title *πρεσβύτης*, found in all the copies, has been altered by W. Dindorf to *θεράπων*, on the evidence of v. 860 compared with v. 46, by which the identity of the two persons is clearly established. Hermann perceived this; but in the catalogue of persons (*δράματος πρόσωπα*) he omits *θεράπων*, while W. Dindorf omits *πρεσβύτης*, Kirchhoff retaining both.

3. Hermann would read *σπεύδε* for *πεύσει*. But this would be merely to reiterate the *στεῖχε*—*στεῖχω* above;—as if two speakers should say, ‘come’—‘I

μάλα τοι γῆρας τοῦμὸν αὔπνον
καὶ ἐπ' ὀφθαλμοῖς ὀξὺ πάρεστιν.

5

ΑΓΑ. τίς ποτ' ἄρ' ἀστήρ· ὅδε πορθμεύει ;

ΘΕ. Σείριος, ἐγγὺς τῆς ἑπταπόρου
Πλειάδος ἄσσω·ν ἔτι μεσσήρης.

[ΑΓΑ.] οὔκουν φθόγγος γ' οὔτ' ὀρνίθων
οὔτε θαλάσσης· [σιγαὶ δ' ἀνέμων

10

am coming,' and immediately add, 'be quick'—'I am hastening.' Such a repetition of the command would imply a peevish and irritable mind in Agamemnon, which we are not justified in assuming. Whereas *πεύσει*, 'you shall hear,' sc. *τί καινουργῶ*, is aptly answered by *σπεύδω*, 'I am eager to do so.'—*τοι* for *τὸ* is Heath's and Barnes' correction. The old man does not mean to explain his own word *σπεύδω*, but to give a reason for cheerfully obeying his lord's summons to leave his bed. Old men do not sleep as soundly as young men; hence he says 'age sits light and wakeful on my eyes,'—he can readily throw off slumbers, and his eyes are not weighed down by them. Hermann thinks *ὀξὺ* refers rather to *τὸ αὔπνον* than to *γῆρας*, but this is a harsh construction. Compare *ὀξεῖα ἀκοή*, *ὀξὺ ἀκούειν*, &c. Possibly *πάρεστιν* rather than *πάρεστιν* is the genuine word.

6. *τίς ποτ' ἄρ' κτλ.* In effect, he asks 'Do you perceive the night is far advanced?' for he wishes him to take the letter he has in his hand at once to Argos (v. 111). And the old man's answer is equivalent to saying, 'It is yet far from morning,' *ἄωρὶ νυκτῶν*, because Sirius is not yet near the horizon. Kirchhoff follows Bremi in giving the whole speech (6—11) to Agamemnon; 'What bright star is passing yonder near the Pleiades?' The objection to which is, that the question is thus left without any reply; besides that, in the version of Ennius, the servant evidently answers *temo superat* &c. We must leave it to astronomers to settle the difficulty first mooted by Scaliger, that the Pleiades are called 'close to Sirius' (from which in fact they are distant by a considerable apparent interval), and also the exact sense of *μεσσήρης*, which Hermann interprets in a somewhat general sense, 'not yet near setting.' On the epithet *ἑπταπόρου* see Rhés. 529. The two passages are discussed in the Cambridge Philological Museum, vol. i.

p. 23. Matthiae is disposed to think *Σείριος* here improperly used for the bright star *Aldebaran*, in the constellation *Taurus*. He quotes the authority of Eratosthenes, who says, *τοὺς τοιοῦτους ἀστέρας οἱ ἀστρολόγοι Σείριους καλοῦσι, διὰ τὴν τῆς φλογὸς κίνησιν*. Photius (in v. *σίριον*) says 'Ἰβυκος δὲ πάντα τὰ ἀστρά *σίρια*. Probably the word *ἐγγὺς* must be taken in a rather wide sense, 'not far distant from.'

9—16. Monk, omitting *σιγαὶ δ'—ἄναξ*, as an interpolation, gives *οὔκουν—θαλάσσης* to the old man in continuation; while according to Kirchhoff's text, Agamemnon is the speaker of v. 6—11. This is a very difficult point to decide; on the whole, Monk's view seems the more probable. 'Accordingly,' he says, 'the birds are still, and the sea is at rest, [and silence of the winds prevails over the Eurypus here spread before us].' The exact sense of *οὔκουν—γε* (which sometimes occurs in the middle of a speech, e. g. in Heracl. 191) seems to be, 'at all events there is no voice of birds,' &c., i. e. whatever may be the exact time of night be as indicated by the stars.

10—13. The chief grounds for suspecting the genuineness of these lines are, the plural *σιγαί*, and (what Monk has not noticed, among several much less cogent objections) the wrong use of the emphatic pronoun *σύ*. There is something rather tame too in the repetition of 'Ἀγήμενον ἄναξ from v. 3, and in *τί—ἄσσεις* from *τί καινουργεῖς* above. As for *σιγαί*, this instance of its plural seems to be ἅπασι λεγόμενον. A very plausible emendation of Blomfield's is *σιγὴν δ' ἄνεμοι—ἔχουσιν*, which avoids also the ambiguity of construction between *κατέχουσιν* *Εὐριπον*, and *ἔχουσιν* (*ἐαυτὰς*) *κατὰ* *Εὐριπον*. The *σύ* (on which see Rhés. 16) could only mean, 'why do you thus come forth from your tent?' i. e. when repose to you, of all others, would seem most desirable. Monk

τόνδε κατ' Εὐριπον ἔχουσιν.

[ΘΕ.] τί δὲ σὺ σκηνῆς ἐκτὸς αἴσσεις,

Ἀγάμεμνον ἄναξ ;]

ἔτι δ' ἡσυχία τῇδε κατ' Αὔλιν

καὶ ἀκίνητοι φυλακαὶ τειχέων.

15

στείχωμεν ἔσω.

ΑΓΑ.

ζηλῶ σέ, γέρον,

ζηλῶ δ' ἀνδρῶν ὃς ἀκίνδυνον

βίον ἐξεπέρασ' ἀγνώως, ἀκλεής·

τοὺς δ' ἐν τιμαῖς ἦσσον ζηλῶ.

20

ΘΕ. καὶ μὴν τὸ καλόν γ' ἐνταῦθα βίου.

ΑΓΑ. τοῦτο δέ γ' ἐστὶν τὸ καλὸν σφαλερόν·

†καὶ τὸ φιλότιμον

γλυκὺ μὲν, λυπεῖ δὲ πρόσιστάμενον.

is however wrong in objecting to σκηνῆς, which is the same as δόμων in v. 1, the general's tent being doubtless represented on the stage, as in the Hecuba. For αἴσσειν it is sufficient to refer to Hec. 31. Troad. 156. Orest. 1429.

14. τῇδε. Monk needlessly gives τήνδε, after Blomfield.

15. ἀκίνητοι. The change of the watch for the morning, or last of the four night-divisions, would have caused a stir in the general silence. See Rhes. 527 seqq.

16—20. These fine lines are quoted by Stobaeus, lviii. 2, as from Εὐριπίδου Ἰφιγενείας, and with the variant ἦσσον ἐπαινῶ for ἦσσον ζηλῶ. Plutarch cites the first three, p. 471 C (De Tranq. Anim. cap. xi.), and Cicero alludes to them, Tusc. Disp. iii. 24. The ἦσσον ἐπαινῶ of Stobaeus is thought to have been an error of memory from Hipp. 264, οὕτω τὸ λίαν ἦσσον ἐπαινῶ τοῦ μηδὲν ἄγαν.

21. καὶ μὴν — γε. 'And yet, 'tis in this position of life (viz. ἐν τιμαῖς, 'in office') that Good exists,' i. e. is commonly considered to exist. This is clearly better than to join τὸ καλὸν βίου, which Monk gives as an optional alternative. It is difficult to translate τὸ καλόν, since it conveys a purely Greek idea, meaning that which is desirable as the end and object of a man's success in life.

23. Monk omits τὸ, with Markland and Bothe, and he justifies the unusual expression by Electr. 1351, οἷσιν δ' ὅσιον καὶ τὸ δίκαιον, to which he might have

added Bacch. 1150, τὸ σωφρονεῖν δὲ καὶ σέβειν τὰ τῶν θεῶν. Hermann and W. Dindorf regard the entire verse as a mere gloss on τὸ καλόν. The poet may have written καὶ φιλοτίμοις γλυκὺ μὲν, κτλ., since it is to the ambitious alone that such honours are sweet. The corruption would easily have arisen from a variant καὶ τοῖς φιλοτίμοις. Kirchhoff supposes some lacuna. It is not improbable that both this and the next are interpolations. That the comic writer Macho in Athenaeus, vi. p. 244 A, has a similar verse, noticed by Porson, Γλυκὺ μὲν, πρόσιστάμενον δὲ λυπεῖ πανταχῇ, does not prove that he parodied a verse of Euripides. An interpolator was as likely to have taken the words from a γνώμη embodied in a comedy. Certainly, the μὲν and the δὲ come very abruptly if we omit only the words καὶ τὸ φιλότιμον. One argument against the genuineness of both the verses is, that τότε μὲν κτλ. is an immediate epexegetis of σφαλερόν, so that the connexion is interrupted by introducing a new clause about the sweetness of ambition; though this objection would be met by reading καὶ φιλοτίμοις. Agamemnon is thinking of his own case, and of the enmity of Artemis, when he says, 'at one time the affairs of the gods not set right (i. e. the neglect of their just prerogatives) overthrow life;' and of the clamour and dissensions of his army in consequence of their detention, when he speaks bitterly of the γνώμαι δυσάρεστοι.

τοτὲ μὲν τὰ θεῶν οὐκ ὀρθωθέντ'
ἀνέτρεψε βίον, τοτὲ δ' ἀνθρώπων
γνώμαι πολλαὶ
καὶ δυσάρεστοι διέκναισαν.

25

ΘΕ. οὐκ ἄγαμαι ταύτ' ἀνδρὸς ἀριστέως
οὐκ ἐπὶ πᾶσιν σ' ἐφύτευς ἀγαθοῖς,
'Αγάμεμνον, Ἄτρεϋς.

30

δεῖ δέ σε χαίρειν καὶ λυπεῖσθαι
θνητὸς γὰρ ἔφυς. καὶν μὴ σὺ θέλῃς,
τὰ θεῶν οὕτω βουλόμεν' ἔσται.
σὺ δὲ λαμπτήρος φάος ἀμπετάσας
δέλτον τε γράφεις

35

τὴνδ', ἣν πρὸ χερῶν ἔτι βαστάζεις,
καὶ ταῦτὰ πάλιν γράμματα συγχέεις,
καὶ σφραγίζεις λύεις τ' ὀπίσω,
ρίπτεις τε πέδῳ πεύκην θαλερόν
κατὰ δάκρυ χέων, καὶ τῶν ἀπόρων

40

28—33. These very fine lines are also quoted by Stobaeus, cv. 6, with the variants ἀριστέως for ἀριστέος, οὐκ ἐπὶ πᾶσιν ἔφυς, and νερόμισται for βουλόμεν' ἔσται. Translate; 'I like not these sentiments in a man who is a chieftain. 'Twas not for the possession of every good that Atreus begot you. It is needful that you should share joys and griefs, for you were born a mortal; and if you do not choose it, the will of the gods will so decree it.' For ἄγαμαί τινας see Rhes. 243. Monk well compares Hipp. 459, χρῆν σ' ἐπὶ ῥητοῖς ἄρα πατέρα φντεῦν. The meaning is, 'on condition of possessing every blessing,' 'for the enjoyment of all good.' The verses οὐκ ἐπὶ — ἔσται are cited by Plutarch, p. 103 B, with τῶν θεῶν οὕτω βουλομένων ἔσται, and, with the two last verses omitted, p. 33 E.

34. σὺ δὲ κτλ. The connexion is not quite clear. He seems to mean, 'But you, as if grief and anxiety were no parts of the human lot, show fretfulness and fickleness of purpose in your present actions.'—λαμπτήρ, according to Photius, was a torch or candle made of a bundle of twigs (probably dipped in resin or fat, as is still done in some countries of Europe). Thus ἀμπετάσαι would mean to expand and spread out the lighted end to increase the blaze. *Excitans ignem, ut*

clarius ardeat, Bothe.

36. ἔτι βαστάζεις. The writing had been done κατ' εὐφρόνης σκιάν, v. 109, and he had not ceased to keep the letter in his hand now that the morning was approaching. The present tenses do not so much express what he is doing at the moment, as what he has been doing for some time past.

37. ταῦτὰ—συγχέεις. 'You write the same letters twice over, and then again efface them.' In συγχέειν the waxen surface of the δέλτοι is meant, which the Greeks used much in the same way as the Romans employed the *pugillares* and *stilus*, both as to the method of writing, and the fastening them with a string and a seal. See Herod. vii. 239. Iph. Taur. 727. Hence in Hipp. 864, ἐξελίξαι περιβολὰς σφραγισμάτων is 'to unwind the envelope of the sealed fastening.' Bothe transposes vv. 37 and 38, because "non obsignantur litterae expunctae." But Agamemnon would first settle the writing according to his mind, even after many alterations, and then proceed to seal it.

39. πεύκην, the piece of thin pine-wood on which you have been writing. Hipp. 1253, καὶ τὴν ἐν Ἰδῇ γραμμάτων πλήσειέ τις πεύκην.

40. καὶ τῶν ἀπόρων κτλ. 'And you fall short of no perplexity, so as not to be

οὐδενὸς ἐνδεῖς μὴ οὐ μαίνεσθαι.
τί πονεῖς ; τί νέον περί σοι, βασιλεῦ ;
φέρει κοίνωσον μῦθον ἐς ἡμᾶς.
πρὸς δ' ἄνδρ' ἀγαθὸν πιστόν τε φράσεις
σῇ γάρ μ' ἀλόχῳ τότε Τυνδάρεως
πέμπει φερνὴν
συννυμφοκόμον τε δίκαιον.

45

ΑΓΑ. ἐγένοντο Λήδα Θεστιάδι τρεῖς παρθένοι,
Φοῖβη Κλυταιμνήστρα τ', ἐμὴ ξυνάορος,
'Ελένη τε ταύτης οἱ τὰ πρῶτ' ὠλβισμένοι
μνηστῆρες ἦλθον Ἑλλάδος νεανίαι.

50

downright mad ;' a Greek way of saying, 'your perplexity comes near to madness.'

42. Nothing can be weaker than the common reading, τί πονεῖς, τί πονεῖς ; τί νέον, τί νέον κτλ. As several copies give τί νέον only once, Monk concludes that τί πονεῖς was doubled in consequence of the accidental repetition of τί νέον ; This was also Blomfield's opinion, and so Bothe has edited. But in fact, τί νέον was doubled to suit τί πονεῖς τί πονεῖς ;—For περὶ Monk gives πάρα σοι, which is probable. The other reading may mean 'what is the matter concerning you?' according to the epic use of περὶ.

46. τότε, not unfrequently used for ποτὲ, but less indefinitely, 'on that former occasion.' See below, v. 860 and 869, where the servant, who is evidently the same man as the present speaker, makes the same avowal as a proof of his attachment to Clytemnestra rather than to Agamemnon.—For πέμπει the old copies give πέμπειν (the MS. Palat. πέμπει), doubtless by an alteration made on account of τότε. But cf. Bacch. 2, ὅν τινα ποθ' ἡ Διδὸς κόρη. Hermann admits a conjecture of his own, which is by no means probable, πέμπειν — δικαιοῖ. Here, as often, δίκαιον is 'disinterested,' (not influenced by κέρδος, Med. 87,) a sense overlooked by Hermann, but rightly pointed out by Monk. With Clytemnestra then the man formerly went, as 'fellow-attendant on the bride,' i.e. as νυμφαγωγὸς along with others. So Clytemnestra says to him in v. 870, ἦλθες εἰς Ἄργος μεθ' ἡμῶν, καὶ μὲν ἦσθ' αἰεὶ ποτε. Bothe gives σοι νυμφοκόμον τε δίκαιον.

49—114. There are two opinions re-

specting the prologue which here follows. W. Dindorf supposes it to be one of two spurious prologues, both composed in order to adapt the play to the usual method of Euripides in commencing with a narrative of events ; while Hermann regards it as a genuine prologue, only inserted in an unusual place by a licence not altogether strange in the decline of the tragic art. In the judgment of W. Dindorf (in his introduction), this prologue is "oratione scriptus minus quam qua Euripides in prologis uti solet poetica, ne quid de vocabulis quibusdam locutionibus dicam non Euripideis." In the notes on the play at this verse he calls it "prologus a poeta recentiore loco perinepto insertus." Kirchhoff expresses no doubts about its genuineness, nor does Monk. To the present editor, on a careful consideration of the style of versification, the entire passage appears undoubtedly to be from the pen of Euripides. Now, though a true prologue, as the term implies, naturally opens the action of a play, it will readily be seen that this βῆσις contains a direct answer to the old man's question, τί νέον περί σοι, βασιλεῦ ; It is not, perhaps, very hazardous to conjecture, that as the monotony of the poet's prologues, i.e. their general sameness of composition, had been objected to, (as Aristophanes in the Frogs shows us clearly that they then were,) he took this method in his latest play of varying the established order, while he adhered to his usual plan of explaining how matters stood at the conjuncture of affairs with which his play commences.

51. With τὰ πρ. ὠλβ. Monk compares μέγα ὠλβισθεῖς in Troad. 1253.

δειναὶ δ' ἀπειλαὶ καὶ κατ' ἀλλήλων φόνος
 ξυνίσταθ', ὅστις μὴ λάβοι τὴν παρθένον.
 τὸ πρᾶγμα δ' ἀπόρως εἶχε Τυνδάρεω πατρὶ, 55
 δοῦναί τε μὴ δοῦναί τε, τῆς τύχης ὅπως
 αἴψαιτ' ἄριστα, καὶ νιν εἰσῆλθεν τάδε,
 ὄρκους συνάψαι δεξιὰς τε συμβαλεῖν
 μνηστῆρας ἀλλήλοισι, καὶ δι' ἐμπύρων
 σπονδὰς καθεῖναι κἀπαράσασθαι τάδε, 60
 ὅτου γυνὴ γένοιτο Τυνδαρὶς κόρη,
 τούτῳ συναμνεῖν, εἴ τις ἐκ δόμων λαβὼν
 οἴχοιτο τόν τ' ἔχοντ' ἀπωθοίη λέχους,
 κἀπιστρατεύσειν καὶ κατασκάψειν πόλιν
 Ἑλλην' ὁμοίως βάρβαρόν θ' ὅπλων μέτα. 65
 ἐπεὶ δ' ἐπιστώθησαν, εὖ δέ πως γέρων
 ὑπῆλθεν αὐτοὺς Τυνδάρεως πυκνῇ φρενὶ,
 δίδωσ' ἐλέσθαι θυγατρὶ μνηστήρων ἓνα,
 ὅτου πνοαὶ φέροιν Ἀφροδίτης φίλοι.

53. It is easier to supply some verb to ἀπειλαί, like ἐχώρουν or ἦσαν, than to take ἀπειλαὶ καὶ φόνος as a kind of ἐν διὰ δυοῖν, for 'threats with hints of murder.' For συνιστάναι φόνον is simply 'to conspire to kill,' while it would be absurd to talk of 'conspiring to threaten,' in a case like the present. The meaning is, 'each declared that, if he did not win the maid, he would kill the successful rival.' *Mutuat caedem parabant, qui nuptiam non tulissent.*

55. τὸ πρᾶγμα κτλ. 'Now the matter was perplexing to her father Tyndareus, in respect of giving her away or not, how he might best deal with the case.' The expression is short, for τὸ πρᾶγμα ἄπορον ἦν Τυνδάρεω, εἴτε δόη εἴτε μὴ δόη, ἀγνοοῦντι ὅπως κτλ. Markland well compared Aesch. Suppl. 374, δρᾶσαι τε μὴ δρᾶσαι τε, καὶ τύχην ἐλεῖν. Hermann takes ὅπως for *ut* rather than *quomodo*, which latter seems the true meaning.

60. καθεῖναι. Properly, 'to pour on the ground.' Compare Ion 1034, κάθες βαλὼν ἐς πᾶμα τῷ νεανίᾳ, i. e. τὸ φάρμακον. Thence, 'to ratify treaties.' The addition of δι' ἐμπύρων shows that all the three solemn forms of swearing were gone through, the βωμὸς, the δεξιά, and the ὄρκος.

62. συναμνεῖν Heath for συναμύνειν, and below κἀπιστρατεύσειν Markland for —εύειν.

67. ὑπῆλθεν, 'had deceived them,' 'had beguiled them into a specious treaty.' The deception depended on this, that they were unconscious that the oath was extorted with a view to keeping the peace among themselves. Hence they are called *κακόφρονες*, infatuated, in taking such an oath, *inf.* v. 391. By inserting the clause Ἑλληνα βάρβαρόν τε, old Tyndareus had made their united aid available against the seducer Paris.

68. δίδωσ' Markland for δίδωσιν. Hermann prefers διδοὺς with Elmsley, by which ἡ δ' ἐλέετο becomes the apodosis. This however is not so good; for, to say nothing of διδοὺς where δοὺς would rather be required, this verse would then seem to express the point wherein Tyndareus deceived them. The meaning is, 'when they had bound themselves by the oath, and Tyndareus had succeeded in deceiving them as to his real intention, he allows his daughter to choose,' &c. Bothe follows Heath in a very improbable reading εὖ δὴ πως κτλ., which he regards as the apodosis.—On the *ι* before *μν* see Bacch. 73.

69. ὅτῳ is Boissonade's conjecture, and

ἡ δ' εἴλεθ', ὥς γε μήποτ' ὤφελεν λαβεῖν, 70
 Μενέλαον. ἐλθὼν δ' ἐκ Φρυγῶν ὁ τὰς θεὰς
 κρίνας ὅδ', ὡς ὁ μῦθος ἀνθρώπων ἔχει,
 Λακεδαίμον', ἀνθηρὸς μὲν εἰμάτων στολῇ
 χρυσῷ τε λαμπρὸς, βαρβάρῳ χλιδήματι,
 ἔρῳν ἔρῳσαν ᾗχετ' ἐξαναρπάσας 75
 Ἑλένην πρὸς Ἴδης βούσταθμ', ἔκδημον λαβὼν
 Μενέλαον· ὁ δὲ καθ' Ἑλλάδ' οἰστρήσας δρόμῳ
 ὄρκους παλαιοὺς Τυνδάρεω μαρτύρεται,
 ὡς χρή βοηθεῖν τοῖσιν ἡδικημένοις.
 τοῦντεῦθεν οὖν Ἕλληνες ἄξαντες δορί, 80
 τεύχη λαβόντες, στενόπορ' Αὐλίδος βάθρα
 ἥκουσι τῆσδε, ναυσὶν ἀσπίσιν θ' ὁμοῦ
 ἵπποις τε πολλοῖς ἄρμασίν τ' ἡσκημένοι.

the same had been long ago written on the margin by the present editor. But Hermann seems right in taking *πνοαὶ Ἀφροδίτης* as a periphrasis for *ἔρως*, so that the sense is, 'whosoever love, acceptable to her, impelled her to choose him.' The optative is used, because the actual words of the speaker are adapted to past narrative, ἐλθὼν, ὅτῳ ἂν φέρωσί σε *πνοαὶ Ἀφροδίτης*.—On *πνεῖν*, used of inspiring love, see Aesch. Ag. 1177.

70. For *ὥς γε* Hermann gives *ὥς δέ*, Monk *ὅς σφε*, and both express surprise that nobody had seen the true reading before. The *γε* is not much wanted; but it is not manifestly wrong in a sentence with a slightly bitter tone. We might compare Iph. T. 518, *ὥς μήποτ' ὤφελόν γε, μηδ' ἰδὼν ὕναρ*, though *γε* merely perhaps assents to the question. Kirchhoff follows Monk.

71. From ἐλθὼν to Μενέλαον in v. 77 are quoted by Clemens Alexandrinus, Paedagog. iii. 2, with the variant *κρίνων ὅδ', ὡς ὁ μῦθος Ἀργείων ἔχει, and στολῇν* for *στολῇ*. For the allusion to Paris' wealth and personal vanity, and the culpable absence of Menelaus in Crete, while his young wife remained at home with Paris, see Troad. 944, 991. Cycl. 183.

76. λαβὼν, καταλαβὼν. Shortly put for *καὶ ἰδὼν λαβὼν τοῦ ἐκδημεῖν Μενέλαον*.

77. οἰστρήσας, from οἰστρᾶν. See on Bacch. 32.—*δρόμῳ* is the conjecture of Markland for *μόρφῳ* or *μόνος*. The Pala-

tine MS. (B. Kirchhoff) had *οἰστρήσας μου*, corrected to *μόνος*. Bothe cannot be right in explaining the vulgate by *κατοιστρήσας Ἑλλάδα μόρφῳ, Graeciam stimulans in fata*, as if from *κατοιστρεῖν*. Compare for the neuter use Prom. 855, *οἰστρήσασα τὴν παρακτίαν κέλευθον*. As the rejected suitors of Helen lived in various parts of Hellas, the extent as well as the speed of his journeys to them singly is well expressed by *δρόμῳ*.

80. This verse is quoted by Aristotle, Rhet. iii. 11, though the MSS. give not exactly the present reading, but a sufficiently close approximation to identify it, *τοῦλεύθερον δ' (τὸ ἐλευθέρῳ ed. Ald.) Ἕλληνες ἄξαντες ποσίν*. The antiquity therefore, if not the genuineness, of the present prologue, seems to be clearly established. W. Dindorf however, determined to maintain its spuriousness, and so, by inference, its comparative lateness, does not admit that this is the passage which Aristotle intended to quote. He should in fairness have added, that *δορί* is a variant for *ποσίν* in the MSS. and one early edition of Aristotle.

83. As *ἡσκημένοι ἀσπίσιν* means 'attired in a hoplite's dress,' like εἰ γὰρ ἡσκησάμενοι πέπλοις, Ion 326, the addition of *ἵπποις* and *ἄρμασιν* refers rather to some other participle in the poet's mind. The old reading *ἵπποις τε πολλοῖς θ' ἄρμασιν* was emended by Reiske.

καὶ με στρατηγεῖν *πᾶσι Μενέλεω χάριν
 εἶλοντο, σύγγονόν γε. τᾶξίωμα δὲ 85
 ἄλλος τις ὦφελ' ἀντ' ἐμοῦ λαβεῖν τόδε.
 ἡθροισμένου δὲ καὶ ξυνεστῶτος στρατοῦ
 ἡμεσθ' ἀπλοία χρώμενοι κατ' Αὐλίδα.
 Κάλχας δ' ὁ μάντις ἀπορία κεχρημένοις 90
 ἀνείλεν Ἰφιγένειαν ἣν ἔσπειρ' ἐγὼ
 Ἀρτέμιδι θύσαι τῇ τόδ' οἰκούσῃ πέδον,
 καὶ πλοῦν τ' ἔσεσθαι καὶ κατασκαφᾶς Φρυγῶν
 θύσασι, μὴ θύσασι δ' οὐκ εἶναι τάδε.
 κλύων δ' ἐγὼ ταῦτ' ὀρθίῳ κηρύγματι
 Ταλθύβιον εἶπον πάντ' ἀφίεναι στρατὸν, 95
 ὥς οὔ ποτ' ἂν τλὰς θυγατέρα κτανεῖν ἐμήν.
 οὐδ' ἡ μ' ἀδελφὸς πάντα προσφέρων λόγον
 ἔπεισε τλῆναι δεινά. κὰν δέλτου πτυχαῖς
 γράψας ἔπεμψα πρὸς δάμαρτα τὴν ἐμήν

84. πᾶσι the present editor for *κατα* or *κατα*. The same appears to have occurred to Markland, but he rejected it, preferring *στρατηγήσοντα*. Hermann, Bothe, and Monk give *κάρτα* after Heath, "*Menelai maxime causa*;" but this does not seem the true Attic use of *κάρτα*. Hermann mentions with praise an equally improbable emendation of Seidler, *καμὺν στρατηγεῖν κράτα*, while W. Dindorf admits the still more violent one of Jacobs, *καὶ με στρατοῦ γ' ἄνακτα*. It is likely enough that *κατα* or *κατα* arose from a gloss *κατὰ*, i. e. *κατὰ χάριν Μενέλεω*, by which the genuine word was ejected, and the spurious word written long, for the metre's sake. It is clear that *πᾶσι* is the word required by the context; and the restitution of it is not beyond the limits of a reasonable probability. In the next verse *γε* is used as if it were *σύγγονόν γε ὄντα*, i. e. *ὡς εἰκὸς ἦν τὸν γε σύγγονον ἐλέσθαι*. Eustathius, cited by Hermann and others, remarks from this passage that Agamemnon's election to be commander-in-chief was a popular one, and not conceded to him as king of Argos, as Homer represents it.

89. *κεχρημένοις* Heath for —*ος*. The reason of Calchas' injunction is declared in Iph. T. 20, *ὅτι γὰρ ἐνιαυτὸς τέκοι κάλλιστον, ἠδὲ φωσφόρῳ θύσειν θεῶν*.

93. *οὐκ εἶναι*. For *ὅτι δὲ οὐκ ἔξεστι τάδε γενέσθαι, εἰ μὴ θύσωμεν αὐτήν*.

94. *ὀρθίῳ*, 'loud,' or, as Monk prefers to render it, 'rousing.'

96. *ἂν τλὰς*. So Rhcs. 80, *πάντ' ἂν φοβηθεὶς ἴσθι, δειμαίνων τόδε*. The next verse and a half, according to Hermann, are said aside, because the old man cannot be supposed to know that Iphigenia has really been given up for sacrifice by her father. If he had known it, he must have known also that the marriage with Achilles was a pretence; and he could not then, at v. 124, have asked, 'How will Achilles bear his disappointment?' But this view involves the necessity of regarding v. 104 —7 as also withheld from the old man's hearing. It is more likely that, as the latter knew the demand had been made, Agamemnon should now admit that he had weakly yielded to it, while time yet remains to retract his consent. Moreover, in saying *μόνοι—ἴσμεν*, v. 106, he seems to mean, 'the only persons who know it beside yourself.' He is sending a confidential servant on a confidential message; and it was hardly likely he would withhold from him the circumstances of the case. On this supposition alone we can perceive why, without any cogent reason, Agamemnon communicates to him the contents of the letter which he is to carry, v. 113.

97. *οὐδ' ἡ*, 'whereupon,' i. e. seeing my reluctance. Cf. *Alcest.* 5, and the note.

- †πέμπειν Ἀχιλλεῖ θυγατέρ' ὥς γαμουμένην, 100
 τό τ' ἀξίωμα τάνδρὸς ἐγκαυρούμενος
 συμπλεῖν τ' Ἀχαιοῖς οὐνεκ' οὐ θέλοι λέγων,
 εἰ μὴ παρ' ἡμῶν εἴσιν ἐς Φθίαν λέχος·
 πειθῶ γὰρ εἶχον τήνδε πρὸς δάμαρτ' ἐμὴν,
 ψευδῇ συνάψας ἀμφὶ παρθένου γάμον. 105
 μόνοι δ' Ἀχαιῶν ἴσμεν ὥς ἔχει τάδε
 Κάλχας, Ὀδυσσεὺς, Μενελάωσ θ'. ἃ δ' οὐ καλῶς
 ἔγνων τότ', αἰθις μεταγράφω καλῶς πάλιν
 ἐς τήνδε δέλτον, ἣν κατ' εὐφρόνης σκιὰν
 λύνοντα καὶ συνδούντά μ' εἰσείδες, γέρον. 110
 ἀλλ' εἶα χώρει τάσδ' ἐπιστολὰς λαβὼν
 πρὸς Ἄργος. ἃ δὲ κέκευθε δέλτος ἐν πτυχαῖς,
 λόγῳ φράσω σοι πάντα τὰγγεγραμμένα·
 πιστὸς γὰρ ἀλόχῳ τοῖς τ' ἐμοῖς δόμοισιν εἶ.
 ΘΕ. λέγε καὶ σήμαιν', ἵνα καὶ γλώσση 115
 σύντονα τοῖς σοῖς γράμμασιν αὐδῶ.
 ΑΓΑ. πέμπω σοι πρὸς ταῖς πρόσθεν
 δέλτοις, ᾧ Ἀήδας ἔρνος,
 μὴ στέλλειν τὰν σὰν ἴνιν
 πρὸς κολπώδῃ πτέρυγ' Εὐβοίας, 120

100. *πέμπειν*. Monk and Bothe give *στέλλειν* with Markland, comparing v. 117—9. The change is certainly a probable one.

101. *ἐγκαυρούμενος*, like *ἐκπαγλούμεναι* in Hec. 1156, 'magnifying,' 'expressing admiration of,' &c.

104. *πειθῶ τήνδε*, this argument, this inducement.

105. *ἀμφὶ* for *ἀντὶ* Markland. Monk retains *ἀντὶ*, 'in return for the maid,' i. e. to get her sent,—a rather forced use.

112. *κέκευθε, intus habet*. Rhes. 620, οὐ γὰρ ἔσθ' ὅπου τοιόνδ' ὄχημα χθῶν κέκευθε πωλικόν. The resemblance, both in words and ideas, of this passage to Iph. T. 760, τάνοντα κάγγεγραμμέν' ἐν δέλτου πτυχαῖς λόγῳ φράσω σοι, has been made an argument for the spuriousness of this prologue; but the inference is evidently ill-founded.

116. *σύντονα, συνφδᾶ, σύμφωνα, congruentia*. Compare *συντείνειν* in Hec.

190. "Mirus vocabuli usus," objects W. Dindorf, who includes these two anapaests in the same condemnation as the preceding prologue.

117—163. In this dialogue, which evidently continues the action of the play, and which is completely Euripidean in style, W. Dindorf finds a duplicate commencement of the drama, which he conceives to have been adapted to the opening anapaests by some later poet who interpolated the intervening prologue. We do not share in his suspicions, much less in Matthiae's, that the whole passage is by another hand.—It will be observed that Agamemnon speaks in irregular, or spondeo-anapaests, as far as v. 143, the rest of his speech, like that of the servant, being in the regular dimeter.

120. The old copies give τὰν κολπώδῃ. Thus the *πρὸς* completed the preceding catalectic verse. The article is rejected by Monk and W. Dindorf.

Αὔλιν ἀκλύσταν.

εἰς ἄλλας ὥρας γὰρ δὴ
παιδὸς δαίσομεν ὕμεναῖους.

ΘΕ. καὶ πῶς Ἀχιλεὺς λέκτρων ἀπλακῶν
οὐ μέγα φυσῶν θυμὸν ἐπαρεῖ
σοὶ σῇ τ' ἀλόχῳ;

125

ΑΓΑ. τόδε καὶ δεινόν. ΘΕ. σήμαιν' ὃ τι φῆς.

ΑΓΑ. ὄνομ', οὐκ ἔργον, παρέχων Ἀχιλεὺς
οὐκ οἶδε γάμους, οὐδ' ὃ τι πράσσομεν,
οὐδ' ὅτι κείνῳ παῖδ' ἐπεφήμισα
νυμφείους εἰς ἀγκῶνων

130

121. Αὔλιν. Probably in apposition to πτέρυγα, though Hermann construes it with στέλλειν, 'to send her to Aulis towards the sheltering harbour (or wing-shaped bay) of Euboea.' Wordsworth, *Athens and Attica*, p. 6, remarks that Aulis is "a port of larger dimension, which begins at the south of the narrowest point of the Euripus, and spreads itself like an unfolded wing from the side of Euboea."—The feminine ἀκλύστη may be compared with περικλύστη Pers. 598, δυσοίστη Eum. 758, εὐφιλήτη Theb. 104. The meaning is, 'secure from the swell of the Euripus.'

122. εἰς ἄλλας ὥρας, at another time. Hermann gives εἰς τὰς ἄλλας ὥρας, with Aldus, in the sense of 'next year;' and so also Matthiae, and Kirchoff. But it is more likely τὰς was added to complete the catalectic verse. For the anapaest following a dactyl in the next verse, see Iph. T. 180. 215. Barnes compares Il. xix. 299, δαίσειν δὲ γάμον μετὰ Μυρμιδόνεσσιν, and *inf.* v. 707. 720.

124. The old readings λέκτρ' ἀμπλακῶν, φυσῶν, ἐπαρεῖ have long ago received their obvious corrections from different critics. Matthiae, after Bremi, desirous to make out a case for the spuriousness of this dialogue, remarks, "Quum Agamemnon v. 99 [et v. 105] dixisset, Iphigeniae cum Achille conjugium ad fallendam Clytaemnestram fingi, et quas illa credat esse, non esse veras nuptias,—quomodo senex dubitare potest, quomodo Achilles denegatum conjugium laturus sit?" This objection has been discussed at some length by Hermann in his Preface (p. x—xiii), and his solution is given above on v. 96. If Agamemnon had told the old

man it was a ψευδὴς γάμος, there certainly is some apparent inconsistency in the question here; but it may have been ψευδὴς only to the plotters of it, while Achilles may have been led to think it really intended. The difficulty, in fact, is removed by Agamemnon's answer: 'Achilles only lends his name,' i. e. we make use of his name unknown to him, 'without the reality of an engagement.' The old man seems to have fancied Achilles was privy to the plot, and deceived by it; he is now told distinctly, that οὐκ οἶδε γάμους, οὐδ' ὅτι πράσσομεν. For παρέχειν ὄνομα compare Hel. 1100, τοῦνομα παρασχούσ', οὐ τὸ σῶμ' ἐν βαρβάροις. *ibid.* 1653, ἐπεὶ—τοῖς θεοῖς παρέσχε τοῦνομα.

127. The words τόδε καὶ δεινόν were given by Musgrave to Agamemnon in place of the servant; and he is followed by Monk and Bothe. This is much better. The king passes over the former remark, and adds, that *this* is likewise to be feared, namely, the fact that a fraud has been practised on Achilles, by using his name without his knowledge or consent.

130. ἐπεφήμισα, Markland's certain correction of ἐπέφησα, has the same sense as φατίσαι *inf.* 135 and φημίσειν *inf.* 1356, viz. 'to make a verbal declaration,' with the notion of not executing it in effect,—a mere λόγος without the ἔργον. Hermann renders φατίσας quum dare simulaveris. In Aesch. Ag. 1144, ἐπιφημίζεσθαι, and in Thuc. vii. 75, 7, ἐπιφημίσματα, are words implying sayings of ominous import. We have φατίσειν much in the sense of λέγειν in Soph. Oed. Col. 139 and Ajac. 715.

εὐνὰς ἐκδώσειν λέκτροις.

ΘΕ. δεινά γε τολμᾷς, Ἀγάμεμνον ἄναξ,
ὃς τῷ τῆς θεᾶς σὴν παῖδ' ἄλοχον
φατίσας ἦγες σφάγιον Δαναοῖς.

135

ΑΓΑ. οἴμοι, γνώμας ἐξέστην,
αἰαί, πίπτω δ' εἰς ἄταν.
ἄλλ' ἴθ' ἐρέσσω σὸν πόδα γήρα
μηδὲν ὑπείκων.

140

ΘΕ. σπεύδω, βασιλεῦ.

ΑΓΑ. μή νυν μήτ' ἄλσώδεις ἴζον
κρήνας μήθ' ὕπνω θελχθῆς.

ΘΕ. εὐφημα θρόει.

ΑΓΑ. πάντη δὲ πόρον σχιστὸν ἀμείβων
λεῦσσε φυλάσσω μή τίς σε λάθῃ
τροχάλοισιν ὄχοις παραμειψαμένη
παῖδα κομίζουσ' ἐνθάδ' ἀπήνῃ
Δαναῶν πρὸς ναῦς.

145

ΘΕ. ἔσται.

ΑΓΑ. κλήθρων δ' ἐξόρμα.

132. ἐκδώσειν Markland for ἐνδώσειν. Monk gives λέκτρον, 'for a bride,' which is not unlikely, but is far from necessary. The dative is superfluously added, on the principle noticed on Hel. 3.

133. ἐτόλμας Monk after Markland, on account of the ἦγες following. The Greek poets at least were not so studious of accurate correspondence in tenses. He says, 'You have engaged in a fearful undertaking, in that you promised your daughter to Achilles, and then were for bringing her to the altar.' Where ἦγες manifestly relates to his present change of purpose.—ὃς τῷ Canter for οὕτω.

142. μή νυν κτλ. 'Mind now that you neither sit down by the fountains in the woods, nor give way to soothing sleep.'—'Hush! say not so.' Matthiae explains this rightly, "quia somnus minime convenit fido ministro, hanc suspicionem a se amovet verbis εὐφημα θρόει." For the accusative after ἴζεσθαι see Orest. 871. Androm. 1265, παλαιᾷς χοιράδος κοιλὸν μυχὸν Σηπιάδος ἴζον.

144—8. 'And whenever you pass the

spot where two roads diverge, look in every direction, taking heed lest a mule-chariot should pass without your notice on wheels at full speed, conveying the maid hither to the Grecian ships.'—μή τις for μή τι Markland.

149. ἔσται, 'it shall be done.' Several MSS. add τᾷδε, which Hermann and Dindorf adopt. The formula may be defended by Alcest. 328, ἔσται τᾷδε, ἔσται, but it is more like an interpolation to complete a dimeter verse, and the best MS. omits it.—Agamemnon, having heard his willing consent, adds, 'Then start at once.' Monk ejects this verse on insufficient grounds, viz. because of the hiatus at the end of it (a matter of indifference in irregular anapaestics), because ἐξόρμα occurs below in an active sense, and "sine causa et parum decore Agamemnonis sermo interruptitur." A better objection to its genuineness would have been, that the γὰρ gives a reason, not for his starting immediately, but for watching at the cross-roads. This consideration among others has induced Hermann to transpose the present verse after v. 152,

ἦν γάρ [νιν] πομπαῖς ἀντήσης, 150
 πάλιν ἐξόρμα, σείε χαλινούς,
 ἐπὶ Κυκλώπων εἰς θυμέλας.

ΘΕ. πιστὸς δὲ φράσας τάδε πῶς ἔσομαι,
 λέγε, παιδὶ σέθεν τῇ σῇ τ' ἀλόχῳ.

ΑΓΑ. σφραγίδα φύλασσο' ἦν ἐπὶ δέλτῳ 155
 τῇδε κομίζεις. ἴθι. λευκαίνει
 τόδε φῶς ἤδη λάμπουσ' Ἡὼς
 πῦρ τε τεθρίππων τῶν Ἀελίου
 σύλλαβε μόχθων. 160

θνητῶν δ' ὀλβιος ἐς τέλος οὐδεὶς
 οὐδ' εὐδαίμων
 οὐπω γάρ ἔφν τις ἄλυπος.

ΧΟΡΟΣ.

ἔμολον ἀμφὶ παρακτίαν

στρ. α'.

where it occupies a much more appropriate place.

150. Monk omits νιν, and he is possibly right, because πομπαῖς ἀντῶν naturally means 'to meet the escort.' Not indeed that, with Hermann, we are compelled to explain the syntax by τοῖς πέμπουσὶ νιν, nor that the accusative is indefensible with any verb implying motion towards, (as even πελάζειν takes an accusative in Rhes. 14, Androm. 1167,) but that it has the appearance of a metrical interpolation, like τάδε above. Less happy is Monk in giving νιν εἰς in v. 152. The ι in ἔναι is common, as is well known. Compare φθογγὰς εἰῖσα Hec. 338, with ἀφίημι' ὁμμάτων ἐλεύθερον *ibid.* 367, τῶν γὰρ μεγάλων ψυχῶν εἰς Ajax. 154, and θύρσους ἐξανεῖσαι χεροῖν Bacch. 762.

151. σείε χαλινούς is Blomfield's excellent emendation. The old reading was ἐξορμάσεις τοὺς χαλινούς. The meaning is, 'make them set out homewards again, and do you yourself drive to Argos (with them) at full speed.' It was obviously necessary for the old man to accompany the conveying party back to Argos, not only to justify their return to Clytemnestra, but because they might otherwise have eluded him, and reached Aulis by some other route. For the expression, meaning to shake the reins so as to urge

an animal to its full speed, compare Soph. El. 712, ἵπποις ὁμοκλήσαντες ἥνιās χεροῖν ἔσεισαν. Antig. 109, φυγάδα πρόδρομον ὀξυτέρῳ κινήσασα χαλινῷ.—With εἰς supply either σεαυτὸν or αὐτούς. By θυμέλας the piles of ancient masonry are meant, the same as τὰ Κυκλώπων βάθρα in Herc. F. 944. Mycenae is often so described, e.g. Tro. 1088. Iph. T. 845 &c. *inf.* v. 1501.

155. ἐπὶ δέλτῳ τῇδε. He hands him the letter. Hermann gives τήνδε, with two MSS., and so Kirchhoff.

156. Whether λευκαίνει or λάμπουσα, or both are here transitive, is not very clear. We have ἅλα λευκαίνειν in Cycl. 16, and λάμπειν ἄστέρα in Hel. 1131. Perhaps the meaning here is, 'the morning grows grey, beginning to light up the day.' Kirchhoff conjectures λάμπει δ' Ἡὼς. The true Attic form is Ἔως, as in Ion 1158. Perhaps λάμπουσ' Ἡὼς is a mere interpolation, as neither sense nor metre requires it.

160. Cf. Ion 331, τίς; εἰ πόνου μοι ξυλλάβοι, χαίρομεν ἔν. See on Cycl. 472. For the familiar sentiment in the concluding lines see Andr. 100—2. Heracl. 866. Tro. 510.

164. Here follows the true parade, or first song of the chorus on entering the orchestra. The first *stasimon* commences at v. 231. It is probable that, in the very

ψάμαθον Αὐλίδος ἐναλίας, 165
 Εὐρίπου διὰ χευμάτων
 κέλσασα, στενόπορθμον
 Χαλκίδα, πόλιν ἐμὰν, προλιποῦς',
 ἀγχιάλων ὑδάτων τροφὸν
 τὰς κλεινὰς Ἀρεθούσας. 170
 [Ἀχαιῶν στρατιὰν ὡς κατιδοίμαν
 Ἀχαιῶν τε πλάτας ναυσιπόρους
 ἡμιθέων, οὓς ἐπὶ Τροί-
 αν ἐλάταις χιλιόναυσιν
 τὸν ξανθὸν Μενέλαον 175
 ἀμέτεροι πόσεις

lengthy form in which it has come down to us, it is in great part spurious. Most critics agree that what follows v. 230 to the end is adapted from the Homeric catalogue of ships. Monk has accordingly printed it separately at the end of the play. Both he and Hermann however admit the genuineness of the parade up to that point. Kirchhoff prints the whole as if from the pen of Euripides. The present editor, admitting the difficulty of coming to any certain conclusion on so nice a question, is inclined to agree with W. Dindorf in believing that part of the first strophe and antistrophe is also spurious, with the whole of the epode that follows it. It is true, that this leaves only fourteen verses for the genuine parade; but there are three ways of accounting for this; (1) the ode may have been left imperfect by the poet himself; (2) the spurious may have expelled the genuine; (3) the unusual prevalence of short metres at the beginning of the play may have caused the parade to be purposely abridged in length.—The undoubtedly genuine lines are glyconeian, while the others are often laxly and vaguely written, like the work of an imitator not fully conversant with the true laws of that metre.—The chorus, composed of young women of Calchis in Euboea, declare the object of their coming across the strait to be simply curiosity to see the collected Grecian fleet.

169. ἀγχιάλων. Monk gives ἀγχίαλον, though somewhat to the detriment of the metre, unless indeed the word be scanned as a *pes creticus*, in which case

the two verses combined form a regular glyconeian, with a pherecratean termination. Thus ὀπλοφόρους in v. 190 must be considered as having the first two short syllables equal to one long one. He quotes the Homeric Χαλκίδα τ' ἀγχίαλον, [Il. ii. 640,] and remarks with truth that the epithet, like Σαλαμὶς ἀγχίαλος in Soph. Ajac. 135, is properly said of settlements not far from the sea. Still, as the fountain of Arethusa was near the coast if not on it, Calchis may be called 'the feeder of far-famed Arethusa's waters by the sea-shore.'

172. κατιδοίμαν G. Dindorf for ἴδοιμ' ἂν, a Paris MS. having στρατὸν καὶ ἴδοιμ' ἂν, though Kirchhoff remarks that this is only the common error of καὶ and ὥς being confused (*inf.* v. 173). In the next verse Hermann gives ἀρήων for Ἀχαιῶν. On the supposition that the remainder of the strophe is spurious, it is hardly worth while to introduce corrections. Evidences of its being from a later hand are, (1) the use of the article with ξανθὸν Μενέλαον, with Κύπρις and Ἑλέναν, (2) the plural πόσεις, combined with the fact that elsewhere the chorus are described as virgins, (3) the unusual and improbable epithet εὐπατριδης applied to Agamemnon.

173. ἡμιθέων. Hermann gives ἡιθέων after Musgrave. Monk thinks the poet may have had in mind ἡμιθέων γένος ἀνδρῶν, Il. M. 23. It is more likely he used the word laxly in the sense of ἡρώων. For οὓς, the correction of Scaliger, the copies give ὥς, one MS. having καί. On ὥς and καί confused see Iph. T. 335. Herc. F. 801.

ἐνέπουσ' Ἀγαμέμνονά τ' εὐπατρίδαν
 στέλλειν ἐπὶ τὰν Ἑλέναν,
 ἀπ' Εὐρώτα δονακοτρόφου
 Πάρις ὁ βουκόλος ἂν ἔλαβεν, 180
 δῶρον τὰς Ἀφροδίτας,
 ὅτ' ἐπὶ κρηναίαισι δρόσοις
 Ἦρα Παλλάδι τ' ἔριν ἔριν
 μορφᾶς ἅ Κύπρις ἔσχεν.]
 πολύθυτον δὲ δι' ἄλσος Ἀρ-
 τέμιδος ἤλυθον ὀρομένα,
 φοινίσσουσα παρῇδ' ἐμὰν
 αἰσχύνῃ νεοθαλεῖ,
 ἀσπίδος ἔρυμα καὶ κλισίας
 ὅπλοφόρους Δαναῶν θέλουσ' 190
 ἵππων τ' ὄχλον ἰδέσθαι.
 [κατείδον δὲ δὺ Αἴαντε συνέδρου
 τὸν Οἰλέως Τελαμῶνός τε γόνον,
 τοῖς Σαλαμίνιους στέφανον.
 Πρωτεσίλαόν τ' ἐπὶ θάκοις 195
 πεσσῶν ἡδομένους μορ-
 φαῖσι πολυπλόκοις,
 Παλαμῆδεά θ', ὃν τέκε παῖς ὁ Ποσει-
 δᾶνος, Διομήδεά θ' ἡ-
 δοναῖς δίσκου κεχαρημένον, 200

185. ἄλσος Ἀρτέμιδος. Mentioned here in reference to the sacrifice to that goddess, which is the point of the play. In the next verse the old reading ὄρωμένην was emended by Canter.

188. νεοθαλεῖ, for νεοθηλεῖ, is perhaps ἀπαξ λεγόμενον. There is apparently an allusion to maiden modesty, and if so, of course ἀμέτεροι πόσει in v. 176 could not have come from the pen of Euripides.—ἀσπίδος ἔρυμα, for στρατὸν ἀσπίσιν πεφραγμένον, ὀχρωθέντα.

194. This verse, if any other, stands self-condemned. Hermann, who does not seem to suspect the passage, gives τοὺς Σαλαμῖνος στέφανον, scil. ὄντας, Monk τὸν Σαλαμῖνος στέφανον, W. Dindorf τοῖς Σαλαμῖνοις. Aldus has τοῖς Σαλαμῖνος, (a correction in MS. Pal.,

which had τοῖς σαλαμῖνοις with Flor. 2,) the later editions τῆς Σαλαμῖνος. Turn it and change it as we will, the article is inconsistent with Attic usage.

196. ἡδομένους. As Palamedes was commonly regarded as the inventor of the game of drafts, (which are called πολύπλοκοι from the board being marked with five intersecting lines in cross directions, πεσσὰ πεντέγραμμοι, Soph. frag. Naupl. 381,) this plural participle must refer to the proper name following as well as to that preceding. This has been called by critics an instance of "schema Alcmanicum;" and certainly it seems alien from any known "schema Euripideum." The Ionic κεχαρημένον, v. 200, is another questionable form.

πάρα δὲ Μηριόνην, * Ἀρεος
 ὄζον, θαῦμα βροτοῖσι,
 τὸν ἀπὸ νησαίων τ' ὀρέων
 Δαέρτα τόκον, ἅμα δὲ Νι-
 ρέα, κάλλιστον Ἀχαιῶν 205
 τὸν ἰσάνεμόν τε ποδοῦν ἐπῶδ.
 λαίψηροδρόμον Ἀχιλῆα,
 τὸν ἅ Θέτις τέκε καὶ
 Χείρων ἐξεπόνασεν,
 εἶδον αἰγιαλοῖσι 210
 παρὰ τε κροκάλαις δρόμον ἔχοντα σὺν ὄπλοις·
 ἄμιλλαν δ' ἐπόνει ποδοῦν
 πρὸς ἄρμα τέτρωρον
 ἐλίσσων περὶ νίκας. 215
 ὃ δὲ διφρηλάτας ἐβοᾶτ'
 Εὐμηλος Φερητιάδας,
 ᾧ καλλίστους ἰδόμαν
 χρυσοδαιδάλτους στομίους
 πώλους κέντρῳ θεινομένους, 220
 τοὺς μὲν μέσους ζυγίους,
 λευκοστίκτῳ τριχὶ βαλιούς,

201. *πάρα* δὲ, 'and near him.' In this sense, the accent should stand on the first syllable, as it has been placed also in *Tro.* 570.

204. *Νιρέα*. Pronounced *Νιρῇ* by *synizesis*. *Il.* ii. 673, *Νιρεὺς* ὃς κάλλιστος ἀνὴρ ὑπὸ Ἴλιον ἦλθεν.

206. *ἰσάνεμον*, for *ἰσήμενον*. Bothe makes an hexameter verse, if such it can be called, *ἰσάνεμόν τε ποδοῦν, λαίψηροδρόμον Ἀχιλῆα*. Perhaps, *λαίψηροδρόμόν τ' Ἀχιλῆῃ*, by which each verse will be *glyc. polysch.*

209. *ἐξεπόνασεν*, 'educated.' Theocr. *Hylas*, xiii. 14, ὡς αὐτῷ κατὰ θυμὸν ὃ παῖς πεποναμένος εἶη.

211. *κροκάλαις*, the shingles. Photius, *κρόκαι*, ψῆφοι παραθαλάσσιοι, where Monk remarks that we should read *κροκάλαι*. It was from this custom of the swift-footed Achilles, of running races, accoutred as a hoplite, on the sea-strand

against horses, that the place on the Euxine called Ἀχίλλειος δρόμος was dedicated to him as a hero after death. Of the present passage Hermann still has no suspicion, though he says "vereor magnopere ne non his metris usus sit Euripides, sed servavi, quia nihil variant libri." Monk reads *εἶδον αἰγιαλοῖς παρὰ κροκάλαις τε*, and calls it "metrum antispasticum," by a somewhat forced name.

215. *ἐλίσσων*, scil. *ἐαυτὸν, ἐλίσσόμενος*, running in a ring, or rather in the curved *δίαυλος*, and so turning to and fro, *ἀναστρεφόμενος*.

216. *ἐβοᾶτ' W.* Dindorf for *βοᾶτ'*, and *ἰδόμαν* for *εἰδόμαν*. Monk remarks that this passage also is borrowed from *Il.* ii. 763 seqq.

216—7. These, with 219, 220, 222, 224, are *glyconeian polyschematistic*. The intervening verses are the same, but want the initial syllable (*ἀκέφαλοι*).

τοὺς δ' ἔξω σειροφόρους,
 ἀντήρεις καμπαῖσι δρόμων,
 πυρρότριχας, μονόχαλα δ' ὑπὸ σφυρὰ 225
 ποικιλοδέρμονας· οἷς παρεπάλλετο
 Πηλεΐδας σὺν ὅπλοισι παρ' ἄντυγα
 καὶ σύριγγας ἄρματείους. 230
 ναῶν δ' εἰς ἀριθμὸν ἦλυνθον στρ. β'.
 καὶ θέαν ἀθέσφατον,
 τὰν γυναικεῖον ὄψιν ὀμμάτων
 ὥς πλήσαιμι, †μέλινον ἄδονάν.
 καὶ κέρας μὲν ἦν δεξιὸν πλάτας ἔχων 235
 Φθιώτας ὁ Μυρμιδῶν Ἀρης
 πεντήκοντα ναυσὶ θουρίαις.
 χρυσέαις δ' εἰκόσιν
 κατ' ἄκρα Νηρηΐδες ἕστασαν θεαί, 240
 πρύμναις σῆμ' Ἀχιλλεῖον στρατοῦ.

221—3. *σειροφόρους* W. Dindorf for *σειραφόρους*. Here is an undoubted instance of a Greek chariot with four horses abreast, as is sometimes represented on coins. The two middle, he says, were piebald, the two trace-horses were bay with spotted fetlocks. By *ἀντήρεις καμπαῖσι* he means that the outer horses first met and as it were faced the *καμπτήρ* at the end of the stadium. Compare Soph. El. 721. Bothe understands it to mean, 'rivaling each other in the speed of the course;' but the words cannot signify this.

225. *πυρρότριχας* Monk, which is doubtless right on the presumption that the verses belong to the age of Euripides.

227. *παρ' ἄντυγα*, alongside of the front of the chariot. The driver of the steeds, against whom Achilles contended, was Eumelus; and the runner kept abreast of the front part of the chariot, which is here *παρ' ἄντυγα*. The same phrase occurs in Rhes. 373, *δοχμῖαν πεδαίρων (πέλταν) σχιστὰν παρ' ἄντυγα*.—*σύριγγας*, the axle-boxes, i. e. the wheels, Hipp. 1234. The resolved reading Πηλεΐδας is due to Elmsley, the metre in the two preceding verses having changed to dactylic, and in the strophe following to varieties of trochaic or cretico-tro-

chaic.

233. *γυναικεῖον*. Hermann for —αν. The addition of the article is not according to true Attic usage. The same remark applies to *μέλινος ἡδονή*, 'honeyed delight.' As however this does not well suit the antistrophic verse, Hermann gives *μᾶλλον ἄδονάν*, Bothe *μέλινον ἄδονάν*. The only proper meaning of either form of the adjective appears to be the epic one, 'made of ash-wood.' It would not be a serious change to read *λίαν ἡδονάν*, as —μι *λίαν* might have easily passed into *μελίαν*.

235. *πλάτας ἔχων*. 'Having his ships on the right wing.' The accusative *κέρας* is used as in Rhes. 485, *ἀλλ' εἴτε λαῖδν εἴτε δεξιὸν κέρας—πάρεστί σοι πέλτην ἐρείσαι*. Suppl. 657, *καὶ τοὺς ξὺν αὐτῷ δεξιὸν τεταγμένους κέρας*. Heracl. 671, *καὶ δὴ λαῖδν ἔστηκεν κέρας*.—In the next verse Hermann gives *Μυρμιδῶν* for —όνων, comparing v. 1352, *στρατὸς δὲ Μυρμιδῶν οὐ σοι παρήν*; where the same error had been removed by L. Dindorf.

240. *κατ' ἄκρα* Pierson for *κατ' ἄκραν*. The stern, as well as the prow, of Greek ships had sculptured figures of tutelary gods. But the *σῆμα* or *παράσημον* seems to have been commonly at the prow. Hence one might suggest *πρόφραις* for *πρύμναις*. But see v. 275.

Ἀργείων δὲ ταῖσδ' ἰσήμεροι ἀντ. β'.
 νᾶες ἔστασαν πέλας·
 ὦν ὁ Μηκιστέως στρατηλάτας
 παῖς ἦν, Ταλαὸς ὃν τρέφει πατήρ· 245
 Καπανέως τε παῖς Σθένελος· Ἀτθίδος δ' ἄγων
 ἐξήκοντα ναῦς ὁ Θησέως
 παῖς ἐξῆς ἐναυλόχει θεᾶν
 Παλλάδ' ἐν μωνύχοις 250
 ἔχων πτερωτοῖσιν ἄρμασιν θετὸν,
 εὔσημόν τε φάσμα ναυβάταις.
 [τῶν] Βοιωτῶν δ' ὄπλισμα, ποντίας στρ. γ'.
 πεντήκοντα νῆας εἰδόμαν
 σημείοισιν ἐστολισμένας· 255
 τοῖς δὲ Κάδμος ἦν χρύσειον δράκοντ' ἔχων
 ἄμφι ναῶν κόρυμβα·
 Λήϊτος δ' ὁ γηγενὴς
 ἄρχε ναῦτου στρατοῦ· 260
 Φωκίδος δ' ἀπὸ χθονὸς
 Δοκρῶν τε τοῖσδ' ἴσας ἄγων
 ναῦς *ἦν Οἰλέως τόκος κλυτὰν
 Θροινιάδ' ἐκλιπὼν πόλιν.

246. Ἀτθίδος, supply γῆς. But Dobree plausibly proposed Ἀτθίδας. The son of Theseus meant is either Acamas or Demophon. Barnes remarks, after Brodaeus, that this is said in praise of Athens. Homer makes Menestheus the leader of the Athenians, and assigns to him fifty, not *sixty*, ships, Il. ii. 551—6.

249. ἐξῆς ἐναυλόχει, had his ship moored next in order to that of Sthenelus.

251. θετὸν is explained by Hermann "ex composito adscitum." The poet, whoever he was, probably meant θετὸν ἐν ἄρμασιν, 'placed on a chariot,' (or rather in a chariot,) 'drawn by winged steeds,' ἄρμα, as usual, meaning both horses and carriage. Cf. Alcest. 483. Hermann joins θετὸν εὔσημόν τε, but the τε has rather an exegetical sense, though it is not very properly added. Bothe gives εὔσημόν γε. The use of φάσμα for σῆμα is hardly correct. Aeschylus uses εὔσημος of ships, Suppl. 694.

253. τῶν Βοιωτῶν. Again the article is an evidence of spurious and inaccurate writing. Kirchhoff says it has been added by a later hand in the Palatine MS. Hermann thinks the poet may have written, or ought to have written, τὸ δὲ Β. ὄπλισμα.

255. ἐστολισμένας Scaliger for εὖστ. The word occurs in Suppl. 659, λαῖν δὲ Πάραλον, ἐστολισμένον δορί.

262. ἴσας, sc. ἀριθμῷ. "Iliad. ii. v. 524 et 534 et Phocensium quadraginta naves et totidem numerantur Locrensium." Herm. Δοκρῶν is Heath's reading for Δοκροῖς. Hermann and Matthiae give Δοκρὰς with Markland. The τε seems necessary in place of δέ.

263. ἦν is inserted by Hermann, ἦλθ' by Matthiae, on account of the metre. Bothe prefers ἄγων ἦν ναῦς κτλ.—Θροινιάς πόλις, the chief city of the Locri of that division. Thronium is mentioned in Il. ii. 533, among several other Locrian settlements.

[ἐκ] Μυκῆνας δὲ τὰς Κυκλωπίας ἀντ. γ'. 265
 παῖς Ἀτρώεω ἔπεμπε ναυβάτας
 ναῶν ἑκατὸν ἡθροῖσμένους.
 σὺν δ' ἀδελφὸς ἦν ταγὸς, ὥς φίλος φίλῳ,
 τὰς φυγούσας μέλαθρα 270
 βαρβάρων χάριν γάμων
 πράξιν Ἑλλάς ὥς λάβοι.
 ἐκ Πύλου δὲ Νέστορος
 Γερηνίου κατειδόμεν
 πρύμνας σῆμα ταυρόπουν ὀρᾶν, 275
 τὸν πάροικον Ἀλφεόν.
 Αἰνιάνων δὲ δώδεκα στόλοι στρ. δ'.
 ναῶν ἦσαν, ὧν ἄναξ Γουνεὺς
 ἄρχε· τῶνδε δ' αὖ πέλας
 Ἥλιδος δυνάστορες, 280
 οὓς Ἐπειοὺς ὠνόμαζε πᾶς λεῶς·

265. Μυκῆνας. The use of the singular indicates a later hand. Euripides would have said Μυκηνῶν, as in Iph. T. 510, and elsewhere. The ἐκ is perhaps to be expunged, as Nauck perceived.

267. ἡθροῖσμένους Hermann and W. Dindorf, the latter of whom compares for the diaeresis Ar. Av. 253, πάντα γὰρ ἐνθάδε φῦλ' ἀθροίζομεν.

268. Ἀδραστος the old copies. ἀδελφὸς Markland, who supposed that Menelaus was meant. Kirchhoff records a good emendation of Mehlhorn, σὺν δ' ἄρ' αὐτὸς ἦν, i. e. Agamemnon. Translate, 'And in joint command with him was his brother, in the relation of friend to friend (i. e. neither superior nor inferior), that Hellas might get satisfaction for her who had fled from her home for the sake of marrying a foreigner.' Here the phrase πράξιν λαβεῖν, for δίκην or ποινὴν, is to be noticed as not truly tragic. Hermann observes that the passage is adapted from Il. ii. 586 seqq. Compare, for the mention of Ἑλλάς generally, rather than of the two royal brothers as personally interested in the expedition, Iph. T. 12, τὸν καλλίνικον στέφανον Ἰλίου θέλων λαβεῖν Ἀχαιοὺς.

276. Ἀλφεόν, in apposition to σῆμα. The river-god himself was carved on the stern in the form of a bull, according to the usual way of representing rivers. He

is called πάροικος, because the Alpheus flowed not far from Pylos.

277. Αἰνιάνων. The word is pronounced as of three syllables. This people of Thessaly are mentioned in Soph. El. 705, ἔβδομος Μάγνης ἀνὴρ, ὃ δ' ὕγδοος λεύκιππος, Αἰνιὰν γένος. Il. ii. 748, Γουνεὺς δ' ἐκ Κύφου ἦγε δύω καὶ εἴκοσι νῆας· τῷ δ' Ἐνιήγες ἔποντο μενεπτόλεμοι τε Περαιβοί. Perhaps it is best to take στόλοι ναῶν as a mere periphrasis, στόλος being the *cul-water* or front of the prow, Aesch. Pers. 410, 418. It can hardly mean 'twelve fleets,' as ὁ πᾶς στόλος ἐπεξεχώρει in Pers. 402. Hermann, supposing this strophe, which does not agree with its antistrophe even in the number of verses, to have come down to us in a very mutilated state, reads δωδεκάστολοι νᾶες ἦσαν, with marks of a *lacuna*. Kirchhoff assents, but justly adds, "paucissima sunt, quae certa ratione corrigi posse videantur."

281. Ἐπειοὺς. This people are enumerated in Il. ii. 619, where four leaders are mentioned, one of whom is not Eurytus, but Thalius the son of Eurytus. Hence Hermann reads Εὐρύτου δ' ἄνασσε τῶνδε, after which he supposes three verses to have dropped out. The narrative proceeds in a tolerably equable tenor to the end, and the deviations from the Homeric account are not in themselves

Εὐρυτος δ' ἀνασσε τῶνδε
 λευκῆρετμον δ' Ἄρη
 Τάφιον †ἦγεν, ὦν Μέγης
 ἀνασσε, Φυλέως λόχευμα, 285
 τὰς Ἐχίνας λιπὼν
 νήσους ναυβάταις ἀπροσφόρους.
 Αἶας δ' ὁ Σαλαμῖνος ἐντροφος ἀντ. δ'.
 †δεξιὸν κέρας πρὸς τὸ λαιὸν ξύναγε, 290
 τῶν ἄσσον ὥρμει πλάταισιν
 ἐσχάταισι συμπλέκων
 δῶδεκ' εὐστροφωτάταισι ναυσὶν ὡς
 αἶον καὶ ναυβάταν
 εἰδόμαν λεῶν 295
 ᾧ τις εἰ προσαρμόσει
 βαρβάρους βάριδας,
 νόστον οὐκ ἀποίσεται.
 ἐνθάδ' †αἶον εἰδόμαν

sufficient to establish his theory.—On the use of the imperfect ὠνόμαζε, see Heracl. 87. *inf.* v. 416.

284. Ἄρη Τάφιον. Eurytus also led the warlike Taphii, because they, inhabitants of the Echinades, (Herc. F. 1081,) and so dwelling, as Homer says, ii. 626, πέρην ἁλὸς, Ἥλιδος ἄντα, naturally enough accompanied their neighbours the Epei. But Meges was their commander, as Homer also distinctly says, *ib.* 627, τῶν αὖθ' ἡγεμόνευε Μέγης ἀτάλαντος Ἄρηι, Φυλείδης. Hence Hermann, not recognizing a distinction between ἄγειν and ἀνάσσειν, thinks ἡγεμὼν Μέγης was the true reading, some verb like ἔτασσε being lost, which governed Ἄρη. In this view he is followed by Kirchhoff. The correction of ἦγεν, ὦν is certainly ingenious; and it is the more probable because the antistrophe at present contains three more verses than the strophe, and the correspondence is faulty in this place. Something would be gained by reading τὸν λευκῆρετμον δ' Ἄρη, and in v. 294, αἶον καὶ ναυβάταν *αὐ-|τὰ κατειδόμαν λεῶν. The departure from the Homeric account was noticed by Barnes, who compares Ταφίοισι φιληρέτμοισιν, Od. i. 181.

286. Ἐχίνας Brodaeus for Ἐχίδνας. Vossius read Ἐχινάδας, and so W. Din-

dorf; but Homer calls them Ἐχινῶν ἱερῶν, ii. 625, and the antistrophic metre is no guide to any further change. All that is tolerably certain in this respect is, that v. 287 coincides with v. 302.

287. ἀπροσφόρους, difficult of access. Med. 279, κοῦκ ἔστιν ἄτης εὐπρόσοιστος ἔκβασις. The danger to be apprehended from the piratical Taphians is here meant.

290. This verse is corrupt, and the next also fails in its correspondence with the strophe. Hermann supposes Ulysses was mentioned, because Homer, ii. 631, introduces him as leader of the Cephallenians, immediately after the ships from the Echinades under Meges. And he transposes the first verse of the antistrophe to follow v. 291, and understands ξυνᾶγε κέρας of Ulysses uniting the two wings by himself occupying the centre.

292. συμπλέκων, closing in the ranks; joining his ships to those next to him in order.

296. ᾧ τις κτλ. 'With whom if any one shall dare to engage his barbaric (Trojan) ships, he shall not return from the conflict alive.' Cf. Phoen. 1161.

299. αἶον is corrupt, and appears to be a variant of εἰδόμαν. There seems no great probability in Hermann's ἐνθάδ' οἶον εἰδόμαν, adopted by Kirchhoff and

- νάϊον πόρευμα, 300
 τὰ δὲ κατ' οἴκους κλύουσα †συγκλήτου
 μνήμην σώζομαι στρατεύματος.]
- ΘΕ. Μενέλαε, τολμᾶς δειν', ἃ σ' οὐ τολμᾶν χρεών.
 ΜΕ. ἄπελθε· λίαν δεσπότησι πιστὸς εἶ.
 ΘΕ. καλόν γέ μοι τοῦνειδος ἐξωνείδισας. 305
 ΜΕ. κλαίοις ἄν, εἰ πράσσοις ἂ μὴ πράσσειν σε δεῖ.
 ΘΕ. οὐ χρῆν σε λύσαι δέλτον, ἣν ἐγὼ ῥέρον.
 ΜΕ. οὐδέ γε φέρειν σέ [δεῖ] πᾶσιν Ἑλλησιν κακά.
 ΘΕ. ἄλλοις ἀμιλλῶ ταῦτ'. ἄφες δὲ τήνδ' ἐμοί.
 ΜΕ. οὐκ ἄν μεθείμην. ΘΕ. οὐδ' ἔγωγ' ἀφήσομαι. 310
 ΜΕ. σκήπτρῳ τάχ' ἄρα σὸν καθαιμάξω κára.
 ΘΕ. ἀλλ' εὐκλεές τοι δεσποτῶν θνήσκειν ὕπερ.
 ΜΕ. μέθες· μακροὺς δὲ δοῦλος ὦν λέγεις λόγους.
 ΘΕ. ὦ δέσποτ', ἀδικούμεσθα. σὰς δ' ἐπιστολάς
 ἐξαρπάσας ὄδ' ἐκ χερῶν ἐμῶν βία, 315
 Ἀγάμεμνον, οὐδὲν τῇ δίκη χρήσθαι θέλει.

W. Dindorf, "*prouti et vidi et audivi instructum esse exercitum.*" Perhaps, *ἐνθα δ'* (so the old copies) *εἰδόμεν τὸ πᾶν νάϊον στρατεύμα κτλ.*

301. *συγκλήτου*. W. Dindorf gives *συλλόγου* on his own conjecture, comparing v. 514 and 1545.

303. Menelaus and the old servant now appear on the stage. The former has forcibly intercepted and opened the letter which was destined for the hand of Clytemnestra alone. He had been aware (v. 107) of Agamemnon's desire hitherto to forward the expedition to Troy; and he now finds with dismay that the former scheme of bringing his daughter to Aulis has been cancelled. Agamemnon hearing the dispute, and summoned by the messenger to his aid (v. 314), now comes forth from his tent, and an angry altercation ensues.

305. *καλόν γε κτλ.* Cf. Bacch. 652, *ἀνείδισας δὴ τοῦτο Διονύσῳ καλόν*. Med. 514, *καλόν γ' ὄνειδος τῷ νεωστὶ νυμφίῳ*.

306. *πράσσεις* Matthiae with one MS. But cf. Aesch. Suppl. 902, *κλαίοις ἄν, εἰ ψάνυσας, οὐ μάλ' ἐς μακράν*.

307. *ἐχρῆν* Flor. 1 for *οὐ χρῆν*. Interrogatively taken, this is not a bad reading: 'was it right for you to open the letter which I was conveying?' But the

οὐδὲ in the next verse is in favour of *οὐ χρῆν* in this.

308. Kirchhoff thinks *δεῖ* an interpolation, the original reading of the MS. Pal. being *οὐδέ γε φέρειν σε δεῖ*. Commonly, *οὐδέ σε φέρειν δεῖ*.

309. ἄλλοις Markland for *ἄλλως*, which arose from a variant *ἀμιλλᾶς*, the Aldine reading, i. e. 'you are arguing in vain.' The sense is, 'Argue that matter with others,' viz. with Agamemnon himself. Compare Suppl. 195, *ἄλλοισι δὴ ῥόνησ' ἀμιλληθεὶς λόγῳ τοιῷδ'*. Hec. 271, *τῷ μὲν δικάῳ τόνδ' ἀμιλλῶμαι λόγον*.

311. With this verse Monk compares Androm. 588, *σκήπτρῳ δὲ τῷδε σὸν καθαιμάξω κára*, and with the next Hel. 1640, *πρὸ δεσποτῶν τοῖσι γενναίοισι δούλοις εὐκλεέστατον θανεῖν*. For the sententious *τοῖ* a similar verse might be adduced from Aesch. Ag. 1274, *ἀλλ' εὐκλεῶς τοι κατθανεῖν χάρις βροτῶν*.

313. *μέθες*, 'give it up.' At the word he snatches the letter from his hand.

316. *οὐδὲν* is used for *οὐ* on account of the common idiom *χρήσθαι τί τι*, to put a thing to a particular use. He means, that in this as in other matters Menelaus acts unjustly; 'he chooses to observe Right in nothing.' For the article see Phoen. 527.

ΑΓΑ. ἔα·

τίς ποτ' ἐν πύλαισι θόρυβος καὶ λόγων ἀκοσμία ;

ΜΕ. οὐμός, οὐχ ὁ τοῦδε μῦθος κυριώτερος λέγειν.

ΑΓΑ. σὺ δὲ τί τῷδ' εἰς ἔριν ἀφίξαι, Μενέλεως, βία τ' ἄγεις ;

ΜΕ. βλέψον εἰς ἡμᾶς, ἵν' ἀρχὰς τῶν λόγων ταύτας λάβω. 320

ΑΓΑ. μὲν τρέσας οὐκ ἀνακαλύψω βλέφαρον, Ἀτρέως γεγώς ;

ΜΕ. τήνδ' ὀρᾶς δέλτον, κακίστων γραμμάτων ὑπηρέτιν ;

ΑΓΑ. εἰσορῶ, καὶ πρῶτα ταύτην σὼν ἀπάλλαξον χερῶν.

ΜΕ. οὐ, πρὶν ἂν δείξω γε Δαναοῖς πᾶσι τὰγγεγραμμένα.

ΑΓΑ. ἦ γὰρ οἶσθ' ἂ μή σε καιρὸς εἰδέναι, σήμαντρ' ἀνείς ; 325

ΜΕ. ὥστε σ' ἀλγῦναί γ' ἀνοίξας, ἂ σὺν κάκ' εἰργάσω λάθρα.

ΑΓΑ. ποῦ δὲ κάλαβές νιν ; ὦ θεοὶ, σῆς ἀναισχύντου φρενός.

ΜΕ. προσδοκῶν σὴν παῖδ' ἀπ' Ἀργους, εἰ στρατεύμ' ἀφίξεται.

ΑΓΑ. τί δέ σε τὰμὰ δεῖ φυλάσσειν ; οὐκ ἀναισχύντου τόδε ;

317. *τίς ποτ'* Monk for *τίς δῆτ'*, and so Hermann from Bekker's Anecd. p. 369, 8, with the variant *θύραισι*. The same critic supposes a verse to have been lost after this.

318. This verse was restored by Hermann to Menelaus. The old copies wrongly attribute it to the servant, who could not be said to have a better right to speak than the king's own brother. Bothe transposes v. 319 to follow v. 317, thus giving a distich to Agamemnon.

320. *βλέψον εἰς ἡμᾶς*. Equivalent to saying, 'Dare you look me in the face, after what you have just done?'

321. *τρέσας* — Ἀτρέως. 'Shall I, the son of *Fearless*, fearful be?' The play on these words was first noticed by Vater, Prolegom. ad Rhés. p. cliv.

324. There is a reading *Δαναοῖς ἅπασιν*,

which arose from the omission of the *γε*.

325. *σήμαντρα*. See Iph. T. 1372.

326. The *σὺ* here is rather suspicious. Perhaps, *ὥς κάκ' εἰργάσω*. 'Yes, I do know, so as to have brought grief to you by having opened it, what mischief you secretly did.'

327. *ποῦ* — *καί*. See on Alcest. 482. Hec. 515. Here *καὶ ποῦ* would have meant, 'You don't mean to say you caught him somewhere?' Kirchhoff would prefer *τῆς* for *σῆς ἂν. φρ.* Cf. Orest. 1666.

328. *προσδοκῶν κτλ.* There is the bitterest irony in this verse. Menelaus now knew that Iphigenia was not to come to Aulis at all ; so he says that he caught the messenger (who was to be the cause of her not coming), while he was waiting the fulfilment of the promise that she should come.

ME. ὅτι τὸ βούλεσθαί μ' ἔκνιζε, σὸς δὲ δοῦλος οὐκ ἔφυν. 330

ΑΓΑ. οὐχὶ δεινά; τὸν ἐμὸν οἰκεῖν οἶκον οὐκ ἔάσομαι;

ME. πλάγια γὰρ φρονεῖς, τὰ μὲν νῦν, τὰ δὲ πάλαι, τὰ δ' αὐτίκα.

ΑΓΑ. εὖ κεκόμψευσαι πονηρά· γλῶσσ' ἐπίφθονον σοφή.

ME. νοῦς δέ γ' οὐ βέβαιος ἄδικον κτῆμα κοῦ σαφὲς φίλοις. 334

βούλομαι δέ σ' ἐξελέγξαι, καὶ σὺ μήτ' ὀργῆς ὑπο ἀποτρέπου τάληθες, τοῦτοι καταινῶ λίαν ἐγώ.

330. ἔκνιζε, moved me, incited me to do so. Med. 568, οὐδ' ἂν σὺ φαίης, εἰ σε μὴ κνίξοι λέχος.

331. οἰκεῖν οἶκον. This phrase means, 'to be master of my own affairs,' i.e. without the interference of others. Monk compares Andr. 581, πῶς; ἢ τὸν ἄμυν οἶκον οἰκήσεις μολὼν δεῦρ'; Hermann needlessly edits οὐχὶ δειν', εἰ κτλ., to which Monk objects that οὐ should be μή. But οὐκ ἔάσομαι, the future passive, might be taken for κωλυθήσομαι.

332. πλάγια φρονεῖν, like ἐλίκτα φρονεῖν, Androm. 448, is opposed to ὀρθὰ φρονεῖν, to be straightforward and upright. Bothe wrongly explains, after Brodaeus, "diversa, sibi pugnancia."

333. This verse is edited according to Monk's reading. The old copies give ἐκκεκόμψευσαι, πονηρὸν γλῶσσ' ἐπίφθονον σοφή. Ruhnken first proposed εὖ κεκόμψευσαι, to which Musgrave added ἐπὶ φθόνον, and so Hermann and W. Dindorf have given, i.e. 'a tongue clever at exciting envy (dislike) is a bad thing.' To Monk πονηρὰ is due. He compares Hec. 1191, Hipp. 505, and Med. 582, in all which passages a neuter plural follows a verb with εὖ or καλῶς. The sense of both verses is thus plain: M. 'Your intentions are crafty, in part now, in part long ago, and in part shortly hence.'—A. 'You are well versed in eloquence for evil; a clever tongue is an odious possession.' Bothe gives ἐκκεκόμψευσαι, πονηρῶν γλῶσσ' κτλ., 'the clever tongue of bad men is odious.' For κομψὸς, used especially of orators, see Hipp. 986, ἐγὼ δ' ἄκομψος εἰς ὄχλον δοῦναι λόγον. Troad. 646, κομψὰ θηλειῶν ἔπη. Thus κομψεύειν is to be κομψὸς, curiously eloquent on a subject, as Antig. 324, κόμψευε νῦν τὴν δόξαν, and κομψεύεσθαι is to be made

κομψὸς, said of either a person or a thing. Photius, κεκομψευμένος, σεμνὸς, ἢ ἀστείος, ἢ εὐκαλλώπιστος.

334. σαφὲς, sure, πιστόν. Monk would prefer σαφής. A mind, says Menelaus, that is not staunch, not consistent, but changeable, like Agamemnon's, cannot be relied on by friends; meaning, of course, by himself, to whom the pledge had been given. Compare Herc. F. 55.

335. ἐξελέγξαι, which Monk renders 'to expostulate with,' both here and in Iph. T. 955, seems properly rather to mean 'to cross-question you,' 'to get the truth out of you by inquiries.' But, as the best MS. gave δέ σ' ἐλέγξαι by the first hand, Kirchhoff thinks βούλομαι δ' ἐγὼ σ' ἐλέγξαι may be the true reading. The very long trochaic ῥήσις which follows (the longest, by much, in the extant tragedies, if the whole of it be genuine), is indeed rather an exposure of Agamemnon's insincerity and temporizing ways, than a series of home-questions put to him. It is enough perhaps to translate ἐξελέγξαι 'to show you in your true character.'

336. οὔτε καταινῶ is Hermann's reading, adopted by W. Dindorf, who says καταινῶ was also suggested by Boeckh. The old copies give οὔτοι καταινῶ, and some of them add σ' after λίαν. Bothe edits καταινῶ, non sane quidem nimis te observo. It may be doubted if the true reading has yet been recovered. We have σπουδαὶ λόγων κατατεινομένων in Hec. 132, but this hardly defends καταινῶν in the sense of 'I will not press the point too hard,' not to mention that there is an unusual combination in μήτε σὺ ἀποτρέπου, οὔτε ἐγὼ καταινῶ. Monk proposes οὐτ' αὖ σ' ἀλγυνῶ, which has no very high probability. Possibly the loss

οἷσθ' ὅτ' ἐσπούδαζες ἄρχειν Δαναΐδαις πρὸς Ἴλιον,
τῷ δοκεῖν μὲν οὐχὶ χρήζων, τῷ δὲ βούλεσθαι
θέλων,

ὡς ταπεινὸς ἦσθα πάσης δεξιᾶς προσθιγγάνων,
καὶ θύρας ἔχων ἀκλήστους τῷ θέλοντι δημοτῶν, 340
καὶ διδοὺς πρόσρησιν ἐξῆς πᾶσι, κεῖ μή τις θέλοι,
τοῖς τρόποις ζητῶν πρίασθαι τὸ φιλότιμον ἐκ μέσου,
καῖτ' ἐπεὶ κατέσχεσ ἀρχὰς, μεταβαλὼν ἄλλους τρό-
πους

τοῖς φίλοισιν οὐκέτ' ἦσθα τοῖς πρὶν ὡς πρόσθεν
φίλος,

δυσπρόσιτος, ἔσω τε κλήθρων σπάνιος. ἄνδρα δ'
οὐ χρεῶν 345

τὸν ἀγαθὸν πρᾶσσοντα μεγάλα τοὺς τρόπους μεθ-
ιστάναι

ἀλλὰ καὶ βέβαιον εἶναι τότε μάλιστα τοῖς φίλοις
ἡνίκ' ὠφελεῖν μάλιστα δυνατὸς ἐστὶν εὐτυχῶν.

ταῦτα μὲν σε πρῶτ' ἐπῆλθον, ἵνα σε πρῶθ' ἡῦρον
κακόν.

of a verse has induced the grammarians to patch up the latter half of a line, which originally stood οὐδ' ἦν ἔκτενῳ λίαν λόγον, like μακρὰν γὰρ ἐξέτεινας, Agam. 889. To the *length* of his brother's in-vective Agamemnon alludes in v. 378, βούλομαι σ' εἰπεῖν κακῶς αὐ βραχέα, and v. 400, ταῦτά σοι βραχέα λέλεκται. It is particularly to be noticed, that the emphatic ἐγὼ has no legitimate place, unless either μήτε σὺ (not σὺ μήτε) occurred before, or another μήτε followed in a lost verse. 'Do you neither turn in anger from the truth, even if I should speak at excessive length, nor —.' One might suppose something followed like μήτε μ' ὡς ἐχθρὸν νόμιζε τάδε λέγειν δίκαιά σε.

338. τῷ βούλεσθαι, in real desire; opposed to τῷ δοκεῖν. Bothe's reading τῷ δ' ἀβούλεσθαι would be absurd, even if such a verb could have been in use.

339. ἦσθα πάσης Markland for ἦς, ἀπάσης, or ἦς πάσης.

341. διδοὺς πρόσρησιν, affording an opportunity to all in succession (ἐξῆς) of speaking with you, even if some desired it not, but would rather have declined it, from fear or modesty.

342. τὸ φιλότιμον, popularity. This description of a candidate for office is admirable. We seem in every particular to be reading of an active canvassing in our own times.

343. ἐπεὶ κατέσχεσ, when you had secured for yourself. See on Iph. T. 980. — μεταβαλὼν, sc. ὥστε ἄλλους εἶναι. Cf. Alcest. 1157. *inf.* v. 363.

344. τοῖς φίλοις φίλος. Suppl. 867, φίλος τ' ἀληθῆς ἦν φίλος. Iph. T. 610, τοῖς φίλοις τ' ὁρθῶς φίλος.

345. ἔσω κλήθρων σπάνιος, seldom at home, i. e. when wanted. Musgrave would read ἔξω, 'seldom seen in public.' Either makes good sense.

347. βέβαιον, staunch. See v. 334.

349. ἐπῆλθον κτλ. 'These were the points on which I blamed you at first, viz. those wherein first I found you base; but when afterwards the Grecian host also came to Aulis,' &c. Monk reads αὐτοῖς for αὐθις, but it is obvious that his conduct before setting out is contrasted with what it was afterwards. The MS. reading is ἦλθεν αὐθις, but most editors, with Monk, adopt ἦλθες from the Aldine. Kirchhoff conjectures, ὡς δ' ἐς Αὔλιον ἦλθεν αὐτίχ' ὅδε

ὥς δ' ἐς Αὔλιν ἦλθεν αὐθις χῶ Πανελλήνων στρα-
τὸς, 350

οὐδὲν ἦσθ', ἀλλ' ἐξεπλήσσου τῇ τύχῃ τῇ τῶν
θεῶν

οὐρίας πομπῆς σπανίζων. Δαναΐδαι δ' ἀφίεναι
ναῦς διήγγελλον, μάτην δὲ μὴ πονεῖν ἐν Αὐλίδι.

ὥς δ' ἄνολβον εἶχες ὄμμα σύγχυσίν τε μὴ νεῶν
χιλίων ἄρχων τὸ Πριάμου πεδῖον ἐμπλήσας δορός.
καὶ με παρεκάλεις, τί δράσω ; τίνα δὲ πόρον εὔρω
πόθεν ; 356

ὥστε μὴ στερέντα σ' ἀρχῆς ἀπολέσαι καλὸν κλέος.
καὶ τ' ἐπεὶ Κάλχας ἐν ἱροῖς εἶπε σὴν θῦσαι κόρην
'Αρτέμιδι, καὶ πλοῦν ἔσεσθαι Δαναΐδαις, ἦσθεις
φρένας 359

ἄσμενος θύσειν ὑπέστης παῖδα· καὶ πέμπεις ἐκὼν,
οὐ βία, μὴ τοῦτο λέξης, σὴ δάμαρτι παῖδα σὴν
δεῦρ' ἀποστέλλειν, Ἀχιλλεῖ πρόφασιν ὥς γαμου-
μένην.

Πανελλήνων στρατός. For ἐπῆλθον cf. Androm. 688, ταῦτ' εἰ φρονῶν σ' ἐπῆλθον, οὐκ ὀργῆς χάριν. For the vulg. εὔρω Reiske gave εὔρον.

352. σπανίζων, because you wanted a favouring gale ;—exegetical of τῇ τύχῃ. W. Dindorf needlessly transposes the preceding verse after v. 353.

354—5. μὴ—ἐμπλήσας. 'If you should not have been able to occupy the land of Priam with your army, when you were lord of a thousand ships.' The simple meaning is, 'how dejected you were, when your fleet could not leave Aulis, at the prospect of never landing at Troy with all your numerous force.' The participle with μὴ might be resolved into εἰ μὴ ἐμπλήσειας. The aorist is used even of a future event regarded as realized ; as the Romans would have said *nisi occurrasset*. So in Aesch. Suppl. 607, τὸν μὴ βοηθήσαντα τῶνδε γαμῶρων ἔτιμον εἶναι, 'if any one shall have refused to assist, let him be outlawed.' See on Iph. T. 99. The old reading was Πριάμου τε πεδῖον, corrected by Elmsley, but Kirchhoff's best MS. gives τὸ Πριάμου τε. W. Dindorf omits these two verses as spurious, or rather, as "useless,"—a very arbitrary sort of criticism.

356. πόθεν L. Dindorf for ποθέν. Matthiae preferred τίνα πόρον δ', but he is not followed by subsequent editors. Kirchhoff suggests τίνα πόρον τέμω πόθεν, the best MS. omitting δὲ by the first hand. So in Androm. 121, for ἄκος τῶν δυσλύτων πόνων τεμείν, Aldus and one MS. give πόνων εὔρειν, and there are other examples of the same confusion.

357. Unless we should read με for σε, (so as to continue this verse as the appeal of Agamemnon for his brother's aid,) the clause depends on παρεκάλεις, 'you invited my aid, that you might not' &c.

360. ἐκὼν, οὐ βία. Menelaus guards himself against the suspicion of having had any share in the scheme of sacrificing Iphigenia. It is well known that Euripides, from his dislike to the Spartans, always depicts Menelaus in a bad light. Nothing could show greater moral turpitude than his present argument. He protests he had nothing to do with the fraud put upon Iphigenia, and yet he is angry because that fraud is likely to be frustrated. He pretends it was Agamemnon's sole interest to get the ships away from Aulis, and yet he knows that the whole expedition was planned for his own sake.

οὗτος αὐτός ἐστιν αἰθὴρ ὃς τὰδ' ἤκουσεν σέθεν. 363
 κᾶθ' ὑποστρέψας λέλῃσαι μεταβαλὼν ἄλλας γρα-
 φὰς,

ὥς φονεὺς οὐκέτι θυγατρὸς σῆς ἔσει. μάλιστά γε.
 μυρίοι δέ τοι πεπόνθασ' αὐτὸ πρὸς τὰ πράγματα·
 ἐκπονοῦσ' ἔχοντες, εἶτα δ' ἐξεχώρησαν κακῶς,
 τὰ μὲν ὑπὸ γνώμης πολιτῶν ἀσυνέτου, τὰ δ' ἐν-
 δίκως,

ἀδύνατοι γεγῶτες αὐτοὶ διαφυλάξασθαι πόλιν.

Ἑλλάδος μάλιστ' ἔγωγε τῆς τалаιπώρου στένω, 370
 ἣ θέλουσα δρᾶν τι κεδνὸν βαρβάρους τοὺς οὐδένας
 καταγελῶντας ἐξανήσει διὰ σέ καὶ τὴν σὴν κόρην.
 †μηδέν' ἂν χρέους ἕκατι προστάτην θείμην χθονός,

363. αὐτὸς Markland for αὐτός. This verse has been transposed by the present editor (the more readily, because Monk independently perceived that the context required the change) from its usual position after v. 365. The reasoning proceeds thus: 'You voluntarily ordered your wife to send Iphigenia hither,—in pretence, for her marriage; in reality, to be sacrificed. This very heaven which is above us was a witness to your conduct on that occasion; and yet now you are detected in writing the contrary message, to the effect that you will not slay your own child! Aye, be it so. Thousands of others have had it happen to them in conducting public affairs: they try to carry them out when they are in possession, and then they retire from them with discredit.' W. Dindorf omits v. 365, and Hermann reads μάλιστά γ' ὦν, with which he supposes οὗτος αὐτός κτλ. to be closely connected, according to its old order; 'you said you would not be, though you were so in an especial manner, as heaven is witness.' According to the common reading, no stop is placed before μάλιστά γε, and Monk sees nothing to object to in the received text. Bothe gives μάλιστά γε to Agamemnon; but it is very unlikely that he should interpose only two short words during the long speech of his brother. L. Dindorf proposed κάλλιστά γε, which could convey a taunt on his pretended goodness in loving his daughter better than his country.

367. ἐκόντες Canter for ἔχοντες. There may be an allusion to ἐκὼν οὐ βίᾳ in 360.

But Monk more correctly supplies τὰ πράγματα with ἔχοντες, after Matthiae, 'while in the administration of affairs.'

368. If ἐνδίκως and not ἐκδίκως be the true reading, it can hardly mean, as Hermann would have it, 'altogether powerless,' for πανδίκως ἀδύνατοι, but rather, that some people retire discreditably from a pledged undertaking with good reason, simply because they find themselves unable to fulfil it.—διαφυλάξασθαι seems to mean, 'to keep the city in their own interest to the end,' i. e. to carry with them the hearts of the citizens. Bothe interprets, *custodire, servare*.

370. This verse was parodied by the comic writer Eubulus, Athen. xiii. p. 569, as Porson remarked, Ἑλλάδος ἔγωγε τῆς τалаιπώρου [πέρι] στένω.—For τοὺς οὐδένας, 'those non-entities,' see Andr. 700. Ion 594. Photius, οὐδένας, τὸ πληθυντικὸν τοῦτο σύνηθες τοῖς παλαιοῖς, καὶ οὐδένων καὶ οὐδέσι καὶ οὐδένας.—On the idea of triumph implied in καταγελῶντας, see Med. 1361. One of the advantages thought to be derived from the Trojan war was the supremacy of Hellas over the Asiatics, collectively called βάρβαροι. Cf. *inf.* v. 1400. Troad. 932, καὶ τασὸνδ' οὐμοὶ γάμοι ὤνησαν Ἑλλάδ'· οὐ κρατεῖσθ' ἐκ βαρβάρων, οὐτ' ἐς δόρυ σταθέντες, οὐ τυρανίδι.—Of course, the present passage has a political import, and is to be regarded as advice addressed to the Athenians.

373. μηδέν' ἂν. The solecism here is apparent. We might read οὐδέν' ἂν — οὐθ' ὅπλων κτλ., but so simple a reading would hardly have been corrupted. Her-

μηδ' ὄπλων ἄρχοντα· νοῦν χρή τὸν στρατηλάτην
ἔχειν 374

πόλεος ὡς ἄρχων ἀνὴρ πᾶς, ξύνεσιν ἦν ἔχων τύχη.

ΧΟ. δεινὸν κασιγνήτοισι γίγνεσθαι λόγους
μάχας θ', ὅταν ποτ' ἐμπέσωσιν εἰς ἔριν.

ΑΓΑ. βούλομαί σ' εἰπεῖν κακῶς αὖ βραχέα, μὴ λίαν ἄνω
βλέφαρα πρὸς τάναιδές ἀγαγών, ἀλλὰ σωφρο-
νεστέρως,

ὡς ἀδελφὸν ὄντ'. ἀνὴρ γὰρ χρηστὸς αἰδεῖσθαι
φιλεῖ. 380

εἰπέ μοι, τί δεινὰ φυσᾶς αἵματηρὸν ὄμμ' ἔχων ;
τίς ἀδικεῖ σε ; τοῦ κέχρησαι ; λέκτρα χρήστ' ἐρᾶς
λαβεῖν

mann edits *οὗ* *χρέους* *ἔκατι*, 'for the sake of his own private interest.' Monk has *μηδέν' οὖν γένους ἔκατι*, and W. Dindorf approves *γένους*, which was also the correction of Reiske. But the *οὖν* is not Euripidean. The true reading is probably, *μή τι χρημάτων ἔκατι κτλ.*, 'Never on account of his wealth may I have a person appointed ruler of the land, nor commander of the forces.' So *μή τι* is joined with an optative in Ion 719, *μή τι ποτ' εἰς ἑμὴν πόλιν ἵκοιθ' ὁ παῖς*, and in Aesch. Suppl. 386. The corruption of the reading is thus easily accounted for:—*μή τινα χρημάτων, μή τινα χρέους, μηδέν' ἂν χρέους*, the *ἂν* being inserted that the *α* might not be long before *χρ*.

374. *νοῦν* *χρή* κτλ. 'Tis *mind* that the leader of an army should possess; for any man is a governor of a state, if he should chance to possess intelligence.' The old punctuation, *τὸν στρατηλάτην ἔχειν πόλεος* (*πόλεως* MSS. and edd. vett.), was corrected by Hermann, though it is retained by Monk. The poet says, no man should be either a general or a ruler unless he is mentally qualified; the one requires *νοῦς*, and the other *ξύνεσις*; qualities which perhaps we should distinguish as *ability* and *intelligence*.

376—7. This distich is cited by Stobaeus, Flor. lxxxiv. 3.

378. *αὖ* for *εἰ* is Markland's emendation, rightly admitted by Monk, Kirchhoff, and W. Dindorf. Stobaeus, who quotes this and the two next lines, Flor. xxxi. 2, also gives *εἰ*, but the Greek doctrine of *ἴσα λέγειν, ἴσα ἀκοῦσαι*, noticed

on Alcest. 708, seems to require *αὖ* 'in return.' The meaning is, 'In replying to your attack on me by a similar recrimination, I wish to speak at once briefly and with moderation.' In favour of *εἰ* it can only be alleged, that this very moderation constituted a kind of good method of saying evil things.

379. *σωφρονεστέρως* Stobaeus, —as MSS., —*ον* Aldus, with an abbreviated termination.

380. *αἰδεῖσθαι*, to be modest, to show consideration or fellow-feeling. Stobaeus has *ἀνὴρ γὰρ χρηστὸς χρηστὸν αἰδεῖσθαι φιλεῖ*, the copies of Euripides giving *αἰσχροὺς αἰδεῖσθ' οὐ φιλεῖ*, or *οὐκ αἰδεῖσθαι φιλεῖ*. The *οὐ* was inserted from necessity when *αἰσχροὺς* for *χρηστὸς* had crept into the text.

381. *αἵματηρὸν* κτλ., a strong way of saying *φόβιον* *βλέπων*. Monk's interpretation will hardly hold good, *vultum sanguine suffusum*.

382. After *λαβεῖν* Hermann removed the mark of a question. 'You want,' says Agamemnon, 'to get a good wife. Well, I cannot give you one. That one whom you possessed, you did not properly control; and then am *I* to pay the penalty for your misfortunes, though I was not a sharer in your weakness?' On the peculiar sense of *σφαλῆναι*, said of unwise attachments to women, see Hipp. 5. Ion 1523. It is rather doubtful, at first sight, whether *λαβεῖν* is for *ἀναλαβεῖν*, 'to recover,' as in Electr. 810, or whether Agamemnon tauntingly pretends that Menelaus wishes for a good wife in place of

οὐκ ἔχοιμ' ἄν σοι παρασχεῖν· ὦν γὰρ ἐκτίσω
κακῶς
ἦρχες. εἴτ' ἐγὼ δίκην δῶ σὼν κακῶν, ὃ μὴ σφα-
λείς ;
ἦ δάκνει σε τὸ φιλότιμον τοῦμόν ; ἀλλ' ἐν ἀγκά-
λαις 385
εὐπρεπῇ γυναῖκα χρήζεις, τὸ λελογισμένον παρεῖς
καὶ τὸ καλὸν, ἔχειν· πονηροῦ φωτὸς ἡδοῖναι κακάι.
εἰ δ' ἐγὼ, γνούς πρόσθεν οὐκ εὔ, μετεθέμην εὐ-
βουλίαν,
μαίνομαι ; σὺ μᾶλλον, ὅστις ἀπολέσας κακὸν
λέχος
ἀναλαβεῖν θέλεις, θεοῦ σοι τὴν τύχην διδόντος εὔ.
ᾧμοσαν τὸν Τυνδάρειον ὄρκον οἱ κακόφρονες 391
φιλόγαμοι μνηστήρες. ἡ δέ γ' ἐλπὶς, οἶμαι μὲν,
θεὸς,
κᾶξέπραξεν αὐτὸ μᾶλλον ἢ σὺ καὶ τὸ σὸν σθένος.
οὗς λαβὼν στράτευ'· ἔτοιμοι δ' εἰσὶ μωρία φρε-
νῶν·

his bad one. The irony of the passage makes it probable that this word, like *παρασχεῖν*, is ambiguously used. Compare v. 390.

385. τὸ φιλότιμον, see v. 342. 'Perhaps it is my popularity that stings you with jealousy? 'Tis not that; you want to keep a fair wife in your embrace, putting aside what is reasonable and what is honourable: a bad man's pleasures are themselves bad.'

388. *μετεθέμην* for *μετετέθην*, and *εὐβουλίαν* for —α, are corrections so obvious, that it is surprising they were left for Monk to make. He compares Orest. 254, *ταχὺς δὲ μετέθου λύσσαν*, ἄρτι *σωφρονῶν*, and adds, that one Paris MS. gives *μετέθην*. Conversely in Hel. 42, the copies give *προϋθέμην* for *προϋτέθην*. But Monk is wrong in reading ἄλλ' ἐγὼ for εἰ δ' ἐγὼ, on the ground that Euripides should have said *μὴ εὔ* for *οὐκ εὔ*. On the contrary, we believe no Attic poet could have written *μὴ εὔ*, because *γνούς οὐκ εὔ* is here a fact, and is no part of a mere supposition. The meaning obviously is, 'Am I mad because I have taken a

wise course, where before I took an unwise one?'

389. *ὅστις θέλεις*, 'in that you are desiring,' &c.

391. *κακόφρονες*, infatuated, foolish; see on v. 67. For the long *ō* see Suppl. 744.

392. *θεὸς*, i. e. *θεὸς ἦν ἡ πράξασα αὐτό*. See Cycl. 316. Thus *κᾶξέπραξεν*, the reading of the MSS., is rightly preferred by the later editors to the Aldine *ἐξέπραξεν*. The authority of Menelaus in fact, as Hermann remarks, had nothing to do either with the oath of the suitors, or with the fulfilment of it. They had taken that oath, because each hoped to be the husband of Helen: they had joined in the Trojan expedition, simply because they were bound, when called upon, to fulfil it.

394. *ἔτοιμοι δ' εἰσὶ* Monk for *γ' οἶμαι* (or *οἶμαι*) *δ' εἶσθ*. So also W. Dindorf has edited; and the correction is highly probable. But Dindorf's punctuation seems better ('and they are ready to do so in the folly of their minds') than Monk's *στράτευ' (ἔτοιμοι δ' εἰσὶ) μωρία*

οὐ γὰρ ἀσύνετον τὸ θεῖον, ἀλλ' ἔχει συνιέναι
τοὺς κακῶς παγέντας ὄρκους καὶ συνηναγκασμέ-
νους. 395

τὰμὰ δ' οὐκ ἀποκτενῶ ἡ γὰρ τέκνα, καὶ τὸ σὸν μὲν εὖ
παρὰ δίκης ἔσται, κακίστης εὐνιδος τιμωρία,
ἐμὲ δὲ συντήξουσιν νύκτες ἡμέραι τε δακρύοις
ἄνομα δρῶντα κοῦ δίκαια παῖδας οὓς ἐγεινάμην.
ταῦτά σοι βραχέα λέλεκται καὶ σαφῇ καὶ ῥάδια·
εἰ δὲ μὴ βούλει φρονεῖν εὖ, τὰμ' ἐγὼ θήσω κα-
λῶς. 401

XO. οἶδ' αὖ διάφοροι τῶν πάρος λελεγμένων
μύθων, καλῶς δ' ἔχουσι, φείδεσθαι τέκνων.

ME. αἰαῖ, φίλους ἄρ' οὐχὶ κεκτήμην τάλας.

ΑΓΑ. εἰ τοὺς φίλους γε μὴ θέλεις ἀπολλύναι. 405

φρενῶν. Hermann gives ἐγῶμαι, μωρίαν εἶση φρενῶν, 'I flatter myself, you will find out their folly.' The next verse is wanting in the copies of Euripides, but is preserved by Stobaeus, Flor. xxviii. 10, who quotes it together with that following. 'For the god is not devoid of intelligence, but is able to comprehend those oaths that have been wrongly ratified and extorted by compulsion.' Aeschylus has ὄρκος, πῆγμα γενναῖως παγὲν, Agam. 1169. Stobaeus gives the variant καταναγκασμένους, which is adopted by Kirchhoff; cf. Bacch. 644.

396. τὸ σὸν μὲν, τὰ σὰ πράγματα, εὖ ἔσται, εὖ ἔξει, παρὰ δίκης, sc. διδοῦσης τῆς δίκης. Monk appears to construe τὸ σὸν εὖ, 'your success.' Hermann edits κοῦ τὸ σὸν and τιμωρία, in this sense, 'It shall never be, that your affairs shall be prospered by justice, by your taking vengeance for a most worthless wife, while me days and nights shall consume with tears, for doing to my own offspring what is both unlawful and unjust.' There is no need however of this change, though Kirchhoff has adopted it. In fact, the negative is continued from the preceding οὐκ ἀποκτενῶ (as W. Dindorf also perceived). The king argues thus:—'It shall not be said that I killed my children, and that your affairs were thereby made prosperous, while I pine away with grief.' A simpler enunciation of the sentiment would be, ἡν ἐγὼ ἀποκτάνω τέκνα, τὸ σὸν μὲν εὖ ἔσται,

ἐμὲ δὲ συντήξουσιν νύκτες· ταῦτα δὲ οὐκ ἔσται ποτέ. For this reason a comma instead of a colon has been placed after τέκνα.—For πέρα δίκης, which violates the metre, W. Dindorf would read παρὰ δίκην, and so Kirchhoff, with Porson. But the getting satisfaction even for a bad wife was not a course involving injustice of itself. Reiske's correction παρὰ δίκης seems at least as good; and it is preferred by Hermann, Monk, and W. Dindorf. In fact there appears to be an antithesis between the τὸ παρὰ δίκης of Menelaus, and the ἄνομα κοῦ δίκαια of Agamemnon.

398. συντήξουσιν. Med. 25, τὸν πάντα συντήκουσα δακρύοις χρόνον, 'wasting away her whole life in tears.' Electr. 240, λύπαις γε συντετηκός. Monk compares Il. xxiv. 745, νύκτας τε καὶ ἡμέρας δακρυχέουσα.

404. As κέκτημαι has the force of a present tense, 'I possess,' so ἐκεκτήμην, Attic ἐκεκτήμην, has the force of an imperfect, 'I possessed.' Compare οἶδα and ᾔδην. Monk is therefore mistaken in editing κέκτημαι interrogatively, and saying "plusquam perfectum illud est ab hoc loco alienum." The true use of ἔρα with an imperfect (see Iph. T. 351) is here maintained, 'So then, after all, I find I did not possess friends, as I supposed.'

405. εἰ γε κατ. 'Yes, you do, provided you do not wish to undo your friends,' i. e. to bring your nearest relatives to grief.

- ME. δείξεις δὲ ποῦ μοι πατρὸς ἐκ ταῦτοῦ γεγώς ;
 ΑΓΑ. συσσωφρονεῖν γὰρ, οὐχὶ συννοσεῖν ἔφυν.
 ME. ἐς κοινὸν ἀλγεῖν τοῖς φίλοισι χρή φίλους.
 ΑΓΑ. εὖ δρῶν παρακάλει μ', ἀλλὰ μὴ λυπῶν ἐμέ.
 ME. οὐκ ἄρα δοκεῖ σοι τάδε πονεῖν σὺν Ἑλλάδι ; 410
 ΑΓΑ. Ἑλλὰς δὲ σὺν σοὶ κατὰ θεὸν νοσεῖ τινα.
 ME. σκήπτρῳ νυν αὔχει σὸν κασίγνητον προδούς·
 ἐγὼ δ' ἐπ' ἄλλας εἴμι μηχανάς τινας
 φίλους τ' ἐπ' ἄλλους.—

ΑΓΓΕΛΟΣ.

- ὦ Πανελλήνων ἀναξ,
 Ἀγάμεμνον, ἦκω παῖδά σοι τὴν σὴν ἄγων, 415
 ἣν Ἰφιγένειαν ὠνόμαζες ἐν δόμοις.

406. ποῦ. On the negative sense of this particle see Herc. F. 1414. Hec. 1199, ποῦ ποτ' ἂν φίλον τὸ βάρβαρον γένοιτ' ἂν Ἑλληνῶν γένος; The sense here is, 'That is not the way to show yourself a brother.'

407. This verse was restored from Plutarch, vol. ii. p. 64 C. The old reading was συσσωφρονεῖν σοι βούλομ', ἀλλ' οὐ συννοσεῖν. Agamemnon means to say, 'It is my nature to act like a brother to one who is prudent, not to one who is infatuated.'

409. εὖ δρῶν κτλ. 'Summon me to your aid (i. e. claim my assistance as a brother) when you are doing me a benefit, not when you are giving me pain,' as now in demanding the life of my child.

411. θεόν. Monk has θεῶν with Porson. The sense is, 'No, for Hellas shares in your folly according to the will of some god.'

412. αὔχει Tyrwhitt for αὔχεις. 'Go then, glory in your sceptre, while you abandon your own brother's cause.'

414. A messenger arrives so suddenly, that Menelaus' speech is intercepted in the middle of a verse, exactly as in Suppl. 513 Theseus interrupts Adrastus' exclamation ὦ παγκάκιστε, by saying σίγ', Ἀδραστ', ἔχε στόμα, and as in Soph. Phil. 974 (quoted by Hermann) Ulysses interposes ὦ κάκιστ' ἀνδρῶν, τί δρᾷς; when Neoptolemus had just asked τί δρῶμεν, ἄνδρες; See also Eur. Electr. 692. The ῥῆσις of the messenger is an interesting one, and a good iambic com-

position, and we agree with Monk and Hermann that it is probably genuine. It argues little for the critical judgment of the Dindorfs to assert that "haec declaratio nuntii quique eam sequuntur duo versus Agamemnonis ab homine ineptissimo est composita." And that "omnino tota hujus nuntii narratio talis est, ut desipere eum magis quam sapere credas. Adeo tumide, confuse, inepte loquitur." This opinion of the spuriousness of the passage has been also held by Kirchhoff, who includes 413—441, as "ab interpolatore aevi recentissimi additi, explendae, quam in exemplo suo invenerat, lacunae." To the particular objections, founded on slight peculiarities of diction, which have been raised by L. Dindorf, Hermann has satisfactorily replied; and it would take up much space, attended with but little profit, to discuss them again. One point must be conceded by all: a messenger must have arrived, and at this crisis of affairs; for Agamemnon's next speech shows that he has just heard of his wife's and his daughter's presence in the camp (v. 457). Those who would account for the genuine verses having been lost, and a spurious ῥῆσις substituted in their place, will doubtless have recourse to the theory of a leaf having been torn out of the archetypus MS.

416. ὠνόμαζες Markland for ὠνόμαζας or ὠνόμασάς ποτ'. That he is right, and that the imperfect is the regular idiom, has been shown on Heracl. 87. See *sup.* v. 281.

μήτηρ δ' ὁμαρτεῖ, σῆς Κλυταιμνήστρας δέμας,
καὶ παῖς Ὀρέστης, ὥς τι τερφθείης ἰδὼν
χρόνον παλαιὸν δωματίων ἔκδημος ὢν.
ἀλλ', ὡς μακρὰν ἔτεινον, εὖρυτον παρὰ 420
κρήνην ἀναψύχουσι θηλύπουν βάσιν
αὐταῖ τε πῶλοί τ'. ἐς δὲ λειμώνων χλόην
καθεῖμεν αὐτὰς, ὡς βορᾶς γευσαίαιτο.
ἐγὼ δὲ πρόδρομος σῆς παρασκευῆς χάριν
ἦκω· πέπυσται γὰρ στρατὸς, ταχεῖα γὰρ 425
διῆξε φήμη, παῖδα σὴν ἀφιγμένην.
πᾶς δ' ἐς θέαν ὄμιλος ἔρχεται δρόμῳ,
σὴν παῖδ' ὅπως ἴδωσιν· οἱ δ' εὐδαίμονες
ἐν πᾶσι κλεινοὶ καὶ περίβλεπτοι βροτοῖς.
λέγουσι δ', Ὑμέναιός τις, ἣ τί πράσσεται ; 430
ἣ πόθον ἔχων θυγατρὸς Ἀγαμέμνων ἀναξ
ἐκόμισε παῖδα ; τῶν δ' ἂν ἦκουσας τάδε·
Ἀρτέμιδι προτελίζουσι τὴν νεάνίδα,

417. Hermann, with Elmsley, edits σῆς Κλυταιμνήστρα δέμας. One would perhaps prefer this ; but Monk defends the vulgate by Orest. 107, τί δ' οὐχὶ θυγατρὸς Ἑρμῶννης πέμπεις δέμας ; Add Electr. 1340, Πυλάδῃ, χαίρων ἴθι, νυμφεύου δέμας Ἥλέκτρας, and Hec. 724, ἀλλ' εἰσὼρῶ γὰρ τοῦδε δεσπότητος δέμας Ἀγαμέμνονος.

418. ὥς τι Hermann for ὥστε. The optative follows the present verb because in ὁμαρτεῖ is implied ἅμα ἐφέρετο, and ὥς is the particle of purpose, 'in order that.' Compare Ar. Ran. 23, αὐτὸς βαδίζω καὶ πονῶ, τοῦτον δ' ὀχῶ, ἵνα μὴ ταλαιπωροῖτο μηδ' ἄχθος φέροι. It is surprising that Hermann forgot to quote Ion 1375, χρόνον γὰρ ὅν μ' ἐχρῆν ἐν ἀγκάλαις μητρὸς τρυφῆσαι, καὶ τι τερφθῆναι βίου, which is nearly conclusive in favour of his emendation, and furnishes a reply to L. Dindorf's criticism, "frigidum illud τι quis non sentiat sententiae nocere plus quam prodesset?" Monk gives ὥς σὺ τερφθείης, by an error not uncommon among critics, who fail to notice that the nominative of the personal pronoun is always emphatic. With ἰδὼν supply αὐτὸν, sc. Ὀρέστην.

420. ἀλλ', ὥς κτλ. 'But, as they were making a long journey, hard by a clear-flowing fount they are recruiting their womanly limbs, both themselves and their

cattle.' Here L. Dindorf pronounces ὥς in the sense of ἐπειδὴ "pravum et barbare positum," and denies that it can ever precede the proposition, of which it gives the explanation by alleging the cause. To which Hermann replies, by observing that γὰρ is often so used ; and he gives an actual instance of ὥς so placed from Xen. Cyrop. iv. 2, 29. For ὥς in the sense of ἐπεὶ see Iph. T. 1180.

424. σῆς παρασκευῆς χάριν. That you might make the requisite preparations for receiving a daughter about to be married.

425. ταχεῖα γὰρ one MS. for ταχεῖα δέ. As this clause is parenthetical, and gives a reason why the whole army have already heard so recent an event, the above reading seems preferable. Compare Andr. 70, οἱμοί, πέπυσται τὸν ἐμὸν ἐκθετον γόνον ;

433. προτελίζουσι. This verb, which is recognized, in some copies at least, by Pollux, iii. 38, is objected to by the Dindorfs as a later form. We have προτέλεια, inf. v. 718, and Aesch. Agam. 65, 219, so that the substantive at least, signifying the rites preparatory to marriage, was a word of the old Attic. Euripides, in his latest plays, was inclined to admit forms of the later dialect, of which this may have been one, though we cannot be sure

Αυλίδος ἀνάσση. τίς νιν ἄζεται ποτε ;
ἀλλ' εἶα, τὰπὶ τοισίδ' ἐξάρχου κανᾶ, 435

στεφανοῦσθε κρᾶτα. καὶ σὺ, Μενέλεως *τ' ἀναξ,
ὑμέναιον εὐτρέπιζε, καὶ κατὰ στέγας
λωτὸς βοάσθω καὶ ποδῶν ἔστω κτύπος·
φῶς γὰρ τόδ' ἦκει μακάριον τῇ παρθένῳ.

ΑΓΑ. ἐπήνεσ'. ἀλλὰ στείχε δωμάτων ἔσω· 440

τὰ δ' ἄλλ' ἰούσης τῆς τύχης ἔσται καλῶς.
οἶμοι, τί φῶ δύστηνος ; ἄρξομαι πόθεν ;
εἰς οἷ' ἀνάγκης ζεύγματ' ἐμπεπτώκαμεν.
ὑπῆλθε δαίμων, ὥστε τῶν σοφισμάτων

about it. Photius, *προτελείαν ἡμέραν ὀνομάζουσιν, ἐν ᾗ εἰς τὴν ἀκρόπολιν τὴν γαμουμένην παρθένον ἄγουσιν οἱ γονεῖς ὡς τὴν θεὸν, καὶ θυσίαν ἐπιτελοῦσιν*. In the present passage there is an allusion to the real sacrifice of the maid to Artemis; as well as to the ceremonial sacrifice to "Ἡρα τελέα.

435. With *ἐξάρχου κανᾶ*, 'bring up the sacrificial meal-basket as a preliminary rite,' Monk compares *κανᾶ δ' ἐναρχέσθω τις*, *inf.* v. 1471, and might have added *κανοῦν δ' ἐνήρκεται*, El. 1142.

436. Hermann adds *τε*, because Menelaus could only be invited to take the part of an assistant in the coming nuptials, the principal ceremonies devolving on the parents. W. Dindorf perceived the right meaning, though he failed to see the *τε* was wanting; *Et tu, Menelae, fratrem adjuva in nuptiis parandis*. Monk rejects the *τε*, as he generally does with Hermann's emendations.

438. *βοάσθω*. We might have expected *βοάτω*, but cf. *Hel.* 1434, *πάσαν δὲ χρὴ γαῖαν βοᾶσθαι μακαρίαις ὑμνωδαίαις*, and the note there.—In all this there is obviously that sort of tragic irony, which conveys an allusion to one event, as it were unconsciously, under the mention of another.

440—1. This distich is condemned by the Dindorfs, who misunderstand *ιούσης τῆς τύχης*, the sense of which is, 'as fortune goes on in its course,' i. e. as events develop themselves. Of course Agamemnon means, that fortune must now decide how the present conjuncture of affairs is to be ended. Compare *Alcest.* 1071, *χρὴ δ', ὅστις εἴσι, καρτερεῖν θεοῦ δόσιν*. Hermann adds *Oed.* R. 1458, *ἀλλ' ἡ μὲν ἡμῶν μοῖρ', ὅποιπερ εἴσ', ἴτω*.—The so-

liloquy following v. 441 is remarkably fine. The king perceives the strait into which he has been brought by the unexpected arrival of his wife and daughter. He is compelled to assume the appearance of joy; but his heart is racked with the consciousness of his criminal concession, and his mind is perplexed how to avert the dreaded consequences, on the one hand, of refusal, on the other, of performing so fearful an engagement. Human cunning, he now feels, has been defeated by the superior wisdom of the god. He wishes that his lot had been cast in obscurity, for then he might weep. But for kings and heroes it is derogatory, as men say, to shed tears. So do princes live on a false theory of glory, while they are but the slaves of the multitude. They may not do what the people will condemn. With what face can he now receive his wife, who so naturally and blamelessly attended her daughter to Aulis to be married, as she supposes? How shall he meet, and with what voice reply to the endearments of his child? How listen to her imploring accents when the terrible truth is revealed to her, or how endure a child's dying curse? Alas! Paris the son of Priam has been the cause of all this woe.

442. *πόθεν* Grotius for *σέθεν*. G. Burges proposes *ἄρξομαι*, which Kirchhoff and W. Dindorf approve. But it has been elsewhere remarked, that the combination of aorist subjunctive with future indicative was rather a favourite one with the Greek dramatists. See *Med.* 1101. *inf.* 455.

444. *ὑπῆλθε*, has deceived or frustrated me by his superior cunning in outwitting me. Cf. v. 67.

πολλῶ γενέσθαι τῶν ἐμῶν σοφώτερος. 445
 ἢ δυσγένεια δ' ὥς ἔχει τι χρήσιμον.
 καὶ γὰρ δακρῦσαι ῥαδίως αὐτοῖς ἔχει
 ἅπαντά τ' εἰπεῖν, τῷ δὲ γενναίῳ φύσιν
 ἄνολβα ταῦτα. προστάτην δὲ τοῦ βίου
 τὸν ὄγκον ἔχομεν, τῷ δ' ὄχλῳ δουλεύομεν. 450
 ἐγὼ γὰρ ἐκβαλεῖν μὲν αἰδοῦμαι δάκρυ,
 τὸ μὴ δακρῦσαι δ' αὖθις αἰδοῦμαι τάλας,
 ἐς τὰς μεγίστας συμφορὰς ἀφιγμένος.
 εἶεν, τί φήσω πρὸς δάμαρτα τὴν ἐμήν ;
 πῶς δέξομαί νιν ; ποῖον ὄμμα συμβάλω ; 455
 καὶ γάρ μ' ἀπώλεσ' ἐπὶ κακοῖς ἃ μοι πάρα
 ἔλθοῦσ' ἄκλητος. εἰκότως δ' ἅμ' ἔσπετο
 θυγατρὶ νυμφεύσουσα, καὶ τὰ φίλτατα
 δώσουσ', ἵν' ἡμᾶς ὄντας εὐρήσει κακοὺς.
 τὴν δ' αὖ τάλαιναν παρθένον, τί παρθένον ; 460

448—9. The words ἅπαντα and ἄνολβα are interchanged in the old copies, by which the following sense, if sense it be, is produced :—‘ The low-born are allowed to weep and to say degrading things; while the high-born have all these things.’ If we ask, *what* things? Monk, who retains the vulgate, replies, ‘ the following things,’ viz. προστάτην ἔχομεν κτλ., and so Kirchhoff appears to understand the passage. According to the transposition of the words given, as above, by Hermann and W. Dindorf, we have this much better meaning ;—‘ For to the low-born it is easy to weep and to say any thing (however derogatory to themselves); but to him who is noble by birth these things are considered unworthy of his high position.’ Bothe reads ἀποίητα ταῦτα, with little or no probability. Perhaps however ἅπαντα is corrupt. These verses were thus translated by Ennius in his Iphigenia, quoted by St. Jerome, as Voss and others have pointed out: *Plebes in hoc regi antestat loco: licet Lacrumare plebi, regi honeste non licet.*

449. Plutarch, citing this passage in the life of Nicias, ch. 5, gives δὲ for γε and ὄγκον for δῆμον, where Muretus proposed ὄχλον. Monk retains δῆμον, but either it must have a different sense from ὄχλος, (as *populus* from *plebs*), or it is the merest tautology, ‘ the people are our masters, and

we are slaves to the people.’ But ὄγκος means the parade of royalty, the external worship paid to rank, the popularity which is the prominent feature in the life of a king, while in fact his very throne depends on the will of the people. Plutarch’s reading τῷ δ' ὄχλῳ seems better than the vulg. τῷ τ' ὄχλῳ.

452. Kirchhoff thinks αἰδοῦμαι interpolated from the preceding verse; but the repetition does not offend the ear.

455. συμβάλω Herm. with three MSS. Aldus has συμβαλῶ, which most editors prefer. See on v. 442.

456. ἐπὶ κακοῖς is to be construed with ἐλθοῦσα, ‘ by coming uninvited in the time of my present misfortunes.’ The MSS. generally give πάρος, but the best with the early editions, πάρα, which is clearly right, though perhaps a conjectural reading only. Bothe has ἃ μοι πάρ', ὡς ἐλθοῦσ' κτλ., in which his usual want of taste is conspicuous.

458. νυμφεύσουσα Markland for —ουσα. In the active, this word generally means, as here, ‘ to attend on a bride;’ cf. Alcest. 317.

459. ἵνα, ‘ on an occasion when,’ &c.

460. τί παρθένον; i. e. τί λέγω αὐτὴν παρθένον; ‘ Maiden, indeed!’ On this idiom see Alcest. 807. Ion 286.—νυμφεύσει, in the same sense as above.

Ἐλπίδης νιν, ὡς ἔοικε, νυμφεύσει τάχα,
ὡς ὥκτισ'· οἶμαι γάρ νιν ἰκετεύσειν τάδε·

Ἦ πάτερ, ἀποκτενεῖς με ; τοιούτους γάμους
γήμεας αὐτὸς χῶστις ἐστὶ σοι φίλος.

παρὼν δ' Ὀρέστis ἐγγὺς ἀναβοήσεται 465

οὐ συνετὰ συνετῶς· ἔτι γάρ ἐστι νήπιος.

αἰαί, τὸν Ἑλένης ὥς μ' ἀπώλεσεν γάμον
γήμεας ὁ Πριάμου Πάρις, ὃς εἵργασται τάδε.

ΧΟ. καὶ γὰρ κατ' ὥκτειρ', ὡς γυναικα δι' ξένην

ὑπὲρ τυράννων συμφορᾶς καταστένειν. 470

ΜΕ. ἀδελφὲ, δὸς μοι δεξιᾶς τῆς σῆς θιγέιν.

ΑΓΑ. δίδωμι· σὸν γὰρ τὸ κράτος, ἄθλιος δ' ἐγώ.

ΜΕ. Πέλοπα κατόμνυμ', ὃς πατὴρ τοῦμ' πατρὸς
τοῦ σοῦ τ' ἐκλήθη, τὸν τεκόντα τ' Ἀτρεά,
ἧ μὴν ἐρεῖν σοι τὰπὸ καρδίας σαφῶς, 475

καὶ μὴ πύτηδες μηδὲν, ἀλλ' ὅσον φρονῶ.

ἐγὼ σ' ἀπ' ὅσων ἐκβαλόντ' ἰδὼν δάκρυ

ὥκτειρα, καὶ τὸς ἀνταφῆκά σοι πάλιν,

καὶ τῶν παλαιῶν ἐξαφίσταμαι λόγων

οὐκ ἐς σέ δεινός· εἰμὶ δ' οὐπὲρ εἰ σὺ νῦν 480

462. ἰκετεύσειν Markland for —σαι.

464. γήμεας αὐτὸς. This was a formula of imprecation, which the Greeks thought peculiarly terrible when uttered by a dying relative against another, especially by a child against a parent. It was to prevent this that the mouth of the maiden was stopped at the sacrifice, Aesch. Agam. 226, στόματος καλλιπρόφρου φυλακὰν κατασχέιν φθόγγον ἀραῖον οἴκοις.

466. Monk gives ἀσύνετα, with Bothe; and W. Dindorf rejects the verse as spurious. It contains however one of those feeling and truthful remarks about young children which Euripides so well knew how to make. The language of the boy was unintelligible as language, i. e. mere lisp, but was intelligible from the method of expression, by looks, gestures, &c. The words ἔτι γὰρ κτλ. obviously refer to οὐ συνετὰ. Markland proposed συνετοῖς, i. e. τοῖσιν εἰδόσιν, like εὐξύνετον ξυνετοῖσι βοᾶν, Iph. T. 1092.

468. ὃς L. Dindorf for ὃς μ'. Monk gives ὃ μ' (quae res) with Markland.

471. Menelaus, with more candour than might have been expected from his selfish nature, is touched by his brother's grief. He comes forward and proffers his hand. In a magnanimous retraction he resigns all his former claims; and he now no longer desires to possess a bad wife at the cost of a good brother's happiness.

472. σὸν τὸ κράτος. He means, that Menelaus' wish is supreme in the matter, since the expedition was undertaken in his cause.

476. ἐπίτηδες, with a special purpose, consullo.

480. This verse is a little obscure. By οὐκ ἐς σέ δεινός (if the words be right) he seems to mean, 'No longer an object of fear to you' (who should rather command my love and respect). For εἰμι, Kirchhoff's correction εἰμὶ seems probable, 'I am where you are,' viz. in the same view and agreement with yourself about this Trojan expedition. Monk renders the vulgate, (which had been taken to mean, 'I will come over to your opinion,') 'I will place myself in your present position.'

καί σοι παραινῶ μήτ' ἀποκτείνειν τέκνον
μήτ' ἀνθελέσθαι τοῦμόν. οὐ γὰρ ἔνδικον
σέ μὲν στενάζειν, τὰμὰ δ' ἡδέως ἔχειν,
θνήσκειν τε τοὺς σοὺς, τοὺς δ' ἐμούς ὁρᾶν φάος.
τί βούλομαι γάρ ; οὐ γάμους ἐξαιρέτους 485
ἄλλους λάβοιμ' ἂν, εἰ γάμων ἰμείρομαι ;
ἀλλ' ἀπολέσας ἀδελφόν, ὅν μ' ἤκιστ' ἐχρῆν,
Ἑλένην ἔλωμαι, τὸ κακὸν ἀντὶ τὰγαθοῦ ;
ἄφρων νέος τ' ἦν, πρὶν τὰ πράγματ' ἐγγύθεν
σκοπῶν ἐσεῖδον οἶον ἦν κτείνειν τέκνα. 490
ἄλλως τέ μ' ἔλεος τῆς ταλαιπώρου κόρης
εἰσῆλθε, συγγένειαν ἐννοουμένῳ,
ἣ τῶν ἐμῶν ἕκατι θύεσθαι γάμων
μέλλει. τί δ' Ἑλένης παρθένῳ τῇ σῇ μέτα ;
ἴτω στρατεία διαλυθεῖς' ἐξ Αὐλίδος. 495
σὺ δ' ὄμμα παῦσαι δακρύοις τέγγων τὸ σὸν,
ἀδελφε, καὶ με παρακαλῶν ἐς δάκρυα.
εἰ δέ τι κόρης σῆς θεσφάτων μέτεστί σοι,
μὴ μοι μετέστω· σοὶ νέμω τοῦμόν μέρος.
ἀλλ' ἐς μεταβολὰς ἦλθον ἀπὸ δεινῶν λόγων. 500

482. τοῦμόν, my private interests.

489. τὰ πράγματ' Matthiae for τὰ πράγματα δ'. Monk, placing a colon at πρὶν, gives τὸ πρᾶγμα δ' with Barnes and Markland. Compare with this passage Ion 585, οὐ ταῦτ' ἔϊδος φαίνεται τῶν πραγμάτων πρόσθεν δυνάων, ἐγγύθεν θ' ὀρωμένων, and for the infinitive without the article, Med. 35, οἶον πατρός μὴ ἀπολείπεσθαι χθονός, Suppl. 1090, οἶον στέρεσθαι πατέρα γίγνεται τέκνων.

492. ἐννοουμένῳ. For the dative see the note on Med. 58.

498. θέσφατα κόρης are 'oracles respecting a maid,' as λόγοι τινός, 'words about a thing,' *inf.* v. 842. The idiom has been illustrated on Ion 927.—For σοι, the reading of the old copies, W. Dindorf gives μοι, with Markland. Hermann and Kirchhoff retain σοι, and edit μὴ μοι for μή μοι. In undertaking a war, oracles were seldom wanting, and perhaps the poet had in view the number of old predictions that were raked up on commencing the Peloponnesian war. So the oracle orders Macaria to be sacrificed in the

Heraclidae. Here the declaration had been made by Calchas, *sup.* v. 89. Menelaus, as Hermann observes, could hardly have said, 'If I have any concern in the oracles,' because, in fact, he had every concern, since the expedition was made for him. What he says, is this: 'if the oracles relate to you, that is not my affair; I disclaim, for my own part, and make over absolutely to you, my own concern in them.'

500—3. W. Dindorf marks these verses as spurious, and as "minime Euripideum genus dicendi." His suspicions are not shared in by Monk, Kirchhoff, or Hermann. The sense appears to be, 'But, it will be objected, I have come to a change of mind from a dreadful purpose (i. e. because my promises were too terrible to be performed). Well! my case is a natural one; 'tis from love of an own brother that I altered my views. Such ways are those of a man not bad by nature, to make use of those who are the best at all times.' The ἀλλὰ certainly introduces and anticipates an objection

εἰκὸς πέπονθα· τὸν ὁμόθεν πεφυκότα
στέργων μετέπεσον. ἀνδρὸς οὐ κακοῦ τρόποι
τοιοῖδε, χρῆσθαι τοῖσι βελτίστοις αἰεί.

ΧΟ. γενναῖ' ἔλεξας Ταντάλῳ τε τῷ Διὸς 504

πρέποντα· προγόνους *δ' οὐ κατασχύνεις σέθεν.

ΑΓΑ. αἰνῶ σε, Μενέλεως, ὅτι παρὰ γνώμην ἐμὴν
ὑπέθηκας ὀρθῶς τοὺς λόγους σοῦ τ' ἀξίως.

[ΜΕ. ταραχὴ γ' ἀδελφῶν τις δι' ἔρωτα γίγνεται
πλεονεξίαν τε δωμάτων· ἀπέπτυσα
τοιάνδε συγγένειαν ἀλλήλων πικράν. 510

ΑΓΑ.] ἀλλ' ἤκομεν γὰρ εἰς ἀναγκαίας τύχας,
θυγατρὸς αἱματηρὸν ἐκπρᾶξαι φόνον.

ΜΕ. πῶς; τίς δ' ἀναγκάσει σε τήν γε σὴν κτανεῖν;

ΑΓΑ. ἅπας Ἀχαιῶν σύλλογος στρατεύματος.

ΜΕ. οὐκ, εἴ νιν εἰς Ἄργος γ' ἀποστελεῖς πάλιν. 515

ΑΓΑ. λάθοιμι τοῦτ' ἄν· ἀλλ' ἐκεῖν' οὐ λήσομεν.

ΜΕ. τὸ ποῖον; οὔτοι χρὴ λίαν тарβεῖν ὄχλον.

which he desires to answer. Otherwise he would have said, εἰ δ' ἐς μεταβολὰς ἦλθον κτλ. There is a variant τροπαὶ τοιαῖδε, 'such changes of purpose,' but it seems rightly rejected by the editors. Menelaus is apologizing for what might seem a fickleness of purpose and a feebleness of mind; and he says that he cannot be blamed for imitating the ways and practices of good men, in making use of, i. e. enlisting as a friend, his excellent brother. Hermann takes τοῖσι βελτίστοις for the neuter, "optimis semper uti est commutare quae modo optima videbantur cum contrariis quae nunc optima videntur." If this be correct, we must translate, 'to adopt at all times the best measures.' It is hard to choose.

505. The δὲ was inserted by Hermann. It is rejected by Kirchhoff, Monk, and W. Dindorf; but we think tragic usage requires it. It has been proposed also to read either λέξας or κατασχύνας.

506. Μενέλεως Barnes, Μενέλα' Musgrave, for Μενέλαος. The latter emendation is adopted by Herm. and Monk. The genuineness of this distich cannot be relied on.

508—10. These three verses are rejected by W. Dindorf, Monk, Matthiae,

and others. Hermann retains them, continuing them by δὲ in place of γε to Agamemnon, (who, he says, "aliquam excusationem affert, quod acerbis cum fratre egerit,") and adopting Dobree's plausible correction, διὰ τ' ἔρωτα γίγνεται. We suspect they were originally added in continuation of the two verses of the chorus. Of their being an interpolation little doubt can be entertained. Neither ταραχὴ nor πλεονεξία are tragic words, and there is perhaps no precedent for three consecutive verses commencing with an anapaest. The Aldine τις is not in MS. Pal., which gives γε.—In v. 510 ἀλλήλοιν or —οις may be right.

512. ἐκπρᾶξαι, to carry out, to accomplish. In saying that, in spite of his brother's concession, he is compelled to sacrifice his daughter, he alludes to the clamorous demands of the army, urged on by Calchas. For he had said above, v. 450, τῷ δ' ὄχλῳ δουλεύομεν.

515. νιν, i. e. Iphigenia. The γε belongs to εἰ, not to Ἄργος. The MSS. give ἦν for εἰ, which makes Markland's ἀποστέλλης probable. Bothe reads οὐκ, ἦν ἀποστέλλης νιν εἰς Ἄργος πάλιν. Kirchhoff conjectures, οὐκ, ἦν νιν Ἄργος ἐξαποστελεῖς πάλιν.

- ΑΓΑ. Κάλχας ἐρεῖ μαντεύματ' Ἀργείων στρατῷ.
 ΜΕ. οὐκ, ἦν θάνῃ γε πρόσθε τοῦτο δ' εὐμαρές.
 ΑΓΑ. τὸ μαντικὸν πᾶν σπέρμα φιλότιμον κακόν. 520
 ΜΕ. κοῦδέν γε χρηστὸν οὐδὲ χρήσιμον παρόν.
 ΑΓΑ. ἐκεῖνο δ' οὐ δέδοικας οὔμ' εἰσέρχεται ;
 ΜΕ. ὅν μὴ σὺ φράζεις, πῶς ὑπολάβοιμ' ἂν λόγον ;
 ΑΓΑ. τὸ Σισύφειον σπέρμα πάντ' οἶδεν τάδε.
 ΜΕ. οὐκ ἔστ' Ὀδυσσεὺς ὃ τι σὲ κάμῃ πημανεῖ. 525
 ΑΓΑ. ποικίλος ἀεὶ πέφυκε τοῦ τ' ὄχλου μέτα.
 ΜΕ. φιλοτιμία μὲν ἐνέχεται, δεινῷ κακῷ.
 ΑΓΑ. οὐκουν δοκεῖς νιν στάντ' ἐν Ἀργείοις μέσοις
 λέξειν ἃ Κάλχας θέσφατ' ἐξηγήσατο,

519. θάνῃ. Hermann gives *σανῇ*, the second aorist passive of *σαίνειν*, but it is a form without authority. Menelaus' proposal to kill Calchas is, of course, atrocious ; but Euripides always makes him a bad and cruel man, so that he might regard the putting the seer out of the way as *εὐμαρές*, a matter of indifference, or of little import. (We might add, that this is the very word used of Cassandra's death being little cared for, Agam. 1297, *δούλης θανούσης, εὐμαροῦς χειρώματος*.) Nor is Agamemnon's reply inconsistent, as Hermann objects. He does not plainly assent, but he disparages the man and his office, thereby hinting that he would be no great loss. For the poet's dislike of seers, see *Electr.* 400. *Hel.* 755. *Iph. T.* 574. W. Dindorf compares *Soph. Antig.* 1055, τὸ μαντικὸν γὰρ πᾶν φιλόργυρον γένος. Kirchhoff would transpose v. 520—1 to follow v. 517.

521. By *παρόν* he seems to mean, in allusion to his intended removal, 'when present amongst us.' Monk gives *πάρα*, an arbitrary alteration. The old reading *κοῦδέν γ' ἄχρηστον* was corrected by Canter. Translate, 'Yes, and good for nothing, nor available when present.' The *οὔδεν* follows the analogy of the syntax noticed on v. 316.

522. οὔμ' (i. e. ὃ ἐμέ) Markland and Hermann for *ὅ μ'*, or *ὅτι μ'*, which latter W. Dindorf edits ; but the definite relative is required, because some particular idea is meant.

523. ὅν μὴ σὺ φράζεις, *ni tu dixeris*. Compare *inf.* v. 823, in both places the *μὴ* depending on the implied sense, *ἐὰν μὴ* or *εἰ μὴ*.—*ὑπολάβοιμ'* *ἂν* Markland

for *ὑπολάβοιμεν*, which Hermann retains. The omission of *ἂν* is capable of defence ; but the correction is more probable.

524. πάντ' οἶδεν. See v. 107.

526. τοῦ τ' for τοῦ γ' Reiske. Monk retains the vulgate in the sense, 'when he takes the people's side ;' which would contain an ironical hint, that he could also take the other side when he found it convenient. But it was the character of Ulysses to be *ἡδύλογος δημοχαριστής*, *Hec.* 134.

528—42. W. Dindorf regards the whole of this passage as spurious. He thinks it is too monstrous to suppose that the soldiers could ever have been incited by Ulysses to kill both of the royal commanders, and then to sacrifice the maid ; or, if the commanders retreated to Argos, that they would have followed them and demolished the city. Agamemnon however was bound to represent even possibilities in the light of probabilities ; and the ferocious and turbulent character of the soldiery is described in equally strong terms *Hec.* 606, *ἐν τοι μυρῷ στρατεύματι ἀκόλαστος ὄχλος, ναυτική τ' ἀναρχία κρείσσων πυρός*.—In the first verse *οὐκουν δοκεῖς* is obviously to be restored for *οὐκοῦν δόκει*, as Musgrave, Monk, and W. Dindorf perceived, and a question is to be marked at *θύσειν*. 'Do you not then think that he, standing in the midst of the Argive host, will tell them what oracles Calchas delivered, and will say of me, that I undertook to offer a sacrifice to Artemis, and am then proving false ?' On the metrical licence in *κᾶτα ψεύδομαι* see *Androm.* 346. *Hec.* 729.

καῖμ' ὡς ὑπέστην θῦμα, κᾶτα ψεύδομαι, 530
 Ἀρτέμιδι θύσειν ; ὅς ξυναρπάσας στρατὸν
 σὲ καῖμ' ἀποκτείναντας Ἀργείους κόρην
 σφάζαι κελεύσει. καὶν πρὸς Ἄργος ἐκφύγω,
 ἐλθόντες αὐτοῖς τείχεσιν Κυκλωπίοις
 ξυναρπάσουσι καὶ κατασκάψουσι γῆν. 535
 τοιαῦτα τὰμὰ πῆματ'. ὦ τάλας ἐγώ
 ὡς ῥ' ἡπόρημαι πρὸς θεῶν τὰ νῦν τάδε.
 ἔν μοι φύλαξον, Μενέλεως, ἀνὰ στρατὸν
 ἐλθών, ὅπως ἂν μὴ Κλυταιμνήστρα τάδε
 μάθῃ, πρὶν Ἄϊδη παῖδ' ἐμὴν προσθῶ λαβών, 540
 ὡς ἐπ' ἐλαχίστοις δακρύοις πρᾶσσω κακῶς.
 ὑμεῖς τε σιγὴν, ὦ ξέναι, φυλάσσετε.

ΧΟ. μάκαρες οἱ μετρίας θεοῦ στρ.

531. *ὅς*. For *εἶτα ἐκείνος*. Monk and Kirchhoff adopt *οἷς* from Tyrwhitt, but the vulgate seems in every way better. Cf. v. 394.

535. *ξυναρπάσουσι*, scil. *ἡμᾶς*. W. Dindorf is wrong in supposing *ξυναρπάσουσι γῆν* is meant, which he accordingly regards as an evidence of spuriousness. Monk gives *ἀναρπάσουσι*, with Markland, because in Hel. 751 we have *πόλις ἀνηρπάσθη μάτην*.

537. *ἡπόρημαι* is a word so questionable, that, although *τὰ νῦν τάδε* is Euripidean, (Herc. F. 246,) it seems not improbable that the whole verse is an interpolation. It is not in the least wanted for the context; and even if *ἀπορεῖσθαι* were certainly defensible, the syntax *ἀπορεῖσθαι πρὸς τινος* is singular. For the perfect passive of a strictly neuter verb we may compare *κεκόμψευσαι*, *sup. v. 333*. It would however be no very violent change to read *ὡς ἡπάτημαι*, or, as Kirchhoff conjectures, *ἡμπόλημαι*.

540. *πρὶν—προσθῶ*, 'before I shall have dedicated.' Hec. 368, 'Αἶδη προστιθεῖσ' ἐμὸν δέμας. See on Androm. 1016. Phoen. 964.

541. *ἐπ' ἐλαχίστοις δακρύοις*, with fewest tears; i. e. that, if I must incur pain, I may not have to share it with others.—Menelaus now leaves the stage. Agamemnon seems to remain, seated, perhaps in a moody and thoughtful attitude, while the chorus sings the second *stasimon*. The subject is one which does

not bear very directly on the plot of the play,—the danger of excess in the passion of love. The chorus were themselves maidens, so that they may be supposed to speak either in reference to the approaching pseudo-nuptials, or to the calamities brought on by the rape of Helen, and so to apply the consequences of that act as a warning to themselves.—The sentiment contained in the first strophe is precisely the same as that in Med. 630 seqq., the pleasures and blessings of moderate love, contrasted with the evils of that in excess. They go on to say, that the natural disposition is very different in different people, but that education will do much in helping to control the passions and to follow virtue. And they conclude by illustrating the above reflections from the consequences of Paris' infatuation.

542. Monk omits this verse as spurious. He objects (without any reason, that we can see) to *σιγὴν φυλάσσειν*, and also to the hasty and incidental manner in which the request is conveyed to the women, just as the scene is about to close. It does not seem necessary to discuss such arbitrary criticisms at length.

544—552. With *μετρίας θεοῦ* we may suppose some word like *ἔτυχον* was contemplated, but omitted in afterwards adding the complete phrase *μετέσχον λέκτρων*. 'Happy they who have moderately participated in the goddess, and with sobriety have shared the bridal couch given to mortals by Aphrodite; who have

μετά τε σωφροσύνας μετέ- 545
 σχον λέκτρων Ἀφροδίτας,
 γαλανεία χρησάμενρι
 μαινομένων οἴστρων, ὅθι δὴ
 δίδυμ' Ἔρως ὁ χρυσοκόμας
 τόξ' ἐντείνεται χαρίτων, 550
 τὸ μὲν ἐπ' εὐαίῳι πότμῳ,
 τὸ δ' ἐπὶ συγχύσει βιοτᾶς.
 ἀπενέπω νιν ἀμετέρων,
 Κύπρι καλλίστα, θαλάμων,
 εἴη δέ μοι μετρία μὲν 555
 χάρις, πόθοι δ' ὅσιοι,
 καὶ μετέχοιμι τᾶς Ἀφροδί-
 τας, πολλὰν δ' ἀποθείμαν.
 διάφοροι δὲ φύσεις βροτῶν, 560
 διάτροποι δὲ τρόποι, τὸ δ' ὀρ-
 θῶς ἐσθλὸν σαφὲς αἰεί.

enjoyed a calm repose from those fierce passions, wherein Eros directs a double arrow of desires, one tending to a happy lot, the other to the confusion of life.' —For the old reading *μαινόμεν'* Hermann gives *μελομένων*, Bothe *μένομεν*, Canter *μέλομεν*, all which suit the antistrophic verse exactly. But Nauck proposes *μαινολῶν* (from *μαινόλης*), an ingenious and more probable reading. So Sappho has *μαινόλα θυμῷ*, and Aesch. Suppl. 101, *διάνοιαν μαινόλιν κέντρον ἔχων ἔφυκτον*. However, *μαινομένων*, adopted by W. Dindorf and Monk from Reiske, satisfies the metre, (which, like most of this strophe, is glyconeian polyschematistic,) if it be taken as three long syllables. See a similar licence on v. 169.

548. *ᾧ*, i. e. *οἷ*, *ἴνα*, 'in the case of which love,' &c. Cf. v. 97. Bothe wrongly gives *ᾧ*, *quandoquidem*. The meaning is, 'for then,' i. e. when men are possessed by this *οἴστρος*, 'where is a double lot that awaits them, happiness or misery.'

550. Though the middle voice *ἐντείνεται* is rather strangely used, the reading is confirmed by Athenaeus, xiii. p. 562 E, who quotes v. 549—52, apparently as the words of Chaeremon, but meaning, as Hermann thinks, Euripides himself;—

διόπερ ὁ ποιητὴς οὗτος (he had mentioned Chaeremon just before) *οὐ κακῶς αὐτοῦ τὰς δυνάμεις διαιρῶν φησὶ, δίδυμα γὰρ τόξα αὐτὸν ἐντείνεισθαι χαρίτων, τὸ μὲν κτλ.* Athenaeus also gives the variant *τύχα* for *πότμῳ*.

558. *δ'* for *τ'* Reiske.—*ἀποθείμαν*, 'may I put away from myself,' or lay aside. This aorist is differently used in Iph. T. 376.

559—68. *τρόποι*, τὸ δ' ὀρθῶς is the correction of Hermann after others for *τρόποις*· ὁ δ' ὀρθὸς κτλ. He observes, "*ὀρθὸς quum per errorem exaratum esset, τὸ in ὁ mutari, hiatusque vitandi causa τρόποι in τρόποις corrigi debuit.*" Kirchhoff also gives *διάφοροι* for *διάτροποι*, and so Monk, after Hoepfner. Translate, 'Now the natures of mortals are different, and diverse are their ways; but what is truly good is always self-evident: moreover, the training that is imparted by education greatly contributes to virtue; for both modesty is wisdom, and it brings a compensating pleasure to comprehend in one's mind what is fitting to be done, wherein (i. e. in attaining which knowledge) reputation brings imperishable glory to life.'

τροφαί θ' αἱ παιδενόμεναι
μέγα φέρουσ' εἰς τὰν ἀρετὰν,
τό τε γὰρ αἰδέισθαι σοφία,
τάν τ' ἐξαλλάσσουσιν ἔχει

565

χάριν ὑπὸ γνώμας ἐσορᾶν
τὸ δέον, ἔνθα δόξα φέρει
κλέος ἀγήρατον βιοτᾶ.

μέγα τι θηρεύειν ἀρετὰν,
γυναιξὶν μὲν κατὰ Κύπριν
κρυπτὰν, ἐν ἀνδράσι δ' αὖ
κόσμος ἔνδον, ὃ μυριοπληθ-

570

θῇ μείζω πόλιν αὖξει.

[ἔμολες, ὦ Πάρις, ἦτε σύ γε

562. παιδενόμεναι, διὰ παιδείας διδόμεναι. Monk gives παιδευομένων, 'of those under instruction.' In the next verse μέγα φέρουσ' εἰς τὰν ἀρετὰν is Kirchhoff's reading from his best MS. Aldus has φέρουσ' εἰς ἀρετάν. Heath, followed by most of the editors, φέρουσιν εἰς ἀρετάν.

564. σοφία Scaliger for σοφία. The αἰδῶς here mentioned is that so poetically described in Hipp. 78, αἰδῶς δὲ ποταμίαισι κηπέει δρόσοις.

565. The nominative to ἔχει is (τὸ) ἐσορᾶν, the seeing and understanding in the depths of one's mind, ὑπὸ γνώμας, propriety of action in all cases, τὸ δέον. The phrase ἐξαλλάσσουσα χάρις is obscure. Hermann's interpretation is given above (*gratiam compensantem*). It might mean, 'has that pleasure which rids us of (gets us out of) pain.'

567—8. The old readings δόξαν and βιοτὰν were corrected by Barnes and Musgrave respectively. Monk gives ἔνθεν and βιοτᾶς.

569—73. These words are obscure, and we cannot be sure of the true reading. The vulgate κόσμος ἔνδον ὃ μυριοπληθὴς suits the metre sufficiently, but the latter words give no intelligible sense. Hermann reads κόσμος ἐνὼν, with Markland, and so W. Dindorf. Monk gives κόσμος ἐνεσθ', ὃ μυριοπληθὴς κτλ. What the poet meant generally is clear enough; that woman's virtue consists in chastity, a man's in governing the state. Admitting Monk's ὃ μυριοπληθὴς, (where ὃ may even stand for ὅς, as in Hipp. 525, ἔρως, ὃ κατ'

ὁμμάτων στάσεις πόθον,) we may translate thus:—'Tis a great thing to pursue virtue, for women indeed in their unrevealed affections, but in men on the other hand there is an instinctive faculty for governing, which makes a state greater by bringing a vast population.' Perhaps the poet touches on the dogmas of some mystic philosophy, like that of which we have glimpses in the *Bacchae*.

574. The conclusion of the ode, and also Clytemnestra's speech, down to v. 630, W. Dindorf considers an interpolation. The present editor concurs in the main in this opinion, though neither Hermann nor Monk appear to have entertained the like suspicion. No one used to the style of Euripides could accept, as from his pen, ἦτε σύ γε in v. 574, πλέκειν or πνεῖν μμήματα in v. 579, nor the passage in v. 584—6, where the article alone betrays a later hand. The same remarks apply to the bad versification of v. 593, 599, and 603—4, the form ἐβλαστήκασ' in v. 595, the Doricism ἐπτοάθης, and to the wretched composition of the concluding five verses. Hermann himself incloses v. 599—606 within brackets. It is probable however, for the reason alleged on v. 607, that some of these anapaests, perhaps five or six, are genuine; for it was proper to allude to the advent of the queen, while she in turn alludes to their address.

Ibid. For ἦτε Hermann gives ὦ Πάρι, μήτε κτλ., which he supposes to mean εἴθε μήτε ἔμολες μήτε ἐπράφης, though, as Monk rightly objects, the Greek is

- βουκόλος ἀργενναῖς ἐτράφης 575
 Ἰδαίαις παρὰ μόσχοις,
 βάρβαρα συρίζων, Φρυγίων
 αὐλῶν Ὀλύμπου καλάμοις
 μιμήματα πνείων.
 εὖθηλοι δὲ τρέφοντο βόες, 580
 ὅτε σε κρίσις ἔμενε θεᾶν,
 ἃ σ' Ἑλλάδα πέμπει
 ἐλεφαντοδέτων πάροι-
 θεν δόμων, ὅς τᾶς Ἑλένας
 ἐν ἀντωποῖς βλεφάροισιν 585
 ἔρωτα δέδωκας,
 ἔρωτι δ' αὐτὸς ἐπτοάθης.
 ὅθεν ἔρις ἔρις Ἑλλάδα σὺν δορὶ ναυσί τ' ἄγει
 ἐς πέργαμα Τροίας.
 ἰὼ ἰώ. 590
 μεγάλαι μεγάλων εὐδαιμονίαι.
 τὴν τοῦ βασιλέως
 ἵδεν Ἰφιγένειαν ἄνασσαν [ἐμὴν,]
 τὴν Τυνδαρέου τε Κλυταιμνήστραν,
 ὥς ἐκ μεγάλων ἐβλαστήκασ' 595

more than questionable. Monk himself supposes a lacuna, like *ἐμολες*, ὦ Πάρις, [ἐκλιπὼν Δαρδάνου γᾶν, ἔνθα σὺ δὴ] βουκόλος κτλ. But the writer perhaps had nothing better to say than 'You came, O Paris, to the place where you were brought up among the white cows of Ida.'—For *συρίζων* compare *Hel.* 358, τῷ τε *συρίγων* αἰοιδᾶν *σεβίζοντι* *Πριαμίδα ποτ' ἀμφὶ βουστάθμους*.

578. *Ὀλύμπου* *Heath*. See on *Troad*. 215. *Herc. F.* 872.

579. The MSS. readings are *πλέων* or *πνέων*. The old editions give *πλέκων*. *Kirchhoff* conjectures *μιμημα παλαιῶν*. We have no doubt the writer used *πνέων* (or *πνείων*, as *W. Dindorf* has edited), 'blowing on his reeds strains in imitation of the Phrygian pipe of Olympus.' Monk supposes the genuine words to have been *Φρυγίων αὐλῶν ἀντίπαλον πνοᾶν* — *πλέκων*.

581. For *ἔμενε* *Hermann* reads *ἐμινε* or *ἐμηνε*.

583. By the 'ivory-bound palace' (a phrase borrowed from *Od.* iv. 73, as *Brodaeus* remarked) the palace of Menelaus at Sparta is meant, *χρυσοῦ τ' ἡλέκτρον τε καὶ ἀργύρου ἢ δ' ἐλέφαντος*. Monk ejects v. 582, supposing *ἐμολες* — *πάροιθεν δόμων* to have been intended by the poet.

586. He seems to have meant *ἐνδιδόναι ἔρωτα βλεφάροις*, but the expression betrays an incorrect imitator.

589. *Blomfield* transposed the unmetrical words ἐς *Τροίας Πέργαμα*.

590. *ἰὼ ἰώ*. This and the following verses to v. 598 are given by *Hermann* to the hemichorium. The queen and her daughter are now first seen approaching with great state, in a car drawn by mules, and with numerous attendants.

593. *Bothe* and *Hermann* omit *ἐμὴν*. *Iphigenia* could not in any sense be called the queen of the women of Calchis.

595. "Cur non *βεβλαστήκασ'*?" asks Monk, who edits accordingly; and so,

ἐπὶ τ' εὐμήκεις ἤκουσι τύχας.
 θεοὶ γ' οἱ κρείσσους οἳ τ' ὀλβοφόροι
 τοῖς οὐκ εὐδαίμοσι θνατῶν.
 στῶμεν, Χαλκίδος ἔκγονα θρέμματα,
 τὴν βασιλείαν δεξώμεθ' ὄχων 600
 ἄπο μὴ σφαλερῶς ἐπὶ [τὴν] γαῖαν,
 ἀγανῶς δὲ χεροῖν, μαλακῇ γνώμῃ,
 μὴ ταρβήσῃ *τὸ νεωστὶ μολὼν
 τὸ κλεινὸν τέκνον Ἀγαμέμνωνος,
 [μηδὲ θόρυβον] μηδ' ἐκπληξιν
 ταῖς Ἀργείαις 605
 ξεῖναι ξείναις παρέχωμεν.]

ΚΛΥΤΑΙΜΝΗΣΤΡΑ.

ὄρνιθα μὲν τόνδ' αἴσιον ποιούμεθα,
 τὸ σὸν τε χρηστὸν καὶ λόγων εὐφημίαν
 ἐλπίδα δ' ἔχω τιν' ὥς ἐπ' ἐσθλοῖσιν γάμοις
 πάριμι νυμφαγωγός. ἀλλ' ὀχημάτων 610
 ἔξω πορεύεθ' ἅς φέρω φερνὰς κόρη,

without doubt, Euripides would have written. In Troad. 350 the MSS. give ἐσωφρονήκασ'.

597. Hermann gives θεοὶ τοι, Monk θεοὶ δ' οἱ κτλ. The poet may have used οἷτε for οἷτινες, in this sense; 'Surely the great gods are they who are the bringers of wealth to such as are not rich,' i. e. it is a god only who can do this. Later writers especially often used the phrase οἱ κρείττονες of the gods, daemons, or heroes. Otherwise we might translate, 'the better sort of people, and they who gain wealth, are regarded as gods by the unlucky,'—as Aeschylus said, Cho. 50, τὸ δ' εὐτυχεῖν, τόδ' ἐν βροτοῖς θεός τε καὶ θεοῦ πλεόν.

601. The τὴν is omitted in MS. Pal., according to Kirchhoff, though added by a later hand. Monk is perhaps right in regarding ἐπὶ τὴν γαῖαν as an intrusion, particularly as it violates the law of anapaestic synaphea.

603. τδ, wanting in the copies, and Ἀγαμεμνόνιον in place of Ἀγαμέμνωνος, are respectively the emendations of Hermann and Monk, and of Markland. But it is hardly worth correcting verses so incurably bad in themselves. The old

copies give νεωστὶ μοι μολόν. Bothe is not happy in editing νεωστὶ μολόν μοι τὸ τέκνον κλεινόν γ' Ἀγαμεμνόνιον.

604. The words μηδὲ θόρυβον seem an interpolation. Monk gives μὴ δὴ θόρυβον κτλ., with Hermann and Bothe, after Heath.

607. Clytemnestra, on appearing upon the stage in her car, first offers her acknowledgments to the coryphaeus for the good words with which she has just been greeted. "We regard this," she says, "as a favourable omen, namely, your goodness of disposition and the discreet terms of your address." τὸ σὸν χρηστὸν, like τὸ γενναῖον &c. Cf. Suppl. 872, ἄλλον χρηστότητ' ἡσκηκότα. It is evident that this can only allude to what the chorus had said in some of the foregoing anapaests, which therefore appear to be extensively interpolated rather than wholly spurious. If we may hazard a conjecture, the genuine verses ran nearly as follows; ἰὼ, ἰὼ, | μεγάλαι μεγάλων εὐδαιμονίαι. | τὴν τοῦ βασιλέως Ἰφιγένειαν | τὴν Τυνδάρεω τε Κλυταιμνήστραν | δεξώμεθ' ὄχων ἄπο μὴ σφαλερῶς | ἀγανῶς χεροῖν, μηδ' ἐκπληξιν | ταῖς Ἀργείαις | ξεῖναι ξείναις παρέχωμεν.

καὶ πέμπειτ' ἐς μέλαθρον εὐλαβούμενοι.
 σὺ δ', ὦ τέκνον μοι, λείπε πωλικούς ὄχους
 ἄβρὸν τιθεῖσα κῶλον ἀσθενές θ' ἄμα.
 ὑμεῖς δὲ, νεάνιδές, νιν ἀγκάλαις ἔπι 615
 δέξασθε καὶ πορεύσατ' ἐξ ὀχημάτων.
 κάμοι χερός τις ἐνδότη στήριγματα,
 θάκους ἀπήνης ὡς ἂν ἐκλίπω καλῶς.
 [αἱ δ' ἐς τὸ πρόσθεν στήτε πωλικῶν ζυγῶν,
 φοβερὸν γὰρ ἀπαράμυθον ὄμμα πωλικόν· 620
 καὶ παῖδα τόνδε, τὸν Ἀγαμέμνωνος γόνον,
 λάζυσθ', Ὀρέστην· ἔτι γὰρ ἐστὶ νήπιος.
 τέκνον, καθεύδεις πωλικῷ δαμείς ὄχῳ;
 ἔγειρ' ἀδελφῆς ἐφ' ὑμέναιον εὐτυχῶς·
 ἀνδρὸς γὰρ ἀγαθοῦ κῆδος αὐτὸς ἐσθλὸς ὦν 625
 λήψει, τὸ *τῆς Νηρηΐδος ἰσόθεον γένος.
 ἐξῆς κάθησο δευρό μου ποδὸς, τέκνον,

612. W. Dindorf gives *εὐλαβούμεναι* with Barnes; but the queen may be supposed to address the male attendants on her car, as naturally and appropriately as the women of the chorus. The dowry may have consisted of beautiful maidens. See v. 47.

615. *νεάνιδές νιν* Pierson for *νεανίδαισιν* or *—εσσιν*. For the synizesis, see on Cycl. 28, where several examples will show that Monk, who omits this and the next verse, is mistaken in his opinion, “nullibi, quod sciam, *νεα* unam syllabam efficiunt.”

617. *κάμοι* Monk, Hermann, and Kirchhoff for *καὶ μοι*. Compare Phoen. 848, *ὡς πᾶς ἀπὸ πού τις πρεσβύτου φιλεῖ χεῖρὸς θυραίας ἀναμένειν κουφίσματα*. Electr. 999, *χεῖρὸς δ' ἐμῆς λάβεσθ', ἵν' ἐξω τοῦδ' ὄχου στήσω πόδα*.

619. Kirchhoff and W. Dindorf appear to be right in regarding the whole of this passage to v. 637 as spurious. The latter indeed includes 638—9, but retains as genuine 631—2, and in his opinion the present editor is more disposed to concur, without however believing that the entire *ῥῆσις* from v. 607 is an interpolation. The remainder of it, viz. from the present verse, is not badly written, nor is it devoid of pathos. But it was not likely that the poet would so often have repeated *πωλικὸς* after once using it

in v. 613; nor was it necessary or even probable that the taking of the infant Orestes from the car would be so circumstantially described; nor, finally, was Clytemnestra likely to show such knowledge of the family and birth of Achilles (v. 625), when she afterwards asked what his pedigree was, v. 696. Monk only omits 627—30 and 635—7, in the latter alone being followed by Hermann.

Ibid. αἱ δ'. Monk gives *οἱ δ'*, with Dobree, supposing the male attendants to be addressed. The next verse means, ‘for the eye of a colt is not to be soothed by words when timid,’ i. e. when it has taken alarm.

623. For *καθεύδεις* the majority of the copies give *θακέυεις*. Kirchhoff thinks it “*interpolatori condonandum*,” but the context requires the sense, ‘are you sleeping?’ In the next verse *ἐγείρει* is rather improperly used for *ἐγείρου*.

626. The *τῆς* was inserted by Portus. Aldus and the subsequent editions give *τὸ Νηρηΐδος παιδός*.

627. For *κάθησο* Hermann gives *καθεῖσα*, and regards *τέκνον* as the accusative depending upon it. ‘Hand down the boy, Iphigenia, to me, his happy mother; and then, yourself standing near my foot, give him into the arms of these ladies.’ The order of the words is altogether against such a meaning, though Hermann

πρὸς μητέρ', Ἰφιγένεια, μακαρίαν δέ με
ξέναισι ταῖσδε πλησία σταθεῖσα δὸς,
καὶ δεῦρο δὴ πατέρα πρόσκειπε σὸν φίλον.] 630
ὦ σέβας ἔμοι μέγιστον, Ἀγαμέμνων ἄναξ,
ἥκομεν ἐφ' ἑταῖς οὐκ ἀπιστοῦσαι σέθεν.

[ΙΦΙΓΕΝΕΙΑ.

ὦ μήτερ, ὑποδραμοῦσά σ', ὀργισθῆς δὲ μὴ,
πρὸς στέρνα πατρὸς στέρνα τὰμὰ περιβαλῶ.
ἐγὼ δὲ βούλομαι τὰ σὰ στέρν', ὦ πάτερ, 635
ὑποδραμοῦσα προσβαλεῖν διὰ χρόνου.

ΚΑ. ποθῶ γὰρ ὄμμα δὴ σόν. ὀργισθῆς δὲ μὴ.
ἀλλ', ὦ τέκνον, χρὴ φιλοπάτωρ δ' αἰεί ποτ' εἶ
μάλιστα παίδων τῶνδ' ὅσους ἐγὼ 'τεκον.]

ΙΦ. ὦ πάτερ, ἐσεῖδόν σ' ἄσμενῃ πολλῶ χρόνῳ. 640

ΑΓΑ. καὶ γὰρ πατήρ σέ· τόδ' ἴσον ὑπὲρ ἀμφοῖν λέγεις.

ΙΦ. χαῖρ'. εὖ δέ μ' ἀγαγὼν πρὸς σ' ἐποίησας, πάτερ.

ΑΓΑ. οὐκ οἶδ' ὅπως φῶ τοῦτο καὶ μὴ φῶ, τέκνον.

ΙΦ. ἔα·

ὡς οὐ βλέπεις εὐκηλον ἄσμενός μ' ἰδών.

ΑΓΑ. πόλλ' ἀνδρὶ βασιλεῖ καὶ στρατηλάτῃ μέλει. 645

ΙΦ. παρ' ἔμοι γενοῦ νῦν, μὴ πὶ φροντίδας τρέπον.

persuades himself it is "rectissime et ap-
tissime dictum." Of course, he gives
also μακαρίαν ἐμὲ for μ. δέ με.

631—2. This distich is placed in all
the old copies after that next following, ὦ
μήτερ—περιβαλῶ. The alteration was
made by Porson, who read προσβαλῶ, and
conversely περιβαλεῖν in v. 636. It is
clear that Clytemnestra ought first to
address her lord; and then the single
verse of Iphigenia (640) very appropri-
ately follows.

633. σ' for γ' Reiske. Kirchhoff now
gives it as the original reading of his best
MS., altered to γ'.—ὑποδραμεῖν, like ὑπο-
θεῖν in Ar. Equit. 1162, means 'to outrun
another by unfair means.'

638—9. This distich was given by Por-
son to Clytemnestra instead of Agamem-
non. For χρὴ there is a variant χρῶ,
which is the Aldine reading. In either
case the word refers directly to the spu-

rious lines preceding, (χρῶ στέρνοις, or
χρὴ περιβαλεῖν,) and therefore Kirchhoff
is hardly consistent in regarding this dis-
tich as genuine, while he includes ὦ μή-
τερ—περιβαλῶ, to which it might have
been the reply, in his condemnation. But
παίδων τῶνδε (τοῦδε Elmsley, i.e. τοῦ παρ-
όντος Ἀγαμέμνονος), and the emphatic
ἐγὼ, are clear indications of spuriousness.
Monk gives παίδων, τῶνδ' ὅσους ἐγὼ 'τεκον',
as Bothe had edited.

644. ἐκηλον W. Dindorf with Blom-
field. But we have παρεκκληεῖν in Herc.
F. 99. Some copies insert μ' after βλέ-
πεις, but the meaning is 'look tran-
quilly,' like δὲν δέρκεσθαι &c.—ἄσμενος,
cf. 640—1.

646. μὴ Barnes for καὶ μὴ. Either νῦν
or καὶ is of necessity interpolated. Both
may have resulted from changing the ori-
ginal παρ' ἔμοι γενομένους μὴ κτλ.

- ΑΓΑ. ἀλλ' εἰμὶ παρὰ σοὶ νῦν ἅπας, κοῦκ ἄλλοθι.
 ΙΦ. μέθες νυν ὀφρὺν ὄμμα τ' ἔκτεινον φίλον.
 ΑΓΑ. ἰδοὺ γέγηθά σ' ὡς γέγηθ' ὀρώων, τέκνον.
 ΙΦ. καῖπειτα λείβεις δάκρυ' ἀπ' ὀμμάτων σέθεν ; 650
 ΑΓΑ. μακρὰ γὰρ ἡμῖν ἡ 'πιούσ' ἀπουσία.
 ΙΦ. τοῦκ οἶδ' ὅτι φῆς, οὐκ οἶδα, φίλτατ' ἐμοὶ πάτερ.
 ΑΓΑ. συνετὰ λέγουσα μᾶλλον εἰς οἰκτόν μ' ἄγεις.
 ΙΦ. ἀσύνετα νῦν ἐροῦμεν, εἰ σέ γ' εὐφρανῶ.
 ΑΓΑ. παπαῖ, τὸ σιγᾶν οὐ σθένω· σέ δ' ἤνεσα. 655
 ΙΦ. μέν', ὦ πάτερ, κατ' οἶκον ἐπὶ τέκνοις σέθεν.
 ΑΓΑ. †θέλω γε· τὸ θέλειν δ' οὐκ ἔχων ἀλγύνομαι.
 ΙΦ. ὅλουντο λόγχοι καὶ τὰ Μενέλεω κακά.
 ΑΓΑ. ἄλλους ὀλεῖ †πρόσθ' ἀμὲ διολέσαντ' ἔχει.

647. παρὰ σοί, i. e. in thought. The irony of this dialogue is very well carried out, nearly every verse having an ambiguous sense. The entire passage seems too clever for a mere imitator: nevertheless, there is reason to fear that some of the verses have been tampered with.

648. ἔκτεινον, unbend your brow. In sense, the word refers to ὀφρὺς rather than to ὄμμα.

649. The old reading γέγηθ', ἕως γέγηθά σ' was corrected by Musgrave. For the formula see Iph. T. 575.

651. ἀπουσία. She is to understand by this, his absence at Troy. But his anxious look makes her suspect something more, so she replies, 'I know not what you mean.' We cannot however depend on this latter verse, which Kirchhoff pronounces "corruptior quam qui corrigi aut possit aut debeat." Various emendations have been proposed, with little success. It is probable that the genuine line was lost, and this substituted in its place. Monk's conjecture, οὐκ οἶδα, φίλταθ' ὃ τι λέγεις σύ μοι, πάτερ, has that common error of modern compositions, the addition of the emphatic σύ. Bothe's correction is little short of portentous, οὐκ οἶδ', ὃ φῆς, ἡ κῆῶα φίλτατον, πάτερ, where ἡ κῆῶα is supposed to stand for ἡ καὶ οἶδα. The answer of Agamemnon, it will be observed, implies that she had said, 'if I conceal my misgivings I shall not find words to be understood,' or something of the like purport. It is probable that several lines have been lost. Dindorf suspects 652—5.

654. νῦν most of the copies for μὲν or μέν γ' of the MS. Pal. Hermann and Dindorf give νυν, but it does not appear that the enclitic is ever used with the indicative. The verse has a Euripidean tone of filial love, 'I will talk nonsense now, if that will please you better than sense,' i. e. than the expression of my real feelings.

655. There is something suspicious in this verse, the first part of which Hermann supposes to have been said aside. Perhaps παπαῖ was *extra metrum*, like εἶα in v. 644, and the verse may have commenced with a verb, as ἤλγησα, σιγᾶν οὐ σθένων. We may however defend οὐ σθένω τὸ σιγᾶν by τὸ δρᾶν οὐκ ἠθέλησαν, Soph. Oed. C. 442.—σέ δ' ἤνεσα is, 'But I thank you,' viz. for you desire to please.

656. ἐπὶ τέκνοις, with your children; properly, 'at them,' or 'over them.' Bothe wrongly explains it, "propter tuos liberos."

657. This verse has been variously corrected. Monk follows Scaliger, θέλω· τὸ δὲ θέλειν, Hermann gives θέλων γε, τὸ θέλειν, and Kirchhoff proposes θέλοιμι, τὸ θέλειν δ'. We suspect that τὸ θέλειν is corrupt, and that the poet wrote θέλω· τὸ δυνατὸν δ' οὐκ ἔχων. Compare however Hec. 566, ὃ δ' οὐ θέλων τε καὶ θέλων. Markland would read τὸ τελεῖν δ'.

659. This verse can hardly be right as it stands, according to the correction of Porson. The old reading was ἄλλους ὀλεῖ πρόσθεν, ἃ με κτλ. Hermann gives ἄλλους ὀλεῖ πρόσθ', ἵνα με δ. ε., *alios per-*

- ΙΦ. ὥς πολὺν ἀπῆσθα χρόνον ἐν Αὐλίδος μυχοῖς. 660
 ΑΓΑ. καὶ νῦν γέ μ' ἴσχει δὴ τι μὴ στέλλειν στρατόν.
 ΙΦ. ποῦ τοὺς Φρύγας λέγουσιν ὤκισθαι, πάτερ ;
 ΑΓΑ. οὐ μή ποτ' οἰκεῖν ὦφελ' ὁ Πριάμου Πάρις.
 ΙΦ. μακράν γ' ἀπαίρεις, ὦ πάτερ, λιπὼν ἐμέ.
 [ΑΓΑ. ἐς ταῦτόν, ὦ θύγατερ, *ἦκεις σῶ πατρί. 665
 ΙΦ. φεῦ.
 εἴθ' ἦν καλὸν μοι σοί τ' ἄγειν σύμπλουν ἐμέ.]
 ΑΓΑ. ἔτ' ἔστι καὶ σοὶ πλοῦς, ἵνα μνήσῃ πατρός.
 ΙΦ. σὺν μητρὶ πλεύσας ἢ μόνη πορεύσομαι ;
 ΑΓΑ. μόνη, μονωθεῖς ἀπὸ πατρὸς καὶ μητέρος.
 ΙΦ. οὐ πού μ' ἐς ἄλλα δώματ' οἰκίζεις, πάτερ ; 670
 ΑΓΑ. ἔα τὰδ' οὐ χρὴ τοιάδ' εἰδέναι κόρας.
 ΙΦ. σπεῦδ' ἐκ Φρυγῶν μοι θέμενος εὖ τὰ κεῖ, πάτερ.
 ΑΓΑ. θῦσαί με θυσίαν πρῶτα δεῖ τιν' ἐνθάδε.
 ΙΦ. ἀλλὰ ξὺν ἱροῖς χρὴ τό γ' εὐσεβὲς σκοπεῖν.

dent prius, quo in loco (sc. Aulide) *me perdidierunt*. With some doubts about the construction in an Attic writer, we might suggest ἄλλους ὀλεῖ πρόσθ' ἤ με διοῦσαντ' ἔχειν, 'they will destroy others (i.e. cause the death of my child) before they have destroyed me.' Or better, perhaps, ἄλλους ὀλεῖ πρὸς οἷσι δ. ἔ., 'besides those they have already undone,' viz. myself. Compare, for a similar sentiment, Med. 1016, ἄλλους κατὰ ζω πρόσθεν ἢ τάλαν' ἐγώ.

662. ὤκισθαι Porson for ὤκησθαι. See *inf.* v. 706. Cf. Aesch. Pers. 233, ποῦ τὰς Ἀθήνας φασὶν ἰδρῦσθαι χθονός ;

665. This verse also is corrupt. Some copies add *σύ θ'* before *ἦκεις*, but this is evidently a metrical supplement. Neither Hermann's correction, *εἰς ταῦτόν ἡμεῖς σοι, σύ θ' ἦκεις σῶ πατρί*, nor Monk's, *εἰς ταῦτόν ἦκεις, ὦ κόρη, σὺ σῶ πατρί*, nor Bothe's, *ὦ θύγατερ, εἰς ταῦτόν σὺ σῶ γ' ἦκεις πατρί*, is more satisfactory than Porson's, *ὦ θύγατερ, ἦκεις καὶ σύ γ' εἰς ταῦτόν πατρί*. A much more easy restoration would be, *εἰς ταῦτόν ἦκεις, ὦ τέκνον, τῷ σῶ πατρί*. In fact, this verse contains no intelligible answer to Iphigenia's remark. Like v. 652, it was probably interpolated, perhaps to fill a lacuna ; and the same must be said of the next verse, of which no tolerable sense can be made. Hermann reads *σοί γ'*, 'I wish it were

proper for me that you should take me as a fellow-voyager with you.' Propert. v. 3, 45, 'Romanis utinam patuissent castra puellis : Essem militiae sarcina fida tuae.'

667. καὶ σοί. This so well suits the preceding *μακράν γ' ἀπαίρεις*, as to supply additional proof that the intervening lines are spurious. For *ἔτ' ἔστι*, Porson's emendation, the old copies give *αἰτεῖς τι*. It is strange that Bothe should have edited *αἰτεῖς τί ; καὶ σοὶ πλοῦς, ἵνα μνήσῃ πατρός*, adding in his note, "sententiam quoque adjuvat ἂν particula." Hermann reads ἄλλ' ἔστι, which is probable, for ΑΛΛ and ΑΙΤ differ only in slight strokes. — *ἵνα μνήσῃ*, i. e. in Hades, where you will remember that it was a father's hand that slew you, and will send evil upon him in return.

670. ἐς ἄλλα δώματ'. This does not necessarily imply that she was aware of her approaching nuptials. She may have thought that she was to be placed under the care of friends till her father's return.
 671. ἔα τὰδ' Gaisford, ἔασον Blomfield, for *ἔα γε* or *ἔα γέ τ'*. Hermann and Kirchhoff retain the latter, supposing the *τ'* can here stand for *τοῖ*. What follows is read in the old copies *οὐ χρὴ τοι τὰδ'*. Monk has *οὗτοι χρὴ τὰδ'*.

674—7. These verses are, perhaps, an interpolation. There is little sense in the

- ΑΓΑ. εἴσει σύ· χερνίβων γὰρ ἐστήξει πέλας. 675
- ΙΦ. στήσομεν ἄρ' ἀμφὶ βωμόν, ὦ πάτερ, χορούς ;
- ΑΓΑ. ζηλῶ σέ μᾶλλον ἢ 'μέ τοῦ μηδέν φρονεῖν.
 χώρει δὲ μελάθρων ἐντὸς ὀφθῆναι κόραις,
 πικρὸν φίλημα δοῦσα δεξιάν τ' ἐμοί,
 μέλλουσα δαρὸν πατρὸς ἀποικήσειν χρόνον. 680
 ὦ στέρνα καὶ παρῆδες, ὦ ξανθαὶ κόμαι,
 ὡς ἄχθος ὑμῖν ἐγένεθ' ἢ Φρυγῶν πόλις
 'Ελένη τε· παύω τοὺς λόγους· ταχεῖα γὰρ
 νοτὶς διώκει μ' ὀμμάτων ψαύσαντά σου.
 ἴθ' ἐς μέλαθρα. σέ δὲ παραιτοῦμαι τάδε, 685
 Δήδας γένεθλον, εἰ κατωκτίσθην ἄγαν
 μέλλων Ἀχιλλεῖ θυγατέρ' ἐκδώσειν ἐμήν.
 ἀποστολαὶ γὰρ μακάριαι μὲν, ἀλλ' ὅμως
 δάκνουσι τοὺς τεκόντας, ὅταν ἄλλοις δόμοις
 παῖδας παραδιδῶ πολλὰ μοχθήσας πατῆρ. 690
- ΚΛ. οὐχ ὧδ' ἀσύνητός εἰμι, πείσεσθαι δέ με
 καὐτὴν δόκει τάδ', ὥστε μὴ σε νουθετεῖν,
 ὅταν ξὺν ὑμεναίοισιν ἐξάγω κόρην
 ἀλλ' ὁ νόμος αὐτὰ τῷ χρόνῳ συνισχναεῖ.
 τοῦνομα μὲν οὖν παῖδ' οἶδ' ὅτῳ κατήνεσας, 695
 γένους δὲ ποίου χῶπόθεν μαθεῖν θέλω.
- ΑΓΑ. Αἴγινα θυγάτηρ ἐγένετ' Ἀσωποῦ πατρός.

first line, which Monk interprets, *In re divina haruspices, non me, consulas*. It might also mean, 'Well, 'tis right to attend to religion by the use of sacred rites.' And this would be a much more appropriate reply to her father's statement, *θυσίαν θύσαι δεῖ*. But thus *καὶ γὰρ* would be more proper than *ἀλλὰ*, and *ξὺν ἱεροῖς* is strangely used for *ἱεροῖς χρόνῳ*. Again, *ἐστήξει* is a form of the later Attic. Elmsley reads *ἐστήξει*, comparing Ar. Lysist. 634, *ᾧδ' ἐ' ἐστήξω παρ' αὐτόν*. As for the use of *ἐμέ* for *ἐμαυτὸν* in v. 677, it is sufficiently defended by Hipp. 1409, Androm. 256, Iph. T. 608. For the genitive after *ζηλῶ* cf. Ar. Ach. 1008, *ζηλῶ σε τῆς εὐβουλίας*. Soph. El. 1027, *ζηλῶ σε τοῦ νοῦ, τῆς δὲ δειλίας* *συγγυῶ*. Inf. 1407, *ζηλῶ σοῦ Ἑλλάδα*.

678. *ὀφθῆναι κόραις*, i. e. *ἵνα μὴ μετ' ἀνδρῶν στήσα αἰσχυνθῇς*.

682. *ὑμῖν* Hermann for *ἡμῖν*, after Musgrave.

685. *παραιτοῦμαι*, 'I beg pardon,' 'I deprecate your anger in consequence of it.' She might have thought tears a bad marriage omen. Hermann puts a comma after *παραιτοῦμαι*, so as to make *τάδε* depend on *κατωκτίσθην*. This is very awkward, as Monk objects.

691—2. Monk has *δ' ἐμέ* and *μὴ σέ*, but the opposition of the persons is here hardly necessary.

694. *συνισχναεῖ* is the obvious emendation of an anonymous critic for *συνανίσχει*, —*εται*, or *συνισχάνει*. The sense is, 'custom will combine with time in alleviating it.' So *χρήμαθ' οἷς ξυνεξήλθον*, Hec. 1012.

695. *κατήνεσας, κατηγγύησας*, 'you betrothed,' 'promised.'

- ΚΑ. ταύτην δὲ θνητῶν ἢ θεῶν ἔξευξε τίς ;
 ΑΓΑ. Ζεὺς· Αἰακὸν δ' ἔφυσεν, Οἰνῶνῃς πρόμον.
 ΚΑ. τοῦ δ' Αἰακοῦ παῖς τίς κατέσχε δώματα ; 700
 ΑΓΑ. Πηλεὺς· ὁ Πηλεὺς δ' ἔσχε Νηρέως κόρην.
 ΚΑ. θεοῦ διδόντος, ἢ βία θεῶν λαβών ;
 ΑΓΑ. Ζεὺς ἡγγύησε καὶ δίδωσ' ὁ κύριος.
 ΚΑ. γαμεῖ δὲ ποῦ νυν ; ἢ κατ' οἶδμα πόντιον ;
 ΑΓΑ. Χείρων ἱν' οἰκεῖ σεμνὰ Πηλίου βάθρα. 705
 ΚΑ. οὐ φασι Κενταύρειον ὠκίσθαι γένος ;
 ΑΓΑ. ἐνταῦθ' ἔδαισαν Πηλέως γάμους θεοί.
 ΚΑ. Θέτις δ' ἔθρεψεν ἢ πατὴρ Ἀχιλλέα ;
 ΑΓΑ. Χείρων, ἱν' ἦθη μὴ μάθοι κακῶν βροτῶν.
 ΚΑ. φεῦ·
 σοφός γ' ὁ θρέψας χῶ διδοὺς σοφώτερος. 710
 ΑΓΑ. τοιόσδε παιδὸς σῆς ἀνὴρ ἔσται πόσις.
 ΚΑ. οὐ μεμπτός. οἰκεῖ δ' ἄστυ ποῖον Ἑλλάδος ;
 ΑΓΑ. Ἀπιδανὸν ἀμφὶ ποταμὸν ἐν Φθίας ὄροις.
 ΚΑ. ἐκεῖσ' ἀπάξεις σὴν ἐμήν τε παρθένον ;
 ΑΓΑ. κείνῳ μελήσει ταῦτα τῷ κεκτημένῳ. 715

699. Οἰνῶνῃς, the ancient name of Aegina.

700. κατέσχε, occupied, secured to himself. See Iph. T. 980. *sup.* 343. For τοῦ δ' W. Dindorf gives τὰ δ' after Elmsley. The next verse appears to be travestied by Philetaerus in Athen. xi. p. 474, Πηλεὺς· ὁ Πηλεὺς δ' ἔστιν ὄνομα κεραμέως. The passage is compared by Kirchhoff.

703. ὁ κύριος, the father, Nereus. Cf. Electr. 259, οὐ κύριον τὸν δόντα μ' ἡγείται, ξένη. This is a direct reply to the preceding verse, 'Did the god himself (Nereus) give her in marriage, or did he (Pelus) take her without the sanction of the gods' (i. e. of Zeus)? Virtually then this reply is, 'Both Zeus and Nereus approved the marriage.'

704. ἢ Matthiae for ἢ.

706. ὠκίσθαι Porson for οἰκεῖσθαι. Cf. v. 662.

707. ἔδαισαν γάμους. See v. 123.

709. μάθοι Musgrave for μάθρ.

710. W. Dindorf gives σοφωτέροις with Musgrave, by which the point of the verse is, at least, materially altered. This

would mean, 'if the teacher was wise, so was the parent in committing his son to one still wiser than himself.' Against the vulgate it might be alleged, that we should rather expect ὁ δὲ διδοὺς. But then μὲν, and not γε, should have preceded. On the whole, it seems better to retain σοφώτερος. 'If Chiron was wise, wiser still was the father,' who could so prize virtue as to commit his son to the care of a just man. The γε, which Monk says "nullam vim habet," and alters to θ', marks the sententiousness of the verse, though, as usual, it is hard to express it in English.

714. ἀπάξεις Dobree for ἀπάξει. The middle is used only of him who takes a person for himself, e. g. a husband taking a wife. Cf. Alcest. 47, καπάξομαί γε νεπτέραν ὑπὸ χθόνα.

715. κείνῳ Hermann for κείνῳ. Monk appears to approve this change, which is against the natural order of the words, and which is quite needless even if we do not follow W. Dindorf in putting a comma at ταῦτα.

- ΚΔ. ἀλλ' εὐτυχοίτην. τίνι δ' ἐν ἡμέρα γαμεῖ ;
 ΑΓΑ. ὅταν σελήνης εὐτυχῆς ἔλθῃ κύκλος.
 ΚΔ. προτέλεια δ' ἤδη παίδος ἔσφαξας θεᾷ ;
 ΑΓΑ. μέλλω 'πὶ ταύτῃ καὶ καθέσταμεν τύχῃ.
 ΚΔ. κάππειτα δαίσεις τοὺς γάμους εἰς ὕστερον ; 720
 ΑΓΑ. θύσας γε θύμαθ' ἀμὲ χρὴ θῦσαι θεοῖς.
 ΚΔ. ἡμεῖς δὲ θοῖνῃν ποῦ γυναιξὶ θήσομεν ;
 ΑΓΑ. ἐνθάδε παρ' εὐπρύμνοισιν Ἀργείων πλάταις.
 ΚΔ. καλῶς γ', ἀναγκαίως δέ· συνενέγκαι δ' ὁμως.
 ΑΓΑ. οἶσθ' οὖν ὃ δρᾶσον, ὦ γύναι ; πιθοῦ δέ μοι. 725
 ΚΔ. τί χρῆμα ; πείθεσθαι γὰρ εἴθισμαι σέθεν.
 ΑΓΑ. ἡμεῖς μὲν ἐνθάδ', οὐπὲρ ἐσθ' ὁ νυμφίος,
 ΚΔ. μητρὸς τί χωρὶς δράσεθ', ἀμὲ δρᾶν χρεῶν ;
 ΑΓΑ. ἐκδώσομεν σὴν παῖδα Δαναϊδῶν μέτα.
 ΚΔ. ἡμᾶς δὲ ποῦ χρὴ τῆνικαῦτα τυγχάνειν ; 730
 ΑΓΑ. χῶρει πρὸς Ἄργος, παρθένους τε τημέλει.

716. εὐτυχοίτην Portus for —είτην. This was a formula of nuptial benediction, as εὐδαιμονοῖτον, in the second person, is said by Medea to her two sons, v. 1073.

717. εὐτυχῆς, lucky, αἰσιος. Musgrave proposes ἐντελής, the full moon, referring to Pind. Isthm. vii. 44, ἐν διχομηνίδεσσιν δὲ ἐσπέραις ἐρατὸν λύοι κεν χαλινὸν ὑφ' ἥρωϊ παρθενίας.

718. θεᾷ is ambiguous: she probably means, to Ἥρα Τελεία, but he refers it to Artemis. So τύχῃ is equivocal in the next verse.

721. Kirchhoff retains ἐχρῆν, but Porson's correction χρὴ gives better sense, and the words are perpetually confused. The best MS. has αὐ' ἐχρῆν, with ἀπερ superscribed. The rest give ἀπερ μ' ἐχρῆν. Hence Monk reads αὐ με χρεῶν, Hermann θῦμ', ἀπερ με χρὴ κτλ. Nothing can be simpler than the reading given in the text, 'Yes, when I have offered offerings which I am bound to offer,' i. e. Iphigenia. The reading ἀπερ merely arose from ignorance of the crasis, αὐ ἐμέ. Cf. v. 522. Hermann's ἀπερ would mean 'that particular offering which' &c., whereas the meaning is ambiguous because it is general. As for the emphatic ἐμέ, to which Monk objects, there is this force in it, that it means a sacrifice which he, of all others, as the father, ought not to offer.

724. The old reading καλῶς δ', ἀναγκαίως τε, is easily restored by transposing the δὲ and the τε, and giving Γ for Τ. Hermann approves this, though he edits καλῶς, ἀναγκαίως γε, Monk καλῶς γ', ἀναγκαίως τε, W. Dindorf καλῶς, ἀναγκαίως τε. There is doubtless irony in καλῶς γ'. She does not like the proposition, but feels that she must submit to it.—συνενέγκαι, 'may it turn out for the best !' So Musgrave for συνένεγκαι, as Hermann notices; though Kirchhoff says nothing here about his MSS. Monk retains συνένεγκαι, but thinks the true reading is συνενέγκαιμ'.

726. σέθεν, for which some copies give ἐκ σέθεν, appears to be the genitive on the same principle as νικᾶσθαι τινος, implying the being overcome by arguments. Monk would patch up the verse thus; τί χρῆμ'; ἐπέισθην καὶ πάρος λόγους σέθεν.

728. Perhaps μητρὸς δὲ κτλ., since with τί (MSS. τι) we should rather have expected ὦν ἐμέ δρᾶν χρεῶν. Agamemnon's artifice for getting Clytemnestra out of the way, on the ground that the wedding must be publicly celebrated before the army, where women should not appear, and that the girls at home require her maternal care, is worthy of the Greek character for δόλος.

- ΚΑ. λιποῦσα παῖδα ; τίς δ' ἀνασχήσει φλόγα ;
 ΑΓΑ. ἐγὼ παρέξω φῶς ὃ νυμφίοις πρέπει.
 ΚΑ. οὐχ ὁ νόμος οὗτος, σὺ δέ *γε φαῦλ' ἡγεί τάδε.
 ΑΓΑ. οὐ καλὸν ἐν ὄχλῳ σ' ἐξομιλῆσθαι στρατοῦ. 735
 ΚΑ. καλὸν τεκοῦσαν τὰμά γ' ἐκδοῦναι τέκνα.
 ΑΓΑ. καὶ τὰς γ' ἐν οἴκῳ μὴ μόνας εἶναι κόρας.
 ΚΑ. ὀχυροῖσι παρθενῶσι φρουροῦνται καλῶς.
 ΑΓΑ. πιθοῦ.
 ΚΑ. μὰ τὴν ἀνασσαν Ἀργεῖαν θεάν.
 ἐλθὼν δὲ τάξω πρᾶσσε, τὰν δόμοις δ' ἐγώ 740
 [ἂ χρή παρεῖναι νυμφίοισι παρθένοις].
 ΑΓΑ. οἴμοι· μάτην ᾗξ', ἐλπίδος δ' ἀπεσφάλην
 ἐξ ὀμμάτων δάμαρτ' ἀποστεῖλαι θέλων.
 σοφίζομαι δὲ καπὶ τοῖσι φιλτάτοις
 τέχνας πορίζω πανταχῇ νικώμενος. 745
 [ὅμως δὲ σὺν Κάλχαντι τῷ θυηπόλῳ

732. ἀνασχήσει φλόγα. So λαμπάδας ἀνασχεθεῖν Med. 1027. Cf. Phoen. 344.

733. νυμφίοις. This is rather obscure. He alludes indirectly to the fire of the altar; but the context obviously means, 'if you, the mother, cannot raise the torch to conduct the bride, I can perform that office for the bridegroom.' Yet in the verse of the Medea, quoted above, it is to her *sons* that the mother promises to hold the torch. Rather, perhaps, for *her son's bride*; since each party was conducted with a procession of their own sex to the bridegroom's house.

734. The γε is wanting in the copies; Aldus gives καὶ σὺν δέ. Various corrections have been proposed: σὺν δ' ἄρα W. Dindorf, καὶ σὺν Musgrave, ἢ σὺν Hermann, whom Monk follows; μὴ σὺν φαῦλ' ἡγοῦ τάδε Kirchhoff. The sense appears to be, 'but you, it seems, think these matters (custom and etiquette) unimportant.'

735. It is rather against the order of the words to join ἐν ὄχλῳ στρατοῦ, yet such seems to be the poet's meaning. We have the active compound in Cycl. 518, where see the note. Here the sense is, 'to be abroad in the crowd,' ἐξω οἴκου.

736. τὰμά μ' W. Dindorf, with Markland.

740. Herm., Dind., Monk give σὺν for δέ, after Markland, a very needless change. Had the transcribers found σὺν, they would

hardly have altered it. Compare Electr. 73, ἅλις δ' ἔχεις τάξωθεν ἔργα τὰν δόμοις δ' ἡμᾶς χρεῶν ἐξευτρεπίζειν. The next verse is omitted by Monk as spurious, and he is probably right. Hermann proposes νυμφίοισι παρθένων, *nuptiis virginum*, and W. Dindorf edits νυμφίοις καὶ παρθένοις. With these words, somewhat peevishly uttered, Clytemnestra enters the royal tent, and Agamemnon remains alone on the stage. He has failed in his endeavours to get Clytemnestra out of the way, and he now feels that perplexity awaits him on every side. He is angry with his wife for her obstinacy, and concludes with the reflection that a bad wife is much worse than no wife at all.

742. ᾗξας, i. e. ἐσπούδασα. Ion 572, δ δ' ᾗξας ὀρθῶς, τοῦτο καμ' ἔχει πόθος. *Ibid.* 328, οὐδ' ᾗξας εἰς ἔρευναν ἐξευρεῖν γονάς;

746-8. These verses are ejected by Monk, with the approval of Kirchhoff. Of their spuriousness scarcely a doubt can be entertained. The best MS. gives κοινῇ τὸ τῆς θεοῦ φίλον, the others omit κοινῇ and add γε το φίλον. Hermann gives τὸ τῆς θεοῦ μὲν φίλον, and removes the comma after εἰμι. The sense, at best, is unsatisfactory, 'I will see how this trouble of Hellas is to end.' Cf. Aesch. Theb. 501, θέλων ἐξιστορησαί μοιραν ἐν χρεῖα τύχης.

- κοινῇ τὸ τῆς θεοῦ φίλον, ἔμοι δ' οὐκ εὐτυχές,
 ἐξιστορήσων εἶμι, μόχθον Ἑλλάδος.]
 χρὴ δ' ἐν δόμοισιν ἄνδρα τὸν σοφὸν τρέφειν
 γυναικα χρηστὴν κάγαθὴν, ἣ μὴ τρέφειν. 750
- ΧΟ. ἦξι δὴ Σιμόεντα καὶ 8τρ.
 δίνας ἀργυροειδεῖς
 ἄγυρις Ἑλλάνων στρατιᾶς
 ἀνά τε ναυσὶ καὶ σὺν ὄπλοις
 Ἴλιον ἐς τὸ Τροίας 755
 Φοιβήιον δάπεδον,
 τὰν Κασσάνδραν ἔν' ἀκούῃ
 ῥίπτειν ξανθοὺς πλοκάμους
 χλωροκόμῳ στεφάνῳ δάφνας
 κοσμηθεῖσαν, ὅταν θεοῦ 760
 μαντόσυνοι πνεύσωσ' ἀνάγκαι.
 στάσσονται δ' ἐπὶ περγάμων 8ντ.
 Τροίας ἀμφί τε τείχῃ
 Τρώες, ὅταν χάλκασπις Ἄρης
 πόντιος εὐπρώροισι πλάταις 765

750. Hermann, with the approval of Kirchhoff, supposes *τρέφειν* to have crept in from the preceding verse, and reads *γαμεῖν*. There seems no ground for any change, the sense being 'to keep in his house a good wife, or not to keep one at all.' A similar sentence is in *Alcest.* 626, *φημὶ τοιοῦτους γάμους λύειν βροτοῖσιν, ἢ γαμεῖν οὐκ ἔστιον*. Compare the repetition of *αἰδοῦμαι* in v. 452.

751. The glyconeian ode here following is a prediction of the successful result of the expedition to Troy. The fame of Cassandra, the inspired daughter of Priam, has reached the ears of the women of Calchis; and they think of her probable fate. The Trojan host will view from the city walls the advent of the Argives for the recovery of Helen. The enemy will invest the fated city, and slay its inhabitants. Helen will be torn from Paris with many tears. Never may the lot of captivity fall on them, nor the sad anticipations which the Phrygian women will express to each other as they sit at the loom, 'Whither shall I be dragged into slavery? 'Tis all through thee, Helen, child born of a swan,

as men say, whether truly or in poetic fable.'

Ibid. ἦξει δὴ. 'So now then the Grecian host will arrive at Troy,' &c. The *δὴ* implies that the matter may now be regarded as inevitable. So *Troad.* 1060, *οὕτω δὴ τὸν ἐν Ἰλίῳ ναὺν καὶ θυόεντα βοῶντων προὔδωκας Ἀχαιοῖς*.—Monk compares *Ion* 95, *τὰς Κασταλίας ἀργυροειδεῖς βαίνετε δίνας*.

753. The metre (glyc. polysch.) admits of the *ἀ* in *ἄγυρις* being either long or short. On the one hand we have the forms *πανήγυρις*, *ὁμήγυρις*, on the other, *Od.* iii. 31, *ἔξον δ' ἐς Πυλίων ἀνδρῶν ἄγυριν τε καὶ ἔδρας*. But the form *ἡγυρις* was not in use. Rather *ἄγυρις* was the same as *ἀγορά*, *ἀγορος*.—For *ἀνὰ ναυσὶ*, 'on board ship,' we should perhaps read *ἄμα*. See on v. 1058.

756. *Φοιβήιον*, built by Phoebus and Poseidon, *Tro.* 5.

757. *τὰν Κασσάνδραν*, 'that far-famed Cassandra.' W. Dindorf omits the article, with Matthiae, and *ἐν* in the antistrophe (768) with a Paris MS.—*ρίπτειν*, 'tosses wildly to the winds.' *Bacch.* 150, *τρυνφερὸν πλόκαμον εἰς αἰθέρα ῥίπτων*.

εἰρεσίᾳ πελάζῃ
 Σιμωνντίοις ὀχετοῖς,
 τὰν τῶν ἐν αἰθέρι δισσῶν
 Διοσκούρων Ἑλέαν
 ἐκ Πριάμου κομίσαι θέλων 770
 ἐς γὰρ Ἑλλάδα δοριπόνους
 ἄσπίσι καὶ λόγχαις Ἀχαιῶν
 Πέργαμον δὲ Φρυγῶν πόλιν ἐπωδ.
 λαῖνους περὶ πύργους
 κυκλώσας Ἄρει φονίῳ, 775
 λαιμοτόμους κεφαλὰς σπάσας,
 [πόλισμα Τροίας,]
 πέρσας κατάκρας πόλιν,
 θήσει κόρας πολυκλαύτους
 [δάμαρτά τε Πριάμου. 780
 ἃ δὲ Διὸς Ἑλένα κόρα
 πολύκλαυτος ἐσεῖται
 πόσιν προλιποῦσα. μήτ' ἐμοὶ]
 μήτ' ἐμοῖσι τέκνων τέκνοις 785

770. ἐκ Πριάμου, scil. γῆς, implied in ἐς γὰρ Ἑλλάδα. The nominative to the whole sentence, and so agreeing with θέλων, κυκλώσας, σπάσας, is Ἄρης, sc. στρατὸς Ἀργείων, which is said κυκλῶσαι πόλιν Ἄρει, just as Θάνατος is said θάνατον ἐμβαλεῖν, Alcest. 50, and Λύσσα to send λύσσαν, Herc. F. 866. Hence Hermann's conjecture, adopted by Monk, κυκλώσας δορὶ φονίῳ, cannot be considered necessary.

771. Kirchhoff suggests δοριπόνων. But cf. Aesch. Pers. 322, Ἀμφιστρεὺς—πολύπονον δόρυ νομών.

776. Monk is probably right in omitting πόλισμα Τροίας as a gloss on πόλιν. Bothe includes πέρσας κατάκρας in the condemnation. Hermann translates, "cives Trojae jugulatos jugulandosve capitibus trahens," giving λαιμητόμους with Aldus. Nothing can be harsher than this; whereas, omitting πόλισμα Τροίας, we may render it, 'drawing back the heads while the throat is cut.' There are various opinions however as to the genuineness of these verses. W. Dindorf condemns the whole passage from v. 773

to the end (800), while Kirchhoff rejects only 776—84, and 796—7. At all events, 780—84 seem interpolated. The sense is weak and unpoetical, and ἐσεῖται betrays itself as a non-tragic form, not to say, that the repetition of πολύκλαυτος is highly suspicious in itself. Hermann gives εἴσεται, and supposes some compound like πολύδακρυς to be wanting before πολύκλαυτος, *nullo cum luctu sentiet se deseruisse maritum*. Monk ejects only 781 to προλιποῦσα in v. 784.

785. It is probable that, omitting μήτ' ἐμοὶ, we should read here μή τι μοι τέκνων τέκνοισιν (troch. dimeter), one copy giving τέκνοισιν for τέκνοις. —ἐλπὶς ἄδε, 'this prospect,' viz. of servitude, in a bad sense. Monk compares Ion 348, θῆράς σφε τὸν δύστηνον ἐλπίζει κτανεῖν. But στήσαι ἐλπίδα, 'to set up for themselves an expectation,' is a strange phrase, and Tyrwhitt's σχήσουσι is deserving of consideration. Musgrave compares Oed. R. 699, μῆνιν τοσύνδε στήσας ἔχεις.—παρ' ἱστοῖς μυθεῦσαι, conversing as they sit at the loom. Cf. Ion 196, ἄρ' ὃς ἐμαῖσι μυθεύεται παρὰ πῆναις; The form (from

ἐλπὶς ἄδε ποτ' ἔλθοι,
 οἶαν αἱ πολύχρυσοι
 Ἀνδαὶ καὶ Φρυγῶν ἄλοχοι
 στήσουσι παρ' ἱστοῖς
 μυθεῦσαι τάδ' ἐς ἀλλήλας· 790
 Τίς ἄρα μ' εὐπλοκάμου κόμας
 ῥῦμα δακρνώεν τανύσας
 πατρίδος ὀλλυμένας ἀπολωτιεῖ ;
 διὰ σέ, τὰν κύκνου δολιχαύχενος γόνου,
 εἰ δὴ φάτις ἔτυμος, 795
 ὥς ἔτυχεν Λήδα
 * * * ὄρνιθι πταμένῳ
 Διὸς ὅτ' ἠλλάχθη δέμας,
 εἴτ' ἐν δέλτοις Πιερίσιν
 μῦθοι τάδ' ἐς ἀνθρώπους
 ἦνεγκαν παρὰ καιρὸν ἄλλως. 800

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ποῦ τῶν Ἀχαιῶν ἐνθάδ' ὁ στρατηλάτης ;

μυθεῖν) is like *ἐμνεῦσαι* in Med. 422, and *ἄντευν* in Hipp. 167, both quoted by Monk. Photius, *μυθήσας, εἰπών*. The middle verb occurs in Prom. 682, Agam. 1339, Od. viii. 79, &c.

791. *εὐπλοκάμου* for *-ους*, and *ῥῦμα* for *ἔρυμα*, are respectively Dobree's and Hermann's emendations. The sense is thus clear, 'who, drawing tight the tear-causing grasp of my comely hair, will carry me as a prize far away from my falling country?' Monk well compares Suppl. 449, *ἀπολωτίζειν νέους*. So also Hel. 1593, *ὦ γῆς Ἑλλάδος λωτίσματα*. Properly, 'to cull or select the choicest flower.'—*ὀλλυμένας* Erfurdt for *οὐλομένας*. Monk gives *ὀλομένας*.

794. For *γόνον* Bothe gives *γονάν*. If we retain *γόνον*, we must supply *οὔσαν*.

795. *εἴθ' ἢ* W. Dindorf with Reiske.—*ἐτήτυμος* Hermann. Perhaps, *εἴτε* δὴ *φάτις* *ἐτήτυμος*, cretic + dochmius, or *εἰ δὴ φάτις γ' ἔτυμος*, glyconeian.

796. *ὥς σ' ἔτεκεν* Hermann and W. Dindorf after Musgrave, for *ὥς ἔτυχεν*. Monk thinks his conjecture, that *πλαθεῖσα* has dropped out before *ὄρνιθι*, is confirmed by the mark of a *lacuna* in that place which

he found in a Paris MS. collated by himself. On this supposition, by which *ὥς ἔτυχεν Λήδα πλαθεῖσα ὄρνιθι* gives excellent sense, and restores a glyconeian verse, we need not conclude, with Kirchhoff, that the two lines are interpolated. The old reading was *Λήδ' and ὄρνιθ' ἱπταμένῳ*, corrected by Matthiae and Markland. Hermann omits *Λήδα* as a gloss, taking *κύκνος* as the nominative. Compare Hel. 17, *ἔστιν δὲ δὴ λόγος τις, ὥς Ζεὺς μητέρ' ἔπτατ' εἰς ἐμὴν Λήδαν, κύκνου μορφώματ' ὄρνιθος λαβών*, where the same incredulity as here is implied on the poet's part.—*ἠλλάχθη* Monk for *ἀλλάχθη*.

798. *ἐν δέλτοις* Monk, by which this verse becomes *glycon. polysech.* like the preceding (if made to end with *εἴτ'*). Translate, 'or whether in the writings of the poets fables have conveyed these tales to men out of place and to no purpose.' Bothe needlessly gives *μήτ' ἐν δέλτοις κτλ.* scil. *καὶ εἰ μή*. For the pleonasm *παρὰ καιρὸν ἄλλως* compare *ἄλλως μάτην* Hec. 489. On the *μῦθοι βροτῶν* see Hipp. 198. El. 743.

801. Achilles now comes on the stage, inquiring for Agamemnon. He wishes to

τίς ἂν φράσειε προσπόλων τὸν Πηλέως
 ζητοῦντά νιν παῖδ' ἐν πύλαις Ἀχιλλέα ;
 οὐκ ἐξ ἴσου γὰρ μένομεν Εὐρίπου πέλας.
 οἱ μὲν γὰρ ἡμῶν ὄντες ἄζυγες γάμων
 οἴκους ἐρήμους ἐκλιπόντες ἐνθάδε
 θάσσουσ' ἐπ' ἀκταῖς, οἱ δ' ἔχοντες εὐνιδας
 καὶ παῖδας· οὕτω δεινὸς ἐμπέπτωκ' ἔρωσ
 τῇσδε στρατείας οὐκ ἄνευ θεῶν *τινός.
 τοῦμόν μὲν οὖν δίκαιον ἐμὲ λέγειν χρεῶν
 ἄλλος δ' ὁ χρήζων αὐτὸς ὑπὲρ αὐτοῦ φράσει.
 γῆν γὰρ λιπὼν Φάρσαλον ἦδὲ Πηλέα

805

810

* * * * *

communicate to him that the army are becoming so impatient of the delay at Aulis, that he has difficulty in restraining them. Hearing his name from himself (v. 803) Clytemnestra comes forth to meet him from the royal tent. She greets him cordially as the destined husband of her daughter. He, ignorant of the whole affair, expresses the utmost astonishment. Clytemnestra begins to suspect that she has been deceived. Her suspicions are confirmed by the confessions of the old man, who reveals to her all his master's treacherous intentions.

804. πέλας for πύλας Barnes; and the confusion is not uncommon. Hermann reads interrogatively, οὐκ ἐξ ἴσου γὰρ μένομεν Εὐρίπου πνοάς; 'Are we not all of us equally waiting for a favourable wind in the Euripus?' And in v. 813 he gives πύλαις conversely for πνοαῖς, supposing the eye of the transcriber to have been confused by the recurrence of Εὐρίπου. The poet seems however to have meant to represent the dissatisfaction of the army, who complained, by the words οὐκ ἐξ ἴσου γὰρ κτλ., that the impatience of some, anxious to revisit their homes, was not the less for the comparative contentment of others, who, like Achilles, had no such domestic ties. This is sufficiently implied by the context, though it is briefly and not very explicitly worded. Possibly we should read ἥσυχοι for ἐνθάδε, 'remain here contentedly,' like Hec. 901, μένειν ἀνάγκη πλοῦν ὁρῶντας ἥσυχον (where both ὁρῶντά μ' and ἥσυχους are severally probable conjectures).

807. ἀκταῖς Markland and Hermann for ἀκτάς.

808. καὶ παῖδας Musgrave for ἡπαιδες.

Bothe gives εἵπαιδας.

809. τινὸς was added by Elmsley, who omitted 'Ἑλλάδι γ' after στρατείας. Porson, after Scaliger, read 'Ἑλλάδ', allowing the elision of the ι to be occasionally found, as in Alcest. 1118, καὶ δὴ προτείνω, Γοργόν' ὥς καρατόμω. It is easy however here to supply αὐτοῖς, and Hermann is probably right in preferring οὐκ ἄνευ θεῶν τινός, 'by the special appointment of some god,' to οὐκ ἄνευ θεῶν, which properly means, 'by the favour of the gods.' There is a clause to be mentally supplied before οὕτω δεινὸς κτλ., 'Nevertheless, both one and the other have hitherto remained,' &c.

810. τοῦμόν δίκαιον, my own justification, my own defence to Agamemnon, viz. for wishing the expedition to sail, and for being unable to restrain the army. The next verse is, perhaps, an interpolation. Kirchhoff remarks that good Greek requires either ἄλλων δ' ὁ χρήζων or ἄλλος δὲ χρήζων.

812. γῆ Φάρσαλος may be compared with γῆ Πελασγός in Aesch. Suppl. 247. The MSS. give Φαράδιον, corrected however in the Palatine by a later hand; and so Aldus rightly edited. In the same MS. Kirchhoff says a lacuna of three lines is indicated; and he marks this in his text. Perhaps he is right. The δίκαιον of Achilles may have been this, that though he had no wife and children, he had a country and an aged father to call for his return, and therefore that he shared in the wishes of the army to proceed at once to Troy. On this theory we may be content to believe that the very obscure verse which now follows depended on the lost sentence. Hermann (as before remarked)

- μένω 'πὶ λεπταῖς ταῖσδέ γ' Εὐρίπου πνοαῖς
 Μυρμιδόνας ἴσχω· οἱ δ' αἰὲ προσκείμενοι
 λέγουσ', Ἀχιλλεῦ, τί μένομεν; πόσον χρόνον 815
 ἔτ' ἐκμετρήσαι χρή πρὸς Ἴλιον στόλον;
 ἡδρᾶ δ', εἴ τι δράσεις, ἧ ἅπαρ' οἴκαδε στρατὸν,
 τὰ τῶν Ἀτρειδῶν μὴ μένων μελλήματα.
- ΚΑ. ὦ παῖ θεᾶς Νηρηΐδος, ἔνδοθεν λόγων
 τῶν σῶν ἀκούσας' ἐξέβην πρὸ δωμαίων. 820
- ΑΧ. ὦ πότνι' αἰδῶς, τήνδε τίνα λεύσσω ποτὲ
 γυναικα μορφὴν εὐπρεπὴ κεκτημένην;
- ΚΑ. οὐ θαῦμά σ' ἡμᾶς ἀγνοεῖν, οὓς μὴ πάρος
 προσεΐδες· αἰνῶ δ' ὅτι σέβεις τὸ σωφρονεῖν.
- ΑΧ. τίς δ' εἶ; τί δ' ἦλθες Δαναϊδῶν ἐς σύλλογον 825
 γυνὴ πρὸς ἄνδρας ἀσπίσιν πεφραγμένους;
- ΚΑ. Αἴδας μὲν εἰμι παῖς, Κλυταιμνήστρα δέ μοι
 ὄνομα, πόσις δέ μουστὶν Ἀγαμέμνων ἀναξ.
- ΑΧ. καλῶς ἔλεξας ἐν βραχεῖ τὰ καίρια.
 αἰσχρὸν δέ μοι γυναιξὶ συμβάλλειν λόγους. 830
- ΚΑ. μέινον· τί φεύγεις; δεξιάν τ' ἐμῇ χειρὶ
 σύναψον, ἀρχὴν μακαρίων νυμφευμάτων.

gives *πύλαις*, Markland, followed by Monk, *ροαῖς*, for *πνοαῖς*. He compares *λεπτὸς Εὐρίπου κλύδων* ap. Strabon. p. 102 (p. 60).—For *ταῖσδέ γ'* Blomfield proposed *ταῖσδ'*, which Kirchhoff admits.

814. οἱ δ' Monk for οἱ μ', which is clearly untenable, since it could only mean, 'who say of me,' &c.

815. πόσον Monk for ποῖον. Where *length* of time is specially meant, *πόσος* seems necessary. For the meaning of *ποῖος χρόνος* see Aesch. Agam. 269.—For *στόλον* Hermann gives *στόλου*, 'how much time for sailing to Troy?' i. e. *τοῦ στελλέσθαι πρὸς Ἴλιον*. But the vulgate may mean, 'How much time must we yet count till (πρὸς) the voyage to Troy?' If we adopt the Aldine reading *Ἴλιον*, we may translate, 'How much time is the expedition to Troy still to count?' Where *στόλον* represents *τοὺς στελλομένους*.

817. *δρᾶ* the MSS., *δρᾶ γ'* Aldus, *δρᾶ δ'* Fix (ap. Kirchhoff). Does the imperative *δρᾶ* elsewhere occur? Probably we should read, *λέγ'*, *εἴ τι δράσεις*.

823. The elegant use of *μὴ* may be

conveyed by the Latin '*quos nondum videris*.' Compare *ὦν μὴ μοι θέμις ν.* 834, *quos non liceat tangere*, i. e. *cum non liceat*, and see *sup.* v. 523. For *κατεΐδες*, superscribed by a later hand in Flor. 2, the original reading was *προσέβης ἄν*, which some have taken for a variant on *σέβεις*, whence Hermann edits *αἰνῶ προσσέβειν τὸ σωφρονεῖν*. Perhaps the error arose from a variant *προσεΐδες* (as Ion 193, *φίλα, πρόσιδ' ὄσοις*), which, corrupted to *προσέβης*, took the *ἄν* as a mere metrical supplement. Or we might read *προσῆλθες*.

829. Perhaps, *κἂν βραχεῖ κτλ.*

831. *μείνον* Valckenaer for *δεινόν*, and *δεξιάν τ'* Markland for *δεξιάν γ'*. The old readings may possibly be right, *δεινόν τι φεύγεις*; κτλ. 'Is it some harm that you shun?' &c., but it is less natural than the emendation.

832. *μακαρίων* Markland for *μακαρίαν*. For the scruple about taking a married woman's hand, see Electr. 223, *ἔπελθε, μὴ ψαῦ' ὦν σε μὴ ψαύειν χρεών*.

- AX. τί φῆς ; ἐγὼ σοι δεξιάν ; αἰδοίμεθ' ἂν
'Αγαμέμνον', εἰ ψαύοιμεν ὦν μή μοι θέμις.
- ΚΛ. θέμις μάλιστα, τὴν ἐμὴν ἐπεὶ γαμεῖς 835
παῖδ', ὧ θεᾶς παῖ ποντίας Νηρηίδος.
- AX. ποίους γάμους φῆς ; ἀφασία μ' ἔχει, γύναι,
εἰ μή τι παρανοοῦσα καινουργεῖς λόγον.
- ΚΛ. πᾶσιν τόδ' ἐμπέφυκεν, αἰδεῖσθαι φίλους 840
καινοὺς ὁρῶσι καὶ γάμου μεμνημένους.
- AX. οὐπῶποτ' ἐμνήστευσα παῖδα σὴν, γύναι,
οὐδ' ἐξ Ἀτρειδῶν ἦλθέ μοι λόγος γάμων.
- ΚΛ. τί δῆτ' ἂν εἶη ; σὺ πάλιν αὖ λόγους ἐμοὺς
θαύμαζ'. ἐμοὶ γὰρ θαύματ' ἐστὶ τὰ παρὰ σοῦ.
- AX. εἵκαζε· κοινόν ἐστιν εἰκάζειν τάδε· 845
ἄμφω γὰρ οὐ ψευδόμεθα τοῖς λόγοις ἴσως.
- ΚΛ. ἀλλ' ἢ πέπονθα δεινά ; μνηστεύω γάμους
οὐκ ὄντας, ὥς εἴξασιν· αἰδοῦμαι τάδε.
- AX. ἴσως ἐκερτόμησε καμὲ καὶ σέ τις.
ἀλλ' ἀμελία δὸς αὐτὰ καὶ φαύλως φέρε. 850
- ΚΛ. χαῖρ'. οὐ γὰρ ὀρθοῖς ὄμμασίν σ' ἔτ' εἰσορῶ
ψευδῆς γενομένη καὶ παθοῦς' ἀνάξια.
- AX. καὶ σοὶ τόδ' ἐστὶν ἐξ ἐμοῦ· πόσιν δὲ σὸν
στείχω ματεύσων τῶνδε δωμάτων ἔσω. 855

837. φῆς Barnes for ἔφησθ'. Hermann gives ποίους γάμους ; ὡς ἀφασία κτλ.

840. μεμνημένοις Kirchhoff and Monk with the old copies. The sense seems to be 'especially when they (the friends) talk about marriage.' Hermann and W. Dindorf therefore rightly prefer μεμνημένους. The dative would of course mean, 'and thinking about (coming) marriage.'

842. λόγος γάμων, 'a word about the wedding.' See on Ion 929.

843. σὺ πάλιν αἶ. As I at first was astonished to hear that you knew nothing of the marriage, so you in your turn may wonder at my speaking of it to you.

845. εἵκαζε, 'make a guess,' i. e. endeavour to find some solution of this mystery, 'for,' he adds, 'it is in the power of us both to form a conjecture on this matter; for both of us perhaps are speaking not falsely in our assertions.' For εἰκάζειν τάδε compare Aesch. Cho. 509, οὐκ ἔχοιμ' ἂν εἰκάσαι τάδε. Monk edits

ἐψευδόμεθα after Markland, which he renders, 'for perhaps we have been mutually deceiving and deceived.' W. Dindorf has ἄμφω γὰρ οὐν with Matthiae. But this would mean 'for assuredly,' and so is inconsistent with ἴσως. Besides, it was more manly and generous to assume that both had been speaking the truth under some misapprehension, than that both had been speaking falsely.

847. μνηστεύω, I am aspiring to a marriage for my daughter; an unusual sense of the word. Perhaps, μνηστεύεις, 'you are no real suitor, it seems.' Cf. v. 841.

849. ἐκερτόμησε, 'has deceived.' Alcest. 1125, ἡ κέρτομός με θεοῦ τις ἐκπλήσσει χαρά. Soph. Phil. 1235, πρὸς θεῶν, πόττερα δὴ κερτομῶν λέγεις τάδε ; NE. εἰ κερτόμησις ἐστι τὰληθῆ λέγειν.

851. ὀρθαῖς κόραις. Cf. Hec. v. 972.

854. τόδε, scil. τὸ χαίρειν.

- ΘΕ. ὦ ξέν', Αἰακοῦ γένεθλον, μεῖνον, ὦ σέ τοι λέγω,
τὸν θεᾶς γεγῶτα παῖδα, καὶ σέ, τὴν Αἴδας κόρην.
- ΑΧ. τίς ὁ καλῶν πύλας παροίξας; ὡς τεταρβηκῶς
καλεῖ.
- ΘΕ. δοῦλος, οὐχ ἀβρύνομαι τῷδ'· ἡ τύχη γὰρ οὐκ ἔᾶ.
- ΑΧ. τίνος; ἐμὸς μὲν οὐχί· χωρὶς τὰμὰ καγαμέμνονος.
- ΘΕ. τῆσδε τῆς πάροιθεν οἴκων, Τυνδάρειω δόντος πα-
τρός. 860
- ΑΧ. ἔσταμεν· φράζ', εἴ τι χρήζεις, ὦν μ' ἐπέσches
οὔνεκα.
- ΘΕ. ἦ μόνω παρόντε δῆτα ταῖσδ' ἐφέστατον πύλαις;
- ΚΛ. ὡς μόνοις λόγοις ἂν, ἔξω δ' ἐλθὲ βασιλικῶν δόμων.
- ΘΕ. ὦ τύχη πρόνοιά θ' ἡμῇ, σῶσαθ' οὓς ἐγὼ θέλω.
- ΑΧ. ὁ λόγος ἐς μέλλοντα σώσει χρόνον· ἔχει δ' ὄγκον
τινά. 865

356. ὦ σέ τοι Markland for ὡς σέ τοι. The servant who here comes forward is the same as the *θεράπων* or *πρεσβύτης* (the name varying in the copies in both places) who appears at the opening of the play.—The present words, as may be inferred from the next verse, are spoken in a half-whisper from behind the door of the tent, partly opened. It is clear from v. 863, as Bothe remarks, that the servant is yet within the house.

858. οὐχ ἀβρύνομαι τῷδ', 'I do not pride myself on that matter.' So Cassandra says, Agam. 1176, ἀβρύνεται γὰρ πᾶς τις εὖ πράσσω πλέων. Inf. v. 1343, οὐκ ἐν ἀβρότῃ κεῖσαι πρὸς τὰ νῦν πεπτωκότα.—After ἡ τύχη γὰρ the copies add μ', omitted by Elmsley, and also in one of the Paris MSS.

859. χωρὶς τὰμὰ κτλ. This alludes to the saying, κοινὰ γὰρ τὰ τῶν φίλων. Slaves, as part of the family property, were sometimes shared in as common possessions. This is clear from Androm. 374—7.

860. τῆσδε τῆς. There is another reading τῶνδε τῶν. Hermann, on account of the plural οἴκων, gives τῆσδε, τῶν πάροιθεν οἴκων, *huius, ex priore domo*, i. e. *eis τῶν π. οἰ.*

862. παρόντε Monk and W. Dindorf, after Lenting, Dobree, Porson, and Bothe, for πάροιθεν. Elmsley read πάροιθε. Hermann edits ἡ μόνω γὰρ οἶδε δῆτα,

where the combination γὰρ—δῆτα seems strange to the ear, besides that either *μόνοι οἶδε* or *μόνω τῶδε* should have been used.

863. Hermann gives this verse to Achilles; but it is altogether unimportant which of the two assures the old man. One would think that it was the place of his mistress to do so, at least as much as for a stranger. Monk however also gives it to Achilles, reading *μόνοι* with Markland.

864. σῶσαθ' Kirchhoff for σῶσας, σῶσουσ', σῶσας, σῶσον.—On the formula οὓς ἐγὼ θέλω see Hel. 1405. Herc. F. 748, 762. He means, τὴν ἐμὴν δέσποιναν καὶ τὴν θυγατέρα.

865. σώσει is Monk's correction for ἂν ὤση. It seems more probable than Markland's ἀνοίσει or Boeckh's ἀνήσει, because it directly replies to σῶσατε preceding; 'If you appeal to πρόνοια to save, your appeal brings only prospective, not present, succour.' Hermann's reading has little to commend it, *εἰς μέλλοντ' ἂν ὥς δὴ χρόνον, ut in tempus jam instans*. He also gives *ὄκνον τινὰ, sed habet aliquid timoris*. But *ὄγκος* is 'fuss,' 'bombast,' 'parade,' 'pretension.' Monk compares Oed. Col. 1162, *βραχύν τιν' αἰτεῖ μῦθον, οὐκ ὄγκον πλέων*.—This verse, it will be noticed, is the remark of Achilles. Clytemnestra is anxious to assure him; here a kind of taunt is thrown out, because the

- ΚΑ. δεξιᾶς ἔκατι μὴ μέλλ', εἴ τί μοι χρήζεις λέγειν.
 ΘΕ. οἶσθα δῆτά μ' ὅστις ὦν σοὶ καὶ τέκνοις εὖνους
 ἔφυν.
 ΚΑ. οἷδά σ' ὄντ' ἐγὼ παλαιὸν δωμάτων ἐμῶν λάτριν.
 ΘΕ. χῶτι μ' ἐν ταῖς σαῖσι φερναῖς ἔλαβεν Ἀγαμέμνων
 ἄναξ. 869
 ΚΑ. ἦλθες εἰς Ἄργος μεθ' ἡμῶν, κἀμὸς ἦσθ' αἰεί ποτε.
 ΘΕ. ᾧδ' ἔχει καὶ σοὶ μὲν εὖνους εἰμὶ, σῶ δ' ἦσσον
 πόσει.
 ΚΑ. ἐκκάλυπτέ νύν ποθ' ἡμῖν οὔστινας λέγεις λόγους.
 ΘΕ. παῖδα σὴν πατὴρ ὁ φύσας αὐτόχειρ μέλλει κτα-
 νεῖν.
 ΚΑ. πῶς ; ἀπέπτυσ', ᾧ γεραιέ, μῦθον· οὐ γὰρ εὖ φρο-
 νεῖς.
 ΘΕ. φασγάνῳ λευκὴν φονεύων τῆς ταλαιπώρου δέρην.
 ΚΑ. ᾧ τάλαιν' ἐγώ. μεμνηνὼς ἄρα τυγχάνει πόσις ; 876
 ΘΕ. ἀρτίφρων, πλὴν ἐς σέ καὶ σὴν παῖδα· τοῦτο δ' οὐ
 φρονεῖ.
 ΚΑ. ἐκ τίνος λόγου ; τίς αὐτὸν οὐπάγων ἀλαστόρων ;
 ΘΕ. θέσφαθ', ὥς γέ φησι Κάλχας, ἵνα πορευῆται
 στρατὸς
 ΚΑ. ποῖ ; τάλαιν' ἐγὼ, τάλαινα δ' ἦν πατὴρ μέλλει
 κτανεῖν. 880
 ΘΕ. Δαρδάνου πρὸς δώμαθ', Ἑλένην Μενέλεως ὅπως
 λάβη.
 ΚΑ. εἰς ἄρ' Ἰφιγένειαν Ἑλένης νόστος ἦν πεπρωμένος ;
 ΘΕ. πάντ' ἔχεις· Ἀρτέμιδι θύσειν παῖδα σὴν μέλλει
 πατήρ.

old man's address to πρόνοια seemed too rhetorical for the speech of a slave.

866. Both Monk and W. Dindorf explain δεξιᾶς ἔκατι by *per dextram te oro*. The more obvious meaning is, 'As far as the pledge (promised security) of my right hand is concerned, delay not to speak,' because I offer it to you at once, whatever you may be going to tell me.

867. δῆτά μ' Porson for δῆτά γ'.

869. ταῖς σαῖσι φερναῖς. See above, v. 47. 612. It was the custom to present

slaves as part of a marriage portion. Aesch. Suppl. 955, ὡς ἐφ' ἐκάστη διεκλήρωσεν Δαναὸς θεραποντίδα φερνήν.

870. μεθ' ἡμῶν. He was *συννυμφόκομος*, *sup. v. 48*.

872. ποθ'. The Florence MSS. give *πεῖθ'*. We should read *πρὸς ἡμᾶς*, as neither *νύν ποτε* nor *νύν ποτε* is usual.

877. Monk compares Orest. 540, *μακάριος—πλὴν εἰς θυγατέρας· τοῦτο δ' οὐκ εὐδαιμονῶ*.

- ΚΛ. ὁ δὲ γάμος τίν' εἶχε πρόφασιν, ἥ μ' ἐκόμισεν ἐκ
δόμων ;
- ΘΕ. ἵν' ἀγάγοις χαίρουσ' Ἀχιλλεῖ παῖδα νυμφεύσουσα
σὴν. 885
- ΚΛ. ὦ θύγατερ, ἥκεις ἐπ' ὀλέθρῳ καὶ σὺ καὶ μήτηρ
σέθεν.
- ΘΕ. οἰκτρὰ πάσχετον δὺ οὔσαι δεινὰ δ' Ἀγαμέμνων
ἔτλη.
- ΚΛ. οἴχομαι τάλαινα, δάκρυνόν [τ'] ὄμματ' οὐκέτι στέγει.
- ΘΕ. εἵπερ ἀλγεινὸν τὸ τέκνων στερομένην δακρυρροεῖν.
- ΚΛ. σὺ δὲ τάδ', ὦ γέρον, πόθεν φῆς εἰδέναι πεπνυ-
σμένος ; 890
- ΘΕ. δέλτον ὠχόμην φέρων σοι πρὸς τὰ πρὶν γεγραμ-
μένα.
- ΚΛ. οὐκ ἔων ἢ ξυγκελεύων παῖδ' ἄγειν θανουμένην ;
- ΘΕ. μὴ μὲν οὖν ἄγειν φρονῶν γὰρ ἔτυχε σὸς πόσις
τότ' εὖ.
- ΚΛ. κᾶτα πῶς φέρων γε δέλτον οὐκ ἐμοὶ δίδως λαβεῖν ;
- ΘΕ. Μενέλεως ἀφείλεθ' ἡμᾶς, ὃς κακῶν τῶνδ' αἴτιος.
- ΚΛ. ὦ τέκνον Νηρηΐδος, ὦ παῖ Πηλέως, κλύεις τάδε ;
- ΑΧ. ἔκλυον οὔσαν ἀθλίαν σε, τὸ δ' ἐμὸν οὐ φαύλως
φέρω. 897
- ΚΛ. παῖδά μου κατακτενοῦσι σοῖς δολώσαντες γάμοις.
- ΑΧ. μέμφομαι καὶ γὰρ πόσει σῶ κοῦχ ἀπλῶς οὕτω φέρω.

884. ὅς μ' Monk for ἥ μ'. W. Dindorf and Hermann give ἥ μ' with Bothe. But the vulgate has a simple sense, 'What plea had this marriage, that it brought me from home?' The πρόφασιν itself is said κομίζειν, as being the motive.

885. ἀγάγοις Blomfield for —ης and νυμφεύσουσα Barnes for —εύουσα.

888. στέγει, holds, restrains from running out; as a vessel is often said στέγειν, 'to be water-tight.' Aesch. Suppl. 126, λινοραφῆς δόμος ἅλα στέγων. Theb. 205, πύργον στέγειν εὐχεσθε πολέμιον δόρυ.—The τε seems to injure the metre, though the anapaest might represent a spondee.

889. Kirchhoff conjectures, οὐ γὰρ ἄλλ' εἰκὸς τὸ τέκνων κτλ. Perhaps, εἵπερ ἀλγεινόν γε τέκνων κτλ. Supply ἐστὶ (not σὺ πάσχεις, with Monk).

891. πρὸς, in reference to, i. e. to cancel the former letter. But v. 117, πέμπω σοι πρὸς ταῖς πρόσθεν δέλτοις, 'in addition to the former,' if the accusative should not rather be restored.

892. ξυγκελεύων, urging me in common with the other letter.

894. φέρων γε, 'if, as you say, you were carrying it.'

897. As φαύλως φέρειν does not commonly represent 'aegre ferre,' (cf. v. 850,) we might read τὸ δέ γ' ἐμὸν φαύλως φέρω, 'but my own case I bear lightly,' or 'with indifference.' This is somewhat confirmed by the reading of one MS. ἀθλίαν γε, where the γε inserted in the wrong place may have expelled the σε. Moreover, οὐχ ἀπλῶς οὕτω below is naturally opposed, not to οὐ φαύλως, but to φαύλως.

ΚΑ. [οὐκ ἐπαιδευθήσομαί γε προσπεσεῖν τὸ σὸν γόνυ,
θνητὸς ἐκ θεᾶς γεγῶτα· τί γὰρ ἐγὼ σεμνύνομαι ;
ἐπὶ τίνος σπουδαστέον μοι μᾶλλον ἢ τέκνου πέρι ;]
ἀλλ' ἄμυνον, ὦ θεᾶς παῖ, τῇ τ' ἐμῇ δυσπραξίᾳ
τῇ τε λεχθείσῃ δάμαρτι σῇ, μάτην μὲν, ἀλλ'
ὅμως.

σοὶ καταστέψας' ἐγὼ νῦν ἦγον ὡς γαμουμένην, 905
νῦν δ' ἐπὶ σφαγᾶς κομίζω· σοὶ δ' ὄνειδος ἵζεται,
ὅστις οὐκ ἤμυνας· εἰ γὰρ μὴ γάμοισιν ἐξύγης,
ἀλλ' ἐκλήθης γοῦν ταλαίνης παρθένου φίλος πόσις.
πρὸς γενειάδος *σε, πρὸς σῆς δεξιᾶς, πρὸς μη-
τέρος·

ὄνομα γὰρ τὸ σόν μ' ἀπώλεσ', ᾧ σ' ἀμυνάθειν
χρεών. 910

οὐκ ἔχω βωμὸν καταφυγεῖν ἄλλον ἢ τὸ σὸν γόνυ.
οὐδὲ φίλος οὐδεὶς γελᾷ μοι τὰ δ' Ἀγαμέμνονος
κλύεις

ὦμὰ καὶ πάντολμ'· ἀφίγμαι δ', ὥσπερ εἰσορᾷς,
γυνή

ναυτικὸν στράτευμ' ἀναρχον καπὶ τοῖς κακοῖς
θρασὺν, 914

χρήσιμον δ', ὅταν θέλωσιν. ἦν δὲ τολμήσῃς σύ μου

900—2. These three verses must be regarded as spurious. No attempts to emend them are satisfactory; and they are not wanted to the context, for the same thing is asserted below, v. 911. The γε in the first verse is not Euripidean; nor is Markland's ἐπαιδευθήσομαι ἔγω more tenable than ἐγὼ σεμνύνομαι, since in neither case is the pronoun emphatic. Hermann's ἐπαιδευθῆσόμεσθα, followed by the singular θνητὸς, though defensible, is scarcely plausible; and lastly, the phrase ἐπὶ τίνος σπουδάζειν stands self-condemned for ὑπέρ τίνος. Porson read ἡ τίνος, and Hermann edits ἐπὶ τίνι. Perhaps we might justly add, that σπουδαστέον is rather suspicious as a tragic form.—For σεμνύνεσθαι, 'to be reserved,' 'to act the prude,' see v. 996.

904. ἀλλ' ὅμως, sc. λεχθείσῃ. It is

obvious that Hermann is right in placing a full stop here.

909. σε was added by Markland, who omitted τε before μητέρος, and proposed also σε for σῆς, adopted by Monk.

910. ᾧ, sc. ὀνόματι, 'which name you are bound to defend,' when in danger of discredit.

911. καταφυγεῖν. Possibly καταφυγῆν. Suppl. 267, ἔχει γὰρ καταφυγῆν θῆρ μὲν πέτραι, δούλος δὲ βωμοῦς θεῶν.

912. πελᾶ or πέλας Markland for γελᾶ. Kirchhoff adopts the former, Hermann and Monk the latter conjecture. One cannot help feeling some suspicion as to the genuineness of the latter part of this ῥῆσις. With v. 914 compare Hec. 607, ναυτική τ' ἀναρχία κρείσσων πυρὸς, κακὸς δ' ὁ μή τι δρῶν κακόν.

χείρ' ὑπερτεῖναι, σεσώσμεθ'. εἰ δὲ μὴ, οὐ σεσώ-
σμεθα.

ΧΟ. δεινὸν τὸ τίκτειν, καὶ φέρει φίλτρον μέγα
πᾶσιν τε κοινὸν, ὥσθ' ὑπερκάμνειν τέκνων.

ΑΧ. ὑψηλόφρων μοι θυμὸς αἵρεται πρόσω,
ἐπίσταται δὲ τοῖς κακοῖσιν τ' ἀσχαλᾶν 920
μετρίως τε χαίρειν τοῖσιν ἐξωγκωμένοις.
[λελογισμένοι γὰρ οἱ τοιοῖδ' εἰσὶν βροτῶν
ὀρθῶς διαζῆν τὸν βίον γνώμης μέτα.
ἔστιν μὲν οὖν ἔν' ἡδὺ μὴ λῖαν φρονεῖν,
ἔστιν δὲ χῶπου χρήσιμον γνώμην ἔχειν.] 925
ἐγὼ δ' ἐν ἀνδρὸς εὐσεβεστάτου τραφεῖς
Χείρωνος ἔμαθον τοὺς τρόπους ἀπλοὺς ἔχειν.
καὶ τοῖς Ἀτρεΐδαις, ἣν μὲν ἡγῶνται καλῶς,
πεισόμεθ'. ὅταν δὲ μὴ καλῶς, οὐ πείσομαι.

916. εἰ δὲ μὴ, 'but otherwise.' This formula was so familiar that it was not unnaturally used with ἣν δὲ preceding. Monk gives ἣν δὲ μὴ.

919 seqq. There are very grave reasons for doubting whether the genuine speech of Achilles has not been superseded, either wholly or in part, by the verses of a cunning imitator. There are many points to which any critic, whose mind is imbued with the style and versification of Euripides, would be disposed to object. Hermann, while he professes not to understand αἵρεται πρόσω in the first verse, and reads in place of it προσῶν, "*quo praeditus sum animo*," justly observes, "Nemo non videt, haud satis apte nimis iracundum alias adolescentem suo deposito ingenio hic Euripidis prae se ferre sapientiam." In fact, the philosophy, or rather, the *logic* of the first seven verses is very obscure; one is tempted to say, there is no logic at all in it. Achilles feels sympathy for Clytemnestra, and he feels indignation at Agamemnon's baseness; but neither his sympathy nor his indignation (such has been his education) shall lead him to act imprudently. This is what he ought to say, rather than what he does say; for the way of expressing it is very involved:—'my aspiring mind is soaring far aloft, and it has learnt both to be vexed at what is

bad, and to rejoice moderately at what is elevated above the common standard; for such men have the prudence to pass their life rightly with judgment. There are occasions now wherein it is sweet not to be too wise, and other occasions wherein also it is useful to have discretion.' Without staying to disentangle the diction, we may remark (1) on αἵρεται πρόσω, which can only mean 'is raised far aloft into the clouds,' i. e. entertains magnanimous sentiments, (not *commovetur*, as Hermann renders it,) and (2) λελογισμένοι εἰσὶν διαζῆν, which it is very hard to render at all, unless it mean 'are calculated to live,' &c. Monk translates 'such men are discrete;' but in comparing τὸ λελογισμένον, v. 386, he fails to see the wide difference between the two usages. Nor is it clear what he means in saying "διαζῆν est infinitivus per se positus, quod non raro fit." It would perhaps be possible to supply ὥστε. But (3) another difficulty meets us; if ὀρθῶς belongs to διαζῆν, then γνώμης μέτα is little better than a tautology; if to λελογισμένοι εἰσὶν, the order of the words is ambiguous.—These two verses (922—3) are given in the copies to the chorus. They were assigned to Achilles by G. Burges.

929. For οὐ πείσομαι there is a variant οὐ πεισόμεθα. Kirchhoff conjectures, ὅταν δὲ μὴ, οὐ πειθοίμεθ' ἄν.

ἀλλ' ἐνθάδ' ἐν Τροίᾳ τ' ἐλευθέραν φύσιν 930
 παρέχων Ἄρη τὸ κατ' ἐμὲ κοσμήσω δορί.
 [σέ δ', ὦ σχέτλια παθοῦσα πρὸς τῶν φιλτάτων,
 ἃ δὴ κατ' ἄνδρα γίγνεται νεανίαν,
 τοσοῦτον οἶκτον περιβαλὼν καταστελῶ,]
 κοῦποτε κόρη σὴ πρὸς πατρὸς σφαγήσεται 935
 ἐμὴ φατισθεῖς· οὐ γὰρ ἐμπλέκειν πλοκάς
 ἐγὼ παρέξω σῶ πόσει τοῦμὸν δέμας.
 τοῦνομα γὰρ, εἰ καὶ μὴ σίδηρον ἦρατο,
 τοῦμὸν φονεύσει παῖδα σήν. τὸ δ' αἴτιον
 πόσις σός· ἄγνὸν δ' οὐκέτ' ἐστὶ σῶμ' ἐμὸν, 940
 εἰ δὲ ἔμ' ὀλέϊται διὰ τε τοὺς ἐμοὺς γάμους
 [ἢ δεινὰ τλᾶσα κοῦκ ἀνεκτὰ παρθένος,
 θαυμαστὰ δ' ὡς ἀνάξι' ἡτιμασμένη.
 ἐγὼ κάκιστος ἦν ἄρ' Ἀργείων ἀνὴρ,
 ἐγὼ τὸ μηδὲν, Μενέλεως δ' ἐν ἀνδράσιν, 945
 ὡς οὐχὶ Πηλέως, ἀλλ' ἀλάστορος γεγώς,
 εἴπερ φονεύει τοῦμὸν ὄνομα σῶ πόσει.
 μὰ τὸν δι' ὕγρῶν κυμάτων τεθραμμένον
 Νηρέα, φυτουργὸν Θέτιδος, ἧ μ' ἐγέναιτο,
 οὐχ ἄψεται σῆς θυγατρὸς Ἀγαμέμνων ἄναξ, 950
 οὐδ' εἰς ἄκραν χεῖρ', ὥστε προσβαλεῖν πέπλοις·

932. Barnes and Kirchhoff give ὦ παθοῦσα σχέτλια.

934. This verse, though it can hardly be genuine, seems intended to mean, 'investing you with so much compassion I will tranquillize you.' Compare περιβαλεῖν σωτηρίαν, Herc. F. 304. For καταστέλλειν, 'to arrange,' 'set right,' Hermann refers to Bacch. 933. Hermann gives τοσοῦτό γ', 'so far at least,' and οὔποτε for κοῦποτε in the next verse, which he regards as exegetical of τοσοῦτο.

936. ἐμπλέκειν πλοκάς, 'to play tricks on.' Cf. Ion 826, ἔπλεκεν πλοκάς τοιάσδε. With παρέχειν δέμας, 'to lend one's person,' compare παρέχειν ὄνομα, sup. 128.

938. For ἦρατο one might conjecture ἡράμην. Morally, he says, if not actually, he will be the slayer of Iphigenia. This argument may seem unreal; but the Greeks thought very much of εὐκλεία and

κλεινὸν ὄνομα.

942. From this verse to the end of the speech W. Dindorf includes in brackets as an interpolation. It does not seem to the present editor in any great degree more suspicious than the first part; though it certainly is equally so. The phrase θαυμαστὰ ὡς ἀνάξια, for σφόδρα ἀναξίως, is of a later age than Euripides. W. Dindorf thinks it was adapted from Hel. 455, ὦ δαίμον, ὡς ἀνάξι' ἡτιμώμεθα.

947. W. Dindorf points out the inaccurate phrase, as well as the mere repetition of the words above, in this verse, 'if your husband uses my name in slaying his daughter.' It is hardly necessary to read φονεύσει, with Schaefer. The MSS. have ὅσπερ or ὥσπερ, the Aldine εἴπερ, doubtless by conjecture.

951. The intended meaning is, 'not even with the tip of his hand, so as to lay

ἡ Σίπυλος ἔσται πόλις, ὄρισμα βαρβάρων,
 ὅθεν πεφύκασ' οἱ στρατηλάται γένος,
 Φθίας δὲ τοῦνομ' οὐδαμοῦ κεκλήσεται.
 πικροὺς δὲ προχύτας χέρνιβας τ' ἐνάρξεται 955
 Κάλχας ὁ μάντις. τίς δὲ μάντις ἔστ' ἀνὴρ ;
 ὃς ὀλίγ' ἀληθῆ, πολλὰ δὲ ψευδῆ λέγει
 τυχῶν, ὅταν δὲ μὴ τύχῃ, διοίχεται.
 ἡ τῶν γάμων ἕκατι μυρίαί κόραι
 θηρῶσι λέκτρον τοῦμόν· εἴρηται τόδε 960
 ἀλλ' ὕβριν ἐς ἡμᾶς ὕβρισ' Ἀγαμέμνων ἀναξ·
 χρῆν δ' αὐτὸν αἰτεῖν τοῦμόν ὄνομ' ἐμοῦ πάρα,
 θήραμα παιδός· ἡ Κλυταιμνήστρα δ' ἐμοί

it on her robes.' But the expression is inaccurate.

952—4. Here again the diction is faulty. 'Sipylus, that barbaric (i. e. Lydian) settlement, whence Tantalus, the ancestor of Agamemnon and Menelaus came, will henceforth be a city (i. e. illustrious), while the name of my country Phthia will be mentioned no where.' If the correction of Jacobs be right, τοῦνομ' for τοῦμόν or τοῦμόν τ', and Φθίας for Φθία, the poet should at least have used γενήσεται for κεκλήσεται.

955. ἐνάρξεται Musgrave for ἀνάξεται. Compare v. 1471. The reader will notice the feebleness of the invective against the μάντις in this place, where it is dragged in wholly παρὰ καιρόν. That it represents the doctrine of Euripides (Electr. 400) is no proof that it proceeded from his pen.

956. It seems better to put the question at ἀνὴρ than at διοίχεται. The answer then is, 'He is one who says a few truths and many lies, as he may chance to utter them; but, when he fails, is done for,' i. e. loses all credit. We should construe τίς ἐστὶ μάντις ἀνὴρ rather than τίς ἀνὴρ μάντις ἐστὶ;

959. The old copies give ἡ τῶν γαμούντων ἕκατι, the alteration of some transcriber who thought the α in ἕκατι was short. To Scaliger γάμων is due. Hermann and Kirchhoff give οὐ for ἡ, with a colon after ἕκατι, but this is only to patch up a passage not worth emending. The interpolator evidently meant Achilles to say, 'I can assure you that, as far as marriage is concerned, many

girls aspire to my bed.' But the article, τῶν γάμων, betrays an inaccurate composer, and the rhetorical formula εἴρηται τόδε is very unusually employed. The idea, as Hermann remarks (who here for the first time suspects some interpolation), is taken from Il. ix. 395, πολλὰ Ἀχαιῖδες εἰσὶν ἂν Ἑλλάδα τε Φθίην τε—τάων ἦν κ' ἐθέλωμι φίλην ποιήσομ' ἄκοιτιν.

963. θήραμα παιδός, as a means for getting his daughter in his power. For χρῆν δ' αὐτὸν we might have expected χρῆ γάρ νυν. The following words are so absurd, that it is surprising any critic should take pains to correct them. Hermann (and so Hartung, according to Kirchhoff) reads εἰ Κλυταιμνήστρα, making ἔδωκα τῶν the apodosis; while Monk, who is not offended by the article ἡ, supposes the clause is parenthetical, and said aside. Clearly, Clytemnestra, to whom he is speaking, could not be addressed in the third person, directly at least. But the truth is, the interpolator forgot himself, and that is the long and short of the matter.—It seems best, with Hermann, to give δ' ἐμοί for δέ μοι, and to understand, 'Clytemnestra was especially influenced by me (i. e. by my rank and family, as described by Agamemnon, v. 101) to give her daughter to me as a husband.' Such being the case, he argues, it was all the more proper for Agamemnon to obtain my consent. W. Dindorf thinks the argument runs thus;—Agamemnon ought to have asked my consent, and then I could easily have persuaded Clytemnestra to give me her daughter in marriage, and so I would have given her up

μάλιστ' ἐπείσθη θυγατέρ' ἐκδοῦναι πόσει.
 ἔδωκά τ' αὖν Ἑλλησιν, εἰ πρὸς Ἴλιον 965
 ἐν τῷδ' ἔκαμνε νόστος· οὐκ ἡρνούμεθ' ἂν
 τὸ κοινὸν αὔξειν ὧν μέτ' ἐστρατευόμην.
 νῦν δ' οὐδέν εἰμι παρά γε τοῖς στρατηλάταις,
 ἐν εὐμαρεῖ τε δρᾶν τε καὶ μὴ δρᾶν καλῶς.
 τάχ' εἴσεται σίδηρος, ὃν πρὶν ἐς Φρύγας 970
 ἔλθειν φόνου κηλίσιν αἵματι χρανῶ,
 εἴ τίς με τὴν σὴν θυγατέρ' ἐξαιρήσεται.
 ἀλλ' ἡσύχαζε· θεὸς ἐγὼ πέφηνά σοι
 μέγιστος, οὐκ ὦν· ἀλλ' ὅμως γενήσομαι.
 ΧΟ. ἔλεξας, ὦ παῖ Πηλέως, σοῦ τ' ἄξια 975
 καὶ τῆς ἐναλίας δαίμονος, σεμνῆς θεοῦ.]
 ΚΑ. φεῦ·
 πῶς ἂν σ' ἐπαινέσαιμι μὴ λίαν λόγοις,
 μηδ' ἐνδεῆς τοῦδ' ἀπολέσαιμι τὴν χάριν ;
 αἰνούμενοι γὰρ ἀγαθοὶ τρόπον τινα

to the Greeks. But he rightly adds, that not only is this absurd in itself, but at variance with the statement in v. 236—7.

965. ἔδωκα, scil. ὄνομα τοῦμόν.

967. ἐστρατεύομεν Monk for —μην.

968. νῦν δὲ, 'but as it is,' viz. since they have not condescended to ask my consent, 'I am held as nothing in the estimation of the generals, and they are indifferent whether they treat me well or ill.' For ἐν εὐμαρεῖ see Hel. 1227. Monk translates, 'whether I benefit them or not;' and Kirchhoff would read κακῶς for καλῶς. Hermann edits, παρὰ δὲ τοῖς στρατηλάταις ἐν εὐμαρεῖ τὸ δρᾶν τε κτλ.

970. On τάχ' εἴσεται, which virtually conveys a threat, (as we say, 'we shall see,') the reader is referred to Aesch. Cho. 297, εἰ δὲ μὴ, τάχ' εἴσεται. Heracl. 65. Suppl. 530. Phoen. 253.

971. Monk adopts Porson's correction, which he calls, "inter felicissimas simul et maxime simplices," ὃν, πρὶν εἰς Φρύγας ἔλθειν φόνον, κηλίσιν αἵματος χρανῶ. The interpolator probably meant αἵματι to stand in apposition to φόνου κηλίσιν. Bothe ventures on a compound which is contrary to all analogy, αἵματοχρανῶ. We need however wonder at nothing from an editor who gives ὕβρισεν in v. 961, "because the ὕ ought not to be

made long when it is short in ὕβρις," and who reads εἰς μέλλοντ' ἂν οἴσῃ χρόνον in v. 865, and proposes σεσώσμεθ' ἂν in v. 916.

973—4. The absurdity of such a sentiment was noticed by Markland. Hermann undertakes a feeble defence, but evidently against his own convictions.

975—6. This distich appears to the present editor to be also spurious. The epexegetis of ἐναλία δαίμων by σεμνή θεὸς does not seem like the style of Euripides.

977. πῶς ἂν κτλ. 'Would that I could praise you neither too much in words nor, by falling short, lose the grace of this,' or destroy the graciousness of the praise. The best copies give μὴτ' ἐνδεῶς μὴ τοῦδ', with the variant ἐνδεῆς, but Aldus, whom Monk follows, reads μὴτ' ἐνδεῶς μὴτ' ἀπολέσαιμι κτλ. It is very difficult to say whether the μὴ or the τοῦδε is an interpolation. For the sentiment, that in praising the deserving a just mean should be observed, compare Heracl. 202, ἐνασίμως αἰνεῖν, Aesch. Agam. 890, and *ibid.* v. 757, πῶς σε προσείπω — μὴθ' ὑπεράρας μὴθ' ὑποκάψας καιρὸν χάριτος; The two following verses are quoted by Stobaeus, Flor. xiv. 5.

- μισοῦσι τοὺς αἰνοῦντας, ἦν αἰνῶσ' ἄγαν. 980
 αἰσχύνομαι δὲ παραφέρουσ' οἰκτροὺς λόγους
 ἰδία νοσοῦσα· σὺ δ' ἄνθος κακῶν γ' ἐμῶν.
 ἀλλ' οὖν ἔχει τοι σχῆμα, καὶ ἄπωθεν ἦ
 ἀνὴρ ὁ χρηστὸς, δυστυχοῦντας ὠφελεῖν.
 οἴκτειρε δ' ἡμᾶς· οἰκτρά γὰρ πεπόνθαμεν, 985
 ἦ πρῶτα μὲν σε γαμβρὸν οἰηθεῖς' ἔχειν
 κενὴν κατέσχον ἐλπίδ'· εἰτά σοι τάχα
 ὄρνις γένοιτ' ἂν τοῖσι μέλλουσιν γάμοις
 θανοῦς' ἐμὴ παῖς, ὃ σε φυλάξασθαι χρεῶν.
 ἀλλ' εὖ μὲν ἀρχὰς εἶπας, εὖ δὲ καὶ τέλη· 990
 σοῦ γὰρ θέλοντος παῖς ἐμὴ σωθήσεται.
 βούλει νιν ἰκέτιν σὸν περιπτύξαι γόνυ ;
 ἀπαρθέεντα μὲν τὰδ'· εἰ δέ σοι δοκεῖ,
 ἧξει δι' αἰδοῦς ὅμμ' ἔχουσ' ἐλεύθερον.
 εἰ δ', οὐ παρούσης, ταῦτ' αὖτε τυζομαι σέθεν, 995

981. We cannot say, with Elmsley, that παραφέρουσα is here the same as προσφέρουσα, though Monk appears to give credit to the doctrine. Rather, there is the notion of bringing in something inopportune, as in Aesch. Prom. 1086, οὐ γὰρ δὴ που τοῦτό γε τι τλητὸν παρέστυρας ἔπος.—κακῶν γε ἐμῶν, at least of those troubles which are peculiarly mine. Hermann omits the γε, with Aldus.

983. Some editors give τι for τοι with Aldus, and ὠφελῶν after Canter. In favour of τι a very similar passage might be adduced, Troad. 469, ὦ θεοί· κακοὺς μὲν ἀνακαλῶ τοὺς συμμάχους, ὅμως δ' ἔχει τι σχῆμα κικλήσκων θεοῦς. Hermann thinks ἔχει πρόσχημα may be the true reading here. He rightly makes ἀνὴρ the nominative to ἦ, not to ἔχει, and he is followed by Kirchhoff. Bothe construes χρηστὸς ὠφελεῖν, 'good in assisting.' The meaning in fact is, ἔχει σχῆμα ἀνδρα τὸν χρηστὸν ὠφελεῖν δυστυχοῦντας κτλ., 'it looks well for your worthy man to assist the distressed, even when he is unconnected by birth.' She takes the low ground, that such an act is sure to bring him credit, not that it is his duty, or true virtue.

986-7. πρῶτα μὲν — εἶτα. 'In the first place, I have been disappointed in not having you for a son-in-law; in the

next place, when you do marry, as marry you shortly will, the death of the maiden will bring you a bad omen, unless you prevent it by timely interference.' Monk gives σοῖς τε for τοῖσι, after Markland, 'to you and your future wife.'

990. εὖ δὲ καὶ τέλει, 'therefore accomplish it well,' is Kirchhoff's ingenious but unnecessary conjecture.

993. Hesychius, ἀπαρθέεντα· οὐ πρόποντα παρθένοισι. Σοφοκλῆς Ἰφιγενείᾳ τῇ ἐν Αὐλίδι.

994. δι' αἰδοῦς, σὺν αἰδοῖ, with virgin modesty. Matthiae compares καγὼ δι' αἰδοῦς εἶπον, Bacch. 441. Others construe ἧξει δι' αἰδοῦς, *aderit cum verecundia*. But this cannot be compared with ἦκειν δι' ὀργῆς &c.—ἐλεύθερον, at once as a lady and a modest maiden.

995. The MSS. reading, ἰδοὺ παρούσης (ἢ μὴ παρούσης is the conjecture of the Aldine editor), was corrected by Nauck, whom Kirchhoff follows. With Elmsley, he assigns v. 996 to Clytemnestra, instead of Achilles. The correction εἰ δ' οὐ παρούσης occurred also to Hermann, but he edits, with Monk and W. Dindorf, ἢ μὴ—σέθεν; interrogatively. Both Monk and W. Dindorf however think the verse is spurious. Markland and Heath gave ταῦτ' αὖτε for ταῦτα. With these corrections, the passage gives a good and plain sense:

μενέτω κατ' οἶκους· σεμνὰ γὰρ σεμνύνεται·
ὅμως δ' ὅσον γε δυνατὸν αἰδεῖσθαι χρεών.

- [4X. σὺ μήτε σὴν παῖδ' ἔξαγ' ὄψιν εἰς ἐμὴν,
μήτ' εἰς ὄνειδος ἀμαθὲς ἔλθωμεν, γύναι·
στρατὸς γὰρ ἀθρόος ἀργὸς ὦν τῶν οἴκοθεν 1000
λέσχας ποτηρὰς καὶ κακοστόμους φιλεῖ.
πάντως δέ μ' ἱκετεύοντες ἤξεται εἰς ἴσον
εἴ τ' ἀνικέτευτος ᾗς· ἐμοὶ γάρ ἐστ' ἀγὼν
μέγιστος ὑμᾶς ἐξαπαλλάξαι κακῶν.
ὥς ἔν γ' ἀκούσας ἴσθι, μὴ ψευδῶς μ' ἐρεῖν 1005
ψευδῇ λέγων δὲ καὶ μάτην ἐγκερτομῶν
θάνοιμι, μὴ θάνοιμι δ', ἣν σώσω κόρην.
ΚΑ. ὄναιο συνεχῶς δυστυχοῦντας ὠφελῶν.

—'If however, she being absent, I shall obtain the same from you, (i. e. the same aid that my child would by personally supplicating you,) let her stay in the house; for she is coy in her maiden bashfulness: nevertheless, as far as is in your power, you should show her compassion,' i. e. even though she is reluctant to petition you in person. The last line is explained by Bremi, whom Hermann and Monk follow, "*sed tamen non ultra quam res patitur verecundum esse oportet.*" Kirchhoff's conjecture, *σεμνὰ μὲν σεμνύνεται*, suits *ὅμως δὲ* somewhat better.

998. Clytemnestra has obtained from Achilles the promise that he will oppose Iphigenia's sacrifice. The time for doing so has not yet arrived; but she may rest assured of his successful interposition. Here, then, the scene should end. But we find it protracted to a considerable length, and in a style of versification which ought to strike every experienced reader of Euripides as peculiar, merely to state, that Achilles will certainly perform his promise, and in order that the speakers may agree upon the very common-place plan of trying to induce Agamemnon to alter his mind. On the most mature consideration, the present editor feels satisfied that the passage from 998 to 1035 must be rejected. Abundant evidence will appear, that it is the composition of a later hand.

999. *ὄνειδος ἀμαθὲς*. Note the expression, not Euripidean, for *ὄνειδος τῶν*

σκαιῶν, the reproach of the ignorant multitude.

1000. *ἀργός, ἀεργός*, as Aesch. Theb. 406, *αἰσχροῦν γὰρ ἀργός, μὴ κακὸς δ' εἶναι φιλεῖ*.

1003. Note again the un-Attic *εἰ*—*ᾗς*. Remedies have been proposed, as *ᾗν* for *εἰ*, and *ᾗσθ'* or *ᾗν* for *ᾗς*. By adopting the first person *ᾗν*, the sense is simple, 'Do as you will, you will come to the same result by supplicating me, as if I had been unsupplicated.' However, the imperfect indicative does not well accord with the future. He should have said *ᾗν τ'*—*ᾗς*. But this violates the metre.

Ibid. *ἐμοὶ γὰρ κτλ.* 'For my own anxiety is very great to rid you of your troubles,' and so no further inducement than my own feeling is required.

1005. The meaning of this verse, weak as it is, Hermann has rightly interpreted, 'be assured you have heard one thing at least from me, that I shall not speak falsely.' In other words, 'What you have heard me promise, that I will perform.' Some construe *ἴσθι* with *ἐρεῖν*, an unusual syntax.

1006. *ἐγκερτομῶν*, formed on the analogy of *ἐγγελάν, ἐνυβρίζειν*, is a suspected word. See on v. 849. L. Dindorf gives *σε κερτομῶν*, Bothe *συγκερτομῶν*,—but an interpolator should be allowed to speak for himself.

1008. *συνεχῶς ὠφελῶν*, continually, habitually, aiding the unfortunate. Hermann, whose practised ear and general good taste led him to feel the weakness of

- ΑΧ. ἄκουε δὴ νυν, ἵνα τὸ πρᾶγμ' ἔχῃ καλῶς.
 ΚΛ. τί τοῦτ' ἔλεξας ; ὥς ἀκουστέον γέ σου. 1010
 ΑΧ. πειθώμεθ' αὖθις πατέρα βέλτιον φρονεῖν.
 ΚΛ. κακός τίς ἐστι καὶ λίαν ταρβεῖ στρατόν.
 ΑΧ. ἀλλ' οἱ λόγοι γε καταπαλαίουσιν λόγους.
 ΚΛ. ψυχρὰ μὲν ἐλπίς· ὃ τι δὲ χρή με δρᾶν φράσον.
 ΑΧ. ἰκέτευ' ἐκείνων πρῶτα μὴ κτείνειν τέκνα· 1015
 ἦν δ' ἀντιβαίνη, πρὸς ἐμέ σοι πορευτέον.
 εἰ γὰρ τὸ χρῆζον ἐπίθεται, οὐ τοῦμόν χρεῶν
 χωρεῖν· ἔχει γὰρ τοῦτο τὴν σωτηρίαν.
 καγὼ τ' ἀμείνων πρὸς φίλον γενήσομαι,
 στρατός τ' ἂν οὐ μέμψαιτό μ', εἰ τὰ πράγματα
 λελογισμένως πράσσοιμι μᾶλλον ἢ σθένει. 1021
 καλῶς δὲ κρανθέντων πρὸς ἡδονὴν φίλοις
 σοί τ' ἂν γένοιτο κἂν ἐμοῦ χωρὶς τάδε.
 ΚΛ. ὥς σῶφρον' εἶπας. δραστέον δ' ἃ σοι δοκεῖ.
 ἦν δ' αὐτὰ μὴ πράσσωμεν ἂν ἐγὼ θέλω, 1025
 ποῦ σ' αὖθις ὀψόμεσθα ; ποῦ χρή μ' ἀθλίαν
 ἐλθοῦσαν εὔρεῖν σὴν χέρ' ἐπίκουρον κακῶν ;
 ΑΧ. ἡμεῖς σε φύλακες οὗ χρεῶν φυλάσσομεν,

this adverb, edits *συνετῶς*, 'judiciously.' Bothe gives *ὅναιο συνεχῶς*, 'may you ever be blessed.'

1011. *πειθώμεθ'* is of course wrong; but it has more authority than *πείθωμεν*. For *αὖθις* or *αὖτις* Monk gives *αὐτῆς*. However, *αὖθις βέλτιον φρονεῖν* may mean, 'to think better of the matter hereafter.'

1013. The article with *λόγοι* is hardly correct; Monk gives *ἀλλ' ὅν λόγους γε*.

1014. *ὃ τι* Reiske for *τί*. Hermann has *τί δὲ χρεῶν με κτλ.*

1017—23. W. Dindorf marks these lines as spurious. The only wonder is, that he tolerated the preceding part. What the interpolator meant by these two verses, it is difficult to say. He appears, from the use of *πειθώμεθ'* above (1011), to have supposed *πείθεσθαι* could take a medial sense. Monk edits *καὶ δὴ τὸ χρῆζον ἐπιθεν*, 'for suppose that your enemies have persuaded him.' We doubt if the Attics used the second aorist indicative for *ἔπεισε*, though both *πιθῶν* and *πιθεῖν* occur. Hermann edits *εἰ γὰρ τὸ*

χρῆζον πέισετ', *si quod petitis impetabitis*. Perhaps the author meant, *εἰ ἐπιθετο (ἐκείνος) τὸ χρῆζον, τὴν χρεῖαν*, 'if he consents to your request, my part in the matter need go no further.'—For *τοῦτο* Kirchhoff would read *αὐτὸ*, 'for it (*τὸ πιθέσθαι*) brings you safety of itself.'

1019. For *ἀμείνων πρὸς φίλον* Monk well compares *Alcest.* 433, *νεκρὸν—τοῦδ' οὐκ ἀμείνων' εἰς ἔμ'.*

1022—3. It is surprising that any critic should pass these lines as genuine; yet W. Dindorf and Monk (who ejects the first) seem alone to have suspected them. The meaning appears to be, 'And if matters turn out well, this will prove satisfactory both to your friends and to yourself, even without my interference.'

1025. *ἂν ἐγὼ θέλω*. A more experienced verse-maker would have said *οἷ' ἐγὼ θέλω*. With *ἂν*, the syntax here requires *θέλωμι*. Monk makes the verse readable by editing *ἦν δ' αὖτὶ μὴ πράσσωμεν ὧν ἐγὼ θέλω*, Hermann by giving *ὥς* for *ἂν*, followed by W. Dindorf.

1028. *φύλακες οὗ χρεῶν*, scil. *ὄντες*,

μή τις σ' ἴδῃ στείχουσιν ἐπτοημένην
Δαναῶν δι' ὄχλον· μηδὲ πατρῶων δόμον 1030
αἴσχυν'· ὁ γάρτοι Τυνδάρεως οὐκ ἄξιος
κακῶς ἀκούειν· ἐν γὰρ Ἑλλήσιν μέγας.

ΚΑ. ἔστιν τάδ'. ἄρχε' σοί με δουλεύειν χρεών.
εἰ δ' εἰσὶ θεοὶ, δίκαιος ὢν ἀνὴρ σύ γε
ἔσθλῶν κυρήσεις· εἰ δὲ μὴ, τί δεῖ πονεῖν ;] 1035

ΧΟ. τίς ἄρ' ὑμέναιος διὰ λωτοῦ Δίβνους 1040
στρ.
μετά τε φιλοχόρου κιθάρας
συρίγγων θ' ὑπὸ καλαμοεσ-
σᾶν ἔστασεν ἱακχάν ;
ὅτ' ἀνὰ Πήλιον αἱ καλλιπλόκαμοι
Πιερίδες ἐν δαιτὶ θεῶν

guardians in the proper place, where most wanted, viz. to protect you from the army. Monk and W. Dindorf give φυλά-
ξομεν with Markland. Bothe reads φυλά-
κας φυλάξομεν, 'will keep watch.'

1033. ἔστιν τάδ', 'it is as you say,' viz.
that the name of Tyndareus is to be reli-
giously kept from scandal. It seems
needless to read ἔσται τάδ', with Mark-
land.

1034. σὺ γε, added in the Aldine, is
considered by Kirchhoff to be a mere
patchwork of a faulty verse. Perhaps
the interpolator wrote either εἰ μὲν γὰρ
εἰσὶ θεοὶ, δίκαιος ὢν ἀνὴρ κτλ., or even εἰ
δ' εἰσὶν οἱ θεοὶ, κτλ. Monk interprets
ἔσθλῶν κυρήσεις 'you will find them fa-
vourable,' comparing Ion 1269, ἔσθλοῦ δ'
ἔκυρσα δαίμονος.

1036 seqq. This elegant, although, cri-
tically considered, rather difficult ode,
describes the marriage of Peleus with
Thetis. Its application to Achilles is of
course apparent. The glorious and divine
nuptials of the father are contrasted with
the feigned nuptials of the son, and the
disastrous fate awaiting the pretended
bride. The metres are varieties of the
glyconeian, abounding in resolved sylla-
bles. The first is choriambic, τίς ἄρ'
being equal to a long syllable. Nearly
all the rest, though more than usually
irregular, may be reduced to the general
laws and rhythm of that most versatile of
metres, the glyconeian. But v. 1043 is
dochmiac, and v. 1047 ithyphallic.

1036-47. 'What marriage song was
that which set up a strain accompanied

by the pipe and the lute? 'Twas when
the fair-tressed Muses came over Pelion
with the dance and the song to the mar-
riage of Peleus, celebrating Thetis and
the great descendant of Aeacus upon the
hills frequented by the Centaurs.' If τίς
ἄρ' be the true reading, which may be
doubted, since the MSS. give ἔστασαν for
ἔστασεν, the question apparently should
be placed at ἱακχάν, and the following
sentence regarded as the answer. But
we suspect μάκαρ ὃ γ' ὑμέναιος, and in
the antistrophe τότε δ' ἂν' (or ἄμ') ἐλά-
ταισι κτλ., by which the anacrusis is
added to each verse. The second verse is
glyconeus polyschematistus. The third
and fourth should properly be regarded
as one, of the regular form, except that
καλαμοεσσᾶν (-έσσαν MSS., corrected
by Markland) is pronounced καλμοεσ-
σᾶν.—Portus, who corrected ἔστασαν,
proposed as an alternative, which is pre-
ferred by Matthiae, τὴν ἄρ' ὑμέναιον.
There is much to be said in favour of
this, by which Πιερίδες becomes the sub-
ject of ἔστασαν.

1041. For ἐν δαιτὶ Monk gives ἐπὶ
δαιτὶ, which suits the metre (glycon. pol.)
rather better; but - υ υ - may be re-
garded as equivalent to - υ υ -, both re-
presenting an antispast. Kirchhoff pro-
poses παρὰ δαιτὶ. In any case the sense
seems general, 'whose office it is to dance
and sing at the feasts of the gods.' For, if
the particular marriage festival had been
meant, ἐπὶ δαῖτα would rather have been
used, i. e. ἦλθον ἐπὶ δαῖτα ἐς γάμον. Cf.
v. 1060.

χρυσεοσάνδαλον ἵχνος
 ἐν γᾶ κρούουσαι
 Πηλέως ἐς γάμον ἦλθον,
 μελῳδοῖς Θέτιν ἀχήμασι τόν τ' Αἰακίδαν 1045
 Κενταύρων ἀν' ὄρος κλέουσai
 Πηλιάδα καθ' ὕλαν.
 ὁ δὲ Δαρδανίδας, Διὸς
 λέκτρων τρύφημα φίλον, 1050
 χρυσεοῖσιν ἄφυσσε λοιβὰν
 ἐν κρατήρων γυάλοις,
 ὁ Φρύγιος Γανυμήδης.
 παρὰ δὲ λευκοφαῇ ψάμαθον
 εἰλίσσόμεναι κύκλια 1055
 πεντήκοντα κόραι Νηρηΐ-
 ος γάμους ἐχόρευσαν.
 ἀνὰ δ' ἐλάταισι στεφανώδει τε χλόα 1060
 αὐτ.

1045. μελῳδοῖς Hermann and W. Dindorf for μελῳδοί. The epithet is better, perhaps, applied to persons than to things, as Monk observes; but then ἀχήμασι is left very bare and pointless. The copies give ἱαχήμασι, corrected by Markland.

1046. ἀν' ὄρος Hermann for ἐν ὄρεσι or ἀν' ὄρεσι, and κλέουσai for κλύουσai Monk, which conjecture he found confirmed by one of the Paris MSS. Cf. Alcest. 447, ἐν τ' ἀλύροις κλείοντες ὕμνοις. — καθ' ὕλαν, in the forest of stone-pines, Πηλιάδες πεύκαι, Alc. 915.

1049—57. 'There too was the descendant of Dardanus, the Phrygian Ganymede, the dear delight of Zeus, to draw the wine (mixed) in the golden bowls; and by the white sea-strand the daughters of Nereus danced in a circle to honour the marriage.' — ἔφυσσε λοιβὰν, φέροχέι, part of the wine being offered in libation, Ion 1191 &c.—For κύκλια Monk gives κύκλω with Heath, an arbitrary and unnecessary change.—Νηρηῖος, for which the MS. Pal. gives Νηρέως, has been retained on account of the metre. See on v. 1077. For χορεύειν τινὰ see Ion 1078.

1058—75. ἐλάταισι, i. e. σὺν, this being the weapon or staff of the Centaurs (Herc. F. 372), for which Matthiae refers to Hes. Scut. 184.—ἀνὰ, for ἐκ πεδίου,—unless we should read ἔμα δ'. As the Centaurs

were not so much breeders of horses as mounted on them (ἵπποβάμονες, Soph. Trach. 1095) it seems more than probable that ἵπποβάτας is the true reading instead of ἵπποβότας. So in Cycl. 54, ἀγροβότα and -βάτα are confused. They are called τετρασκελεῖς, Herc. F. 181, 1273. Translate;—'And up, with silver-firs and crowns of tufted verdure, came the horse-mounted company of Centaurs to the feast of the gods and to the bowl of Bacchus. And loudly exclaimed the prophet who had learnt the inspired strains of Apollo, Chiron, mentioning him (Achilles) by name, *O daughter of Nereus, a son, a great glory to the people of Thessaly, shalt thou bring forth, who shall come with spear-bearing warriors of his Myrmidons to the (Trojan) land, to burn with fire the renowned country of Priam, on his body accoutred with the casing of golden armour wrought by Hephaestus, holding it as a gift from his goddess mother, Thetis, who bore him.*' There is some difficulty in the first part of this sentence, which, as Tyrwhitt perceived, (indeed, it is obvious at first sight,) contains the very words of a prophecy delivered on the occasion by Chiron. To Hermann, as quoted by Kirchhoff, some excellent emendations are due, ἀνέκλαγεν for —ον, μάντις ὁ Φοιβάδα μούσαν for

θίαςος ἔμολεν ἵπποβάτας
 Κενταύρων ἐπὶ δαῖτα τὰν 1060
 θεῶν κρατῆρά τε Βάκχου.
 μέγα δ' ἀνέκλαγεν, ὦ Νηρηὶ κόρα,
 παῖδα Θεσσαλοῖς μέγα φῶς,
 μάντις ὁ Φοιβάδα Μοῦσαν
 εἰδῶς, Γεννάσεις, 1065
 Χείρων ἐξονομάζων,
 ὅς ἤξει χθόνα λογχήρεσι σὺν Μυρμιδόνων
 ἀσπισταῖς Πριάμοιο κλεινὰν
 γαῖαν ἐκπυρώσων, 1070
 περὶ σώματι χρυσέων
 ὅπλων Ἑφαιστοπόνων
 κεκορυθμένος ἐνδύτ', ἐκ θεᾶς
 ματρὸς δωρήματ' ἔχων
 Θέτιδος, ἃ νιν ἔτικτεν. 1075
 μακάριον τότε daίμονες
 τᾶς εὐπάτριδος γάμον

μάντις δ' ὁ φοῖβα μοῦσαν (so the best MS.), and ἐξονομάζων for ἐξονόμασεν. To Kirchhoff himself we owe the admirable correction παῖδα [σὺ] Θεσσαλοῖς for παῖδες αἱ Θεσσαλαί, which was formerly taken as the nominative to ἀνέκλαγον. Of course, 'the prophet who knew music' is none other than Chiron himself, who taught Achilles the use of the lyre; though there is an allusion also to his prophetic powers, since inspired women were regularly called φοιβάδες. The common reading, contrary alike to sense and metre, was μάντις δ' ὁ Φοῖβος ὁ Μοῦσᾶν τ' εἰδῶς γεννάσεις, which was interpreted, 'Phoebus and he who had learnt pedigrees, i. e. races yet unborn, from the Muses.' The text, as given above, presents nothing complex or difficult. There can be no doubt that γεννάσεις is the future of γεννᾶν, which is sometimes used for τίκτειν, said of women, as in Aesch. Suppl. 46. For ἀνέκλαγεν it is probable that we should read ἀνέκραγεν. The grammarians confounded these two forms, as in Aesch. Cho. 526, the MS. Med. gives κέκλαγεν for κέκραγεν. The μέγα, which is generally construed twice with φῶς, more

naturally belongs to ἀνέκλαγεν, 'loudly cried.'

1066. Various corrections of ἐξονόμασεν have been proposed, as —αξεν, —αζεν, —ασσεν, —μηνεν. Hermann's —άζων seems the best: Chiron specified the name of the hero while he predicted his greatness. One more conjecture may be added, Χείρων ἐξονομασθεῖς, 'the prophet by name Chiron.' It is obvious that ΕΝ and ΘΕΙ might easily be confounded.

1071—3. The construction appears to be, κεκορυθμένος ἐνδυτὰ ὅπλων κτλ. This participle commonly has a dative, as Androm. 279, ἔριδι στυγερά κεκορυθμένον εὐμορφίας. Here it takes the accusative in the sense of περιβεβλημένος.

1077. γάμων Hermann, and Νηρηῆδος τ' for Νηρηῆδος. Kirchhoff and Bothe give Νηρηῆδων with Heath; and it is rather hard to choose. Not that 'both the marriage of the Nereid and the nuptial song of Peleus' is other than a common Greek pleonasm; but πρώτας Νηρηῆδων, 'the chief of the Nereids,' is rather better than to take πρώτης alone for πρεσβίστης. The metre of this and the next verse is the same as that in 1060—1, but the long

Νηρηῶδων ἔθρεσαν πρώτας

Πηλέως θ' ὑμεναίους.

σέ δ' ἐπὶ κᾶρα στέψουσιν καλλικόμαν

ἐπωδ.

πλόκαμον Ἀργεῖοί γ' ἄλιαν

1081

ὥστε πετραίων ἀπ' ἀντρων

ἐλθοῦσαν ἰδρέων μόσχον ἀκήρατον,

βρότειον αἰμάσσοντες λαιμόν

οὐ σύριγγι τραφεῖσαν, οὐδ'

1085

ἐν ροιβδήσει βουκολιῶν,

παρὰ δὲ ματρὶ νυμφοκόμῳ

* * Ἰναχίδαις γάμον.

[ποῦ τὸ τὰς αἰδοῦς ἢ τὸ τὰς ἀρετᾶς

syllable in *πρώτας*, as in *Νηρῆος* in the antistrophe, is unusual.

1080 seq. 'Thee however, Iphigenia, the Argives shall crown (not with the marriage chaplet, but) as a virgin heifer that has come from the rocky retreats in the mountains,' viz. to be sacrificed.—*στέψουσιν* here takes three accusatives, *ἐπιστέψουσίν σε κᾶρα πλόκαμον*, unless we should read (as above, v. 1040) *στέψουσιν καλλιπλόκαμον* (glyc. pol.). For the marriage chaplet contrasted with that of a victim at the altar see v. 905 and 1477.—For γ' ἄλιαν Hermann gives τὰν ἄλιαν, sc. ἐλθοῦσαν, 'who hast come over the sea;' Musgrave γ' ἀθλίαν (τὰν ἀθλίαν would be better), Scaliger βαλίαν, which Monk accepts, very plausibly adding ἔλαφον, and ἦ before μόσχον. He also gives ὀρείαν for ὀρέων, Hermann ὀρείων.

1084. Monk thinks this verse interpolated from another play, or from a lost part of this. The metre is certainly obscure and irregular. We have λαιμῶν βροτείων in Heracl. 822, where βοτείων is probably the right reading.

1085. οὐ σύριγγι κτλ. Not brought up, like a heifer, amidst the sound of the pipe and the noise of herds, but as a maiden by her mother's side. The meaning is, that the comparison with the μόσχος fails here. But the sentiment is rather weak, and an interpolator has probably been at work on this epode. Kirchhoff pronounces it 'corrupta nec fortasse integra.' For ροιβδήσει Dobree and Hermann proposed ροιβδήσεσι. Monk gives βουκολιῶν for βουκόλων, rightly

remarking that herds, not herdsmen, are said ροιβδεῖν. Either correction restores the glyconeian metre, which, as given above, is *polyschematistic*, like the next. The verse in Od. ix. 315 is rather ambiguous, πολλῇ δὲ ροίῳ πρὸς ὄρος τρέπε πῖονα μῆλα Κύκλωψ.

1087. ματρὶ νυμφοκόμῳ for μητέρι νυμφοκόμον Monk, who also perceived that some epithet like κλεινὸν was lost before Ἰναχίδαις, 'to be an illustrious bride for the Argives,' i. e. to court. Musgrave compares νυμφοκομεῖν, used of a bride being adorned, in Med. 985.

1089—97. The remainder of this epode appears to be spurious. It is the way of Euripides to conclude his odes by some moral reflection; but an imitator could do this, and was even likely to supply it, if the poet had omitted it. The metres, though rather rough, will fall under the laws of the glyconeian, if we regard the first as cretic + glyc. pol., and δύνασιν ἔχει as a mere gloss on σθένει, for which the MSS. and edd. give σθένειν. Monk edits ποῦ τὸ τὰς αἰδοῦς πρόσωπον, ὁπότε κτλ., omitting the intervening words; which is probable enough. On ποῦ in a negative sense, see v. 406. Translate, 'No where now has the face of reverence or of virtue power to be of any avail, since impiety has influence, and virtue, put secondary, is neglected by mortals.'—τὸ ἄσεπτον for ἀσέβεια.—ὁπότε, like ὅστις, with an indicative, has the sense of *quippe quum*. The metre would run better by reading, ἃ δ' ἀρετὰ γ' ὑπισθεν κτλ., i. e. ἃ δὲ γὰρ ἀρετὰ.

[δύνασιν ἔχει]

1090

σθένει τι πρόσωπον ;

ὁπότε τὸ μὲν ἄσεπτον ἔχει

δύναμιν, ἃ δ' ἄρετὰ κατόπι-

σθεν θνατοῖς ἀμελεῖται,

ἀνομία δὲ νόμων κρατεῖ,

1095

καὶ *μὴ κοινὸς ἀγὼν βροτοῖς,

μὴ τις θεῶν φθόνος ἔλθῃ.]

ΚΑ. ἐξήλθον οἰκῶν προσκοπυμένη πόσιν

χρόνιον ἀπόντα κάκλελοιπότα στέγας.

ἐν δακρύοισι δ' ἡ τάλαινα παῖς ἐμὴ

1100

πολλὰς ἰεῖσα μεταβολὰς ὀδυρμάτων,

θάνατον ἀκούσας, ὃν πατὴρ βουλεύεται.

1096. The *μὴ* was inserted by Hermann, whom W. Dindorf follows. The negative is not essential to the sense, but it is so to the metre, which is glyconean of the same kind as 1038—9. The sense now is, 'and when mortals do not (as they ought) strive in common for this end, that no anger of the gods may come against them.' Otherwise the words would mean, 'and when all that men care about is, to prevent the anger of the gods.' This however, though it might be attempted by unjust means, such as bribes and vows, is not likely to be mentioned as a vice of the day. On the other hand, the *μὴ* in the next verse would account for the omission of the particle in this. Monk accepts the common rendering, *et commune periculum mortalibus impendat, ne qua decorum invidia veniat*. Bothe, "Hoc dicit: mortales operum dare, ut miseri sint, proindeque invidiam deorum non excitent."

1098. Agamemnon had left the stage at v. 750. In the interval, the chorus had recited two *stasima*, and the long dialogue between Achilles and Clytemnestra had occurred, besides the scene in which three actors were on the stage at once, while the servant revealed his master's intentions with respect to the pretended marriage. Clytemnestra, now fully aware of the plan, and (if the text be right) having even communicated it to her daughter while the preceding ode was being sung (see v. 1102, 1117), now comes forth from the women's side of the royal tent,

anxious to expostulate with her husband. To the genuineness of vv. 1099—1103 Monk has raised objections which have considerable weight. He criticizes the expressions *μεταβολαὶ ὀδυρμάτων*, for 'varied lamentations,' *θάνατον βουλεύεσθαι* for *βουλεύειν*, and *μνήμην ἔρ' εἶχον*, 'I was right, it seems, in remembering he had not gone far away.' He adds, that Agamemnon could not properly be called *χρόνιος ἀπών*. Accordingly, he somewhat arbitrarily reads *δέμας* for *πόσιν*, and so connects *προσκοπυμένη δέμας* 'Ἀγαμέμνονος τοῦδ'.' It might also be said, that it was not likely Clytemnestra would as yet have told her daughter the fate which awaited her. Yet, if she had not, we lose the point of *παρθένου χωρὶς*, in which there is much tragic irony, v. 1107; and it was also reasonable that Iphigenia should be prepared for the touching appeal she makes at v. 1211. As for *θάνατον βουλεύεσθαι*, it is defended by Aesch. Theb. 185, *ψῆφος κατ' αὐτῶν ὀλεθρία βουλεύεται*. By *μεταβολαὶ ὀδυρμάτων* we may understand, 'changes from sudden joy to sudden grief,' which were expressed in many ways, or in many varied tones and gestures. The chief difficulty remaining lies in v. 1103, where we should perhaps read *μνήμην γὰρ εἶχε*, 'I left her weeping, because she knew her father would soon return.'—In v. 1100, δ' is the reading of Markland for θ'. Those who object to *ἡ τάλαινα παῖς ἐμὴ* for *ἡ ἐμὴ τάλαινα παῖς*, may place a comma at *τάλαινα*.

μνήμην δ' ἄρ' εἶχον πλησίον βεβηκότος
Ἀγαμέμνονος τοῦδ', ὃς ἐπὶ τοῖς αὐτοῦ τέκνοις
ἀνόσια πράσσων αὐτίχ' εὐρεθήσεται. 1105

ΑΓΑ. Λήδας γένεθλον, ἐν καλῷ σ' ἔξω δόμων
ἡῦρηχ', ἵν' εἴπω παρθένου χωρὶς λόγους
οὓς οὐκ ἀκούειν τὰς γαμουμένας πρέπει.

ΚΛ. τί δ' ἔστιν, οὐ σοι καιρὸς ἀντιλάζνται ;

ΑΓΑ. ἔκπεμπε παῖδα δωμάτων †πατρὸς μέτα· 1110
ὡς χέρνιβες πάρειςιν ἡὔτρεπισμένοι,
προχύται τε βάλλειν, πῦρ καθάρσιον χεροῖν,
μόςχοι τε, πρὸ γάμων ἄς θεᾷ πεσεῖν χρεὼν
Ἀρτέμιδι, μέλανος αἵματος φυσήματα.

ΚΛ. τοῖς ὀνόμασιν μὲν εὖ λέγεις, τὰ δ' ἔργα σου 1115
οὐκ οἶδ' ὅπως χρή μ' ὀνομάσασαν εὖ λέγειν.
[χώρει *σὺν, θύγατερ, ἐκτὸς, οἶσθα γὰρ πατρὸς
πάντως ἃ μέλλει, χυτὸ τοῖς πέπλοις ἄγε
λαβοῦς' Ὀρέστην, σὸν κασίγνητον, τέκνον.
ἰδοὺ πάρεστιν ἥδε πειθαρχοῦσά σοι. 1120

1106. Aesch. Ag. 887, Λήδας γένεθλον, δωμάτων ἐμῶν φύλαξ. Compare v. 686.

1109. 'Well, what is it, on which, in your opinion, the present occasion has hold?' A difficult verse to translate: but she alludes to his expression ἐν καλῷ σε ἡῦρηχα.

1110. Kirchhoff rightly pronounces πατρὸς μέτα corrupt. It would be a very forced interpretation to render it ὥστε εἶναι μετὰ πατρὸς, ἅμα πατρί. Probably, ἔκπεμπε τὴν (or νυν) σὴν παῖδα δωμάτων πάρος.

1112. A comma has been placed after βάλλειν, by which πῦρ καθάρσιον becomes the nominative instead of the accusative. The sense is, 'barley-meal to throw,' viz. on the altar, βάλλειν βωμούς. The passage in Electr. 803 seems decisive; λαβὼν δὲ προχύτας μητρὸς εὐνέτης σέθεν ἐβαλλε βωμούς. The MSS. give καθάρειον, and most copies ἐκ χερῶν, corrected by Reiske and Musgrave. For χεροῖν means 'in the hands' of the attendant who brought it. The genitive could only signify 'to purify our hands,' as from blood &c., like ἱερὰ καθάρσι' οἴκων in Herc. F. 923.

1113. μόσχοι. There is an ironical allusion in this word to Iphigenia. So

Hec. 526, σκίρτημα μόσχου σῆς καθέξοντες χεροῖν.

1116. Kirchhoff proposes εἰς τυχεῖν or εὐστοχεῖν.

1117. σὺν was added by Nauck. Some copies give χώρει θύγατερ, one χώρει δὲ θύγατερ. That these verses, down to v. 1123, are interpolated, is but too probable, though they do not appear to have been suspected by others. The phrase οἶσθα πατρὸς ἃ μέλλει cannot be defended; and it is hardly credible that Orestes and Iphigenia should appear on the stage at this place, and remain silent and unnoticed during the long scene that follows, to v. 1211. These lines were likely to be inserted by way of making the entrance of Iphigenia and her brother (cf. v. 1241) appear less abrupt. It is true that Clytemnestra in a manner excuses her daughter's silence by saying (v. 1121) 'the rest I will speak both for her and myself;' and it is also true that in v. 1165 Clytemnestra seems to point to the boy in παῖδα τόνδε, as if present. She may however merely mean, 'whom I have now brought to Aulis;' and the other verse (1121) looks very like an insertion to meet an anticipated objection.

- τὰ δ' ἄλλ' ἐγὼ πρὸ τῆσδε κάμαντῆς φράσω.
- ΑΓΑ. τέκνον, τί κλαίεις, οὐδ' ἔθ' ἡδέως ὀράς,
ἐς γῆν δ' ἐρείσας ὄμμα πρόσθ' ἔχεις πέπλους ;]
- [ΚΛ.] φεῦ·
τὶν' ἂν λάβοιμι τῶν ἐμῶν ἀρχὴν κακῶν ;
ἅπασι γὰρ πρῶτοισι χρήσασθαι πάρα 1125
[κὰν ὑστάτοισι, κὰν μέσοισι πανταχοῦ.]
- ΑΓΑ. τί δ' ἔστιν ; ὧς μοι πάντες εἰς ἐν ἦκετε,
σύγχυσιν ἔχοντες καὶ παραγμὸν ὁμμάτων.
- ΚΛ. εἴφ' ἂν ἐρωτήσω σε γενναίως, πόσι.
- ΑΓΑ. οὐδὲν κελευσμοῦ δεῖ μ', ἐρωτᾶσθαι θέλω. 1130
- ΚΛ. τὴν παῖδα τὴν σὴν τὴν τ' ἐμὴν μέλλεις κτανεῖν ;
- ΑΓΑ. ἔα·
τλήμονά γ' ἔλεξας, ὑπονοεῖς θ' ἂ μή σε χρῆ.
- ΚΛ. ἔχ' ἥσυχος,
κάκεινό μοι τὸ πρῶτον ἀπόκριναι πάλιν.
- ΑΓΑ. σὺ δ' ἦν γ' ἐρωτᾶς εἰκότ', εἰκότ' *ἂν κλύοις.
- ΚΛ. οὐκ ἄλλ' ἐρωτῶ, καὶ σὺ μὴ λέγ' ἄλλα μοι. 1135
- ΑΓΑ. ᾧ πότνια μοῖρα καὶ τύχη δαίμων τ' ἐμός.

1122. Markland proposed μ' ὀράς.

1126. This verse is also clearly spurious. The preceding, which means 'I may use any one of my calamities as the ἀρχή, or commencement,' was clumsily amplified by adding 'and last, and middle,' perhaps in imitation of the Homeric τί πρῶτον, τί δ' ἔπειτα, τί δ' ὑστάτιον καταλέξω ; So Electr. 907, τὶν' ἀρχὴν πρῶτά σ' ἐξείπω κακῶν ; ποίας τελευτάς ; τίνα μέσον τάξω λόγον ; Monk also has rejected the verse. Aldus assigns these three lines to Iphigenia ; but, omitting those inclosed in brackets, they form a natural continuation of Clytemnestra's speech from v. 1116. Hermann allows that 1122—6, or 1124—6, might be omitted without detriment to the scene ; but then he thinks that Agamemnon ought, according to nature, to say a few words to his daughter, and Clytemnestra ought to introduce her intended expostulation by some prefatory remarks. He thinks too, that Agamemnon's confusion would be the greater, if he were convicted of treacherous designs in the very presence of his daughter. Of course, all this falls to the ground on the assumption that

Iphigenia is not yet present, as we contend. See on v. 1117.

1127. If this distich is genuine, πάντες means Clytemnestra and Iphigenia, who, as Agamemnon had been told at v. 1100, was ἐν δακρύοις.

1130. δεῖ μ' Markland, δεῖ σ' Dobree, for δεῖ γ'.

1131. Properly, τὴν σὴν τε καὶ ἐμὴν should have been said where one and the same person is meant. See however the note on Heracl. 826, τῇ τε βοσκούσῃ χθονὶ καὶ τῇ τεκούσῃ.—At the word ἔα Agamemnon is seen to start. So plain a question has put him off his guard.

1132. τλήμονά τ' Monk, who, in defence of the half verse following, omitted in Aldus but preserved in the MSS., cites Soph. Oed. Col. 315 ; cf. also v. 318. Kirchhoff says, "videtur ante haec verba versus integer Clytaemnestrae cum dimidio altero, qui Agamemnonis fuerit, desiderari."

1134. ἂν κλύοις Markland for κλύεις.

1136. μοῖρα καὶ τύχη Musgrave for τύχη καὶ μοῖρα, and in the next verse γε for τε Matthiae.

ΚΑ. κάμος γε καὶ τῆσδ', εἰς τριῶν δυσδαιμόνων.

ΑΓΑ. τίν' ἠδίκησα ;

ΚΑ. τοῦτ' ἐμοῦ πύθει πάρα ;

ὁ νοῦς ὃδ' αὐτὸς νοῦν ἔχων οὐ τυγχάνει.

ΑΓΑ. ἀπωλόμεσθα. προδέδοται τὰ κρυπτά μου. 1140

ΚΑ. [πάντ' οἶδα καὶ πεπύσμεθ' ἃ σὺ μέλλεις με δρᾶν,]

αὐτὸ δὲ τὸ σιγᾶν ὁμολογοῦντός ἐστί σου
καὶ τὸ στενάζειν πολλά. μὴ κάμης λέγων.

ΑΓΑ. ἰδοὺ σιωπῶ· τὸ γὰρ ἀναίσχυντόν με δεῖ
ψευδῇ λέγοντα προσλαβεῖν τῇ συμφορᾷ. 1145

ΚΑ. ἄκουε δὴ νυν' ἀνακαλύψω γὰρ λόγους,
κούκέτι παρῳδοῖς χρησόμεσθ' αἰνίγμασιν.
πρῶτον μὲν, ἵνα σοι πρῶτα ταῦτ' ὀνειδίσω,

1138. τίν' ἠδίκησα Hermann for τί μ' ἠδίκησας or τίν' ἠδίκησαι; Matthiae gives τί δ' ἠδίκησαι; and so Monk and W. Dindorf. Hermann transposes this and the next verse after v. 1135, because Agamemnon's apostrophe ὦ πότνια μοῖρα κτλ. ought to precede his desponding remark ἀπωλόμεσθα. However, though this is doubtless what the poet meant, it is pretty clear that Clytemnestra's remark, κάμος γε καὶ τῆσδ', elicited his question τίν' ἠδίκησα ;

1139. ὁ νοῦς κτλ. 'This idea (viz. that you have not wronged me) is itself devoid of sense.'

1141. This verse is certainly spurious. The MSS. reading, πέπεισμί' & σύ γε μέλλεις κτλ., has been plausibly corrected by Erfurdt. The change from the plural to the singular verb, or conversely, is not unfrequent, e. g. v. 1146—7, and v. 654. But the σὺ, where no emphasis is conveyed, is incurable. It is a test of interpolation, as well as of false emendation, which has often been applied in the course of these notes. Besides, according to tragic usage, Clytemnestra ought to speak not three, but two verses.

1143. κάμης Porson for κάμης. The sense is, or ought to be, 'don't tire of speaking.' Cf. Orest. 1590.

1144. Though Elmsley's correction, τί δεῖ for με δεῖ, is plausible, it is not necessary, since the sense may be, as Monk gives it, 'For I must, if I speak falsehoods, add to my misfortune the character of effrontery.' He supposes these two verses to be spoken aside. Any how,

there is something obscure in them. When she had said, 'Your silence convicts you; why don't you speak?' it is a strange reply to say, 'Well, I am silent,' as if she had enjoined the very contrary, to hold his tongue.

1146. The γὰρ is wanting in the best MS. by the first hand, according to Kirchhoff, who suggests ἀνακαλύψομεν. Perhaps the word is a gloss that has superseded the original reading ὡς ἀναπτύξω λόγους. Compare Aesch. Ag. 1149, καὶ μὴν ὁ χρησμὸς οὐκέτ' ἐκ καλυμμάτων ἔσται δεδορκῶς νεογάμου νόμφης δίκην.—παρῳδοῖς, 'evasive,' 'indirect.'

1148. ταῦτ' Monk for τοῦτ'.—The sum of Clytemnestra's speech to her husband suggests the idea rather of a recrimination than a dissuasion from his purpose. It is full of difficulties, and its somewhat unusual length makes it doubtful if it is entirely genuine. The part especially, where she interposes threats (v. 1179—84), seems to have belonged to some other part of the play, and to have been inserted in its present place by those who remodelled it in its existing form. Her arguments may be arranged thus under separate heads: (1) He began by injustice to her, in slaying her husband and taking away her child. (2) When the Dioscuri, her brothers, made war on him in consequence, her father Tyndareus reconciled all parties, and she made a good wife to her new lord. (3) He now adds another injustice, by taking from her one of her four children by him, on the poor plea, that it is in defence of an injured

ἔγῃμας ἄκουσάν με κάλαβες βία
 τὸν πρόσθεν ἄνδρα Τάνταλον κατακτανών, 1150
 βρέφος τε τοῦμὸν †σῶ προσούρισας πάλῳ
 μαστῶν βιαίως τῶν ἐμῶν ἀποσπάσας.
 καὶ τὼ Διὸς σε παῖδ', ἐμὼ δὲ συγγόνῳ,
 ἵπποισι μαρμαίρουτ' ἐπεστρατευσάτην
 πατὴρ δὲ πρέσβυς Τυνδάρεώς σ' ἐρρύσατο 1155
 ἱκέτην γενόμενον, τὰμὰ δ' ἔσχες αὖ λέχη.
 οὐ σοι καταλλαχθεῖσα περὶ σέ καὶ δόμους
 συμμαρτυρήσεις ὡς ἄμεμπτος ἦν γυνή,
 ἔς τ' Ἀφροδίτην σωφρονοῦσα καὶ τὸ σὸν
 μελαθρον αὔξουσ', ὥστε *σ' εἰσιόντα τε 1160
 χαίρειν θύραζέ τ' ἐξιόντ' εὐδαιμονεῖν.
 σπάνιον δὲ θήρευμ' ἀνδρὶ τοιαύτην λαβεῖν
 δάμαρτα· φλαύραν δ' οὐ σπάνις γυναικ' ἔχειν.
 τίκτω δ' ἐπὶ τρισὶ παρθένοισι παῖδά σοι
 τόνδ', ὦν μιᾶς σὺν τλημόνως μ' ἀποστερεῖς. 1165

brother's cause. (4) He must take care not to provoke her too far, or a bitter reception may await him on his return from Troy. (5) How will he dare to ask blessings of the gods, or how shall she do so for him, if he slays his child? (6) If it was really necessary that a maid should be sacrificed to Artemis, he, as commander-in-chief, ought to have brought the matter to the ballot for the whole army, or at least, Hermione should have been chosen before Iphigenia.

1150. *Τάνταλον*. Heath refers to Pausan. Corinth. cap. 18, who says that this Tantalus was the son of Thyestes. Euripides here follows a legend little known from other sources. It was doubtless mentioned in some of the Cyclic poems.

1151. No satisfactory sense can be made of the vulgate reading. Hermann, who reads *προσουρίσας*, explains it, 'having added him to your share in the division of the spoils.' The ingenious correction of Scaliger, *προσούδισας πέδῳ*, 'dashed against the ground,' is in some degree supported by a correction in the Palatine MS., *προσούδεσας*. Musgrave likewise proposed *ζῶν*, and their combined emendations are adopted by W. Dindorf. Monk gives *προσώρισας*, but *προσσυρίζειν* is as likely a compound as

προσσυρίζειν in the sense of 'making over to another.' The active forms *κατουρίζειν* and *ἐπουρίζειν* are used in Tragedy; see on Androm. 610.

1153. *Διὸς σε*—*ἐμὼ δ'* for *Διὸς τε—ἐμὼ τ'* Monk and W. Dindorf after Markland and Matthiae. Others adopt *τε—σε*, and *ἵπποισι σε* in the next verse.—*αὖ*, 'in turn,' 'next in succession.' Kirchhoff needlessly proposes *ἔσχεθες*. Bothe gives *ἔσχες οὖν*, which is far worse.

1157. *οὐ*, *ἴνα*, in which estate, under which circumstances, being reconciled to you. Perhaps we should read, *ὅφ' οὐ κατ.*, viz. by Tyndareus.—*περὶ σέ*, 'towards you.' Cf. v. 1184. Markland would read *οὐ μαρτυρήσεις*, which is certainly no improvement.

1160. The *σε* was added by Canter.

1162—3. This distich is marked as spurious by W. Dindorf. It does not seem more suspicious than other verses in this same *ῥῆσις*. The tone and style are characteristic of Euripides, though the lines may have been quoted from another play.

1164. *ἐπὶ τρισὶ*, beside three, Electra, Iphigenia, and Iphianassa. Other accounts make the two last different names for the same person. Homer gives the three names Chrysothemis, Laodice, and

καὶν τίς σ' ἔρηται τίνος ἑκατί νιν κτενεῖς,
 λέξον τί φήσεις, ἥ μ' ἐχρή λέγειν τὰ σά ;
 Ἑλένην Μενέλεως ἵνα λάβῃ. καλόν γέ τοι
 κακῆς γυναικὸς μισθὸν ἀποτίσαι τέκνα,
 ταῖχθιστά γ' εἰ τοῖς φιλτάτοις ὠνούμεθα. 1170
 ἄγ', εἰ στρατεύσει καταλιπὼν μ' ἐν δώμασι,
 κακεῖ γενήσῃ διὰ μακρᾶς ἀπουσίας,
 τίν' ἐν δόμοις με καρδίαν ἔξῃν δοκεῖς,
 ὅταν θρόνους τῇσδ' εἰσίδω πάντας κενούς,
 κενούς δὲ παρθενώνας, ἐπὶ δὲ δακρύοις 1175
 μόνη κάθωμαι, τήνδε θρηνωδοῦσ' αἰεὶ,
 Ἀπώλεσέν σ', ὦ τέκνον, ὃ φιλύσσας πατῆρ
 αὐτὸς κτανὼν, οὐκ ἄλλος, οὐδ' ἄλλῃ χερὶ,

Iphianassa, II. v. 144. See Hermann, Preface to Iph. Taur. p. xxxv, and compare El. 14.

1168. γέ τοι is the conjecture of Fix for γένος. W. Dindorf and Monk give καλόν γε νῶ, which is found (doubtless from the editor's correction) in the edition of Brubach. Either of these readings is better than Elmsley's καλόν γ' ἔθος, or Hermann's καλὸν κλέος, or Bothe's καλὸν γάνος, which he supposes to agree with Ἑλένην, and gives ἀποτίσω, as if the two verses contained the plea that Agamemnon himself would be compelled to give. As far as the sense is concerned, the irony is clear; 'Truly, a creditable thing it is, to pay children's lives as the price of a bad woman!'

1170. The old reading, ταχέϊστα τοῖσι φιλτάτοις, has received various corrections. That given in the text is Hermann's, as quoted by Kirchhoff; for in his edition Hermann gives ταῖχθιστά τοι τοῖς φ., where ταῖχθιστα is due to Brodaeus. Some particle is wanting to connect the sense; but it must be confessed that the true reading here is very doubtful.

1171. εἰ στρατεύσει — γενήσῃ Elmsley for ἦν — ἦ — ἦ. Hermann reads ἦν — ἦ — εἰ, quoting Herod. iii. 69, ἦν γὰρ δὴ μὴ τυγχάνῃ τὰ ὧτα ἔχων, ἐπίλαμπτος δὲ ἀφάσσουσα ἔσται, εὐ εἰδέναι ὥς αἰστώσει μιν. Kirchhoff proposes γένη σὺν, but the σὺν will not here stand. The genuineness of the verses may perhaps be called in question. What follows may have been adapted from Alcest. 945, γυναικὸς εὐνὰς

εὐτ' ἂν εἰσίδω κενὰς, θρόνους τ' ἐν οἷσιν ἔξε, καὶ κατὰ στέγας αὐχμηρὸν οὐδας κτλ. The lines 1173—5 are however quoted by the rhetorician Apsines, so that they have at least some antiquity in their favour.

1176. καθῶμαι Elmsley for κάθημαι. Hermann cites an instance of this rare subjunctive from Hel. 1084, ἥ πρὸς τάφῳ τῷδ' ἥσυχον καθώμεθα.

1178. From this verse to the end of the speech W. Dindorf marks an interpolation. It is very likely that he is right; but the proofs of another hand are not on the whole decisive. With respect to the present passage, it seems that a verse has been lost, in which the question was put, '(And how will you dare to return to your wife and your home,) when you have left such a retribution in store for yourself?' This at least would give sense. Monk ejects v. 1179, while Hermann connects it with the preceding, giving πρὸ σοῦ δόμοις, talem pro te mercedem aedibus relinquens. Kirchhoff would read thus:—

ἐπεὶ βραχείας προφάσεως ἔδει μόνον.
 τοῖόνδε μισθὸν καταλιπὼν πρόσκει δό-
 μοις ;
 ἐφ' ᾧ σ' ἐγὼ κτλ.

We might also suggest,

δεξόμεθα δέξιν ἦν σε δέξασθαι χρεῶν,
 τοῖόνδε μισθὸν καταλιπόντα, πρὸς δό-
 μοις.

Monk follows Markland in the perilous experiment of transposing 1183—4 to

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τοιούνδε μισθὸν καταλιπὼν πρὸς τοὺς δόμους.
 ἔπει βραχείας προφάσεως ἔδει μόνον, 1180
 ἔφ' ἣ σ' ἐγὼ καὶ παῖδες αἱ λελειμμένοι
 δεξόμεθα δέξιν ἣν σε δέξασθαι χρεών.
 μὴ δῆτα πρὸς θεῶν μῆτ' ἀναγκάσης ἐμὲ
 κακὴν γενέσθαι περὶ σέ μῆτ' αὐτὸς γένη.
 εἶεν
 θύσεις δὲ δὴ παῖδ'. εἴτα τίνας εὐχὰς ἔρείς ; 1185
 τί σοι κατεύξει τὰγαθὸν σφάζων τέκνον ;
 νόστον πονηρὸν οἰκοθέν γ' αἰσχροῦς ἰών ;
 ἀλλ' ἐμὲ δίκαιον ἀγαθὸν εὐχεσθαι τί σοι ;
 ἣ τὰρ' ἀσυνέτους τοὺς θεοὺς ἡγοίμεθ' ἂν,
 εἰ τοῖσιν αὐθένταισιν εὖ φρονήσομεν. 1190
 ἦκων δ' ἐς Ἄργος προσπεσεῖ τέκνοισι σοῖς ;

follow 1178, and giving με δεῖ for ἔδει. Thus the sense is, 'Do not make me behave badly to you, for I and my daughters only want a small excuse to kill you.' And with this he professes himself quite satisfied. Bothe rather ingeniously edits εἴπ', εἰ βρ. πρ. ἐνδεῖ μόνον, by which καταλιπὼν belongs to the imperative. It is quite clear that Clytemnestra hints at the murder she perpetrated on her husband's return ten years afterwards; but it is very doubtful if such an idea would have been here attributed to her by Euripides. It is under different circumstances, when the sacrifice of the maid is determined on and irrevocable, that she intimates her intention of revenge at v. 1456, δεινὸς ἀγῶνας διὰ σέ δεῖ κείνον δραμεῖν. It may be observed, indeed, that the commencement of the present speech has something of a threatening and re-criminatory tone: still, this passage, as before remarked, seems rather to belong to some other speech, and to have been wrongly inserted here. There is great difficulty in the imperfect ἔδει, for which either με δεῖ or σε δεῖ should probably be restored. An inferior poet might have intended to say, 'we only wanted a small excuse to kill you;' but Euripides could not have combined ἔδει—ἐφ' ἣ δεξόμεθα.—For the construction compare Bacch. 955, κρύψει σὺ κρύψιν ἣν σε κρυφθῆναι χρεών.—By παῖδες λελειμμένοι the sur-

viving children are meant, rather than, as Hermann supposes, "quas relinquis Trojam petens."

1185. δὲ δὴ Kirchhoff for δὲ or δὲ τὴν, for which Markland read σὴν. For ἔνθα Monk reads εἴτα, an obvious and necessary correction, (since ἔνθα is a relative, used for ἐνθάδε only in Epic Greek, and in Aesch. Suppl. 33,) which had occurred independently to the present editor.

1187. Monk marks this verse as spurious; but he does not seem to have perceived its irony. 'I suppose you will pray for a disastrous return, leaving home, as you will do, with discredit.'

1189. ἣ τὰρ' Musgrave for οὐ τὰρ'. Matthiae reads οὐ τὰρ' with a question at the end of the sentence; but the particles τοι ἔρα are not properly so used. The meaning is, 'surely we should think the gods incapable of distinguishing good from bad, if in a friendly spirit we should ask favours for murderers.'

1191. προσπεσεῖ Markland for προσπέσῃς. It is not absolutely certain that the second person of the deliberative subjunctive would here be a solecism, if it represented his own reflections, put by her into words, προσπέσω τέκνοις ἐμοῖς; See on Herc. F. 1417, πῶς οὖν ἔτ' εἴπῃς ὅτι συνέσταλμαί κακοῖς; A later poet might even have preferred this; but, if Euripides wrote the verses, we may be pretty sure he preferred προσπεσεῖ,

ἀλλ' οὐ θέμις σοι. τίς δὲ καὶ προσβλέπεται
 παίδων σ', ἵν' αὐτῶν προθέμενος κτάνης τινά ;
 ταῦτ' ἦλθες ἤδη διὰ λόγων, ἢ σκῆπτρά σοι
 μόνον διαφέρειν καὶ στρατηλατεῖν σε δεῖ ; 1195
 ὃν χρῆν δίκαιον λόγον ἐν Ἀργείοις λέγειν,
 Βούλεσθ', Ἀχαιοὶ, πλεῖν Φρυγῶν ἐπὶ χθόνα ;
 κλῆρον τίθεσθε, παῖδ' ὅτου θανεῖν χρεῶν.
 ἐν ἴσῳ γὰρ ἦν τόδ', ἀλλὰ μή σ' ἐξαίρετον
 σφάγιον παρασχεῖν Δαναΐδαισι παῖδα σὴν, 1200
 ἢ Μενέλεων πρὸ μητρὸς Ἑρμιόνην κτανεῖν,
 οὐπερ τὸ πρᾶγμ' ἦν. νῦν δ' ἐγὼ μὲν ἢ τὸ σὸν
 σώζουσα λέκτρον παιδὸς ὑστερήσομαι,
 ἢ δ' ἐξαμαρτοῦσ' ὑπότροπος νεάνιδα
 Σπάρτη κομίζουσ' εὐτυχὴς γενήσεται. 1205

1192. The medial form *προσβλέπεται* is of itself suspicious ; still more is the genuineness of the next verse doubtful, where ἵν' is Elmsley's correction for ἐάν. If *προθέμενος* is right, it may perhaps mean 'preferring,' *προελόμενος*. It bears another sense in Hec. 613, Phoen. 1319, 'to lay out,' as a corpse after death. Without much belief that the verses came from the pen of Euripides, we may render them, 'Is it likely that any of your children will look you in the face, (if they shall only do so,) that you may kill them?'

1194. ἦλθες Hermann for ἦλθ', ἦλθέν, or ἦλθον. The meaning is, 'Have you considered these things by this time, or is your sole duty to carry about your truncheon and to be commander-in-chief?' For διὰ λόγων ἵνα, to argue a point, see Troad. 916, ἃ σ' οἶμαι διὰ λόγων ἰόντ' ἐμοῦ κατηγορήσειν. For the construction πρὸς τὸ σημαινόμενον compare Oed. Col. 1120, τέκν' εἰ φανέντ' ἕλπτα μηχανῶ λόγων. For διαφέρειν see Suppl. 382. "Cum contemptu dicit, obambulare illum cum sceptris significans, quo dignitas sua ab omnibus conspiciatur." HERM. —For σοι Monk gives σά. Perhaps τοι. Hermann's explanation is, that σοι depends on δεῖ as well as σε, but that the dative was used, that σὲ μόνον might not be taken together.

1196. ὃν χρῆν κτλ. Instead of a vain show of authority, you ought rather to

have exercised your power in proposing fair terms to the army.

1199. ἐν ἴσῳ γὰρ κτλ. 'For it was fair for you to have done that,' or, 'it would have been fair,' &c. So δίκαιον ἦν and similar phrases are often used. Monk gives ἐν ἴσῳ γ' ἂν with Markland. W. Dindorf explains this to mean, 'it would have been all the same to the Argives whether Iphigenia or any one else had been slain.'

1203. *ὑστερήσομαι* is a suspicious form, as belonging to the latest dialect ; but it is hardly more so than Porson's conjecture *ἐστερήσομαι*, adopted by Bothe. Hermann gives παιδὸς ἥς στερήσομαι, supposing ἥς may have been used for ἐμῆς. Monk edits παῖδ' ἀποστερήσομαι. We might also conjecture ἀφαιρεθήσομαι.

1204. ἐξαμαρτοῦσα, sc. τοῦ ἐαυτῆς λέκτρον. The sense is, 'I, who have kept my husband, shall lose my child ; Helen, who has given up her lord, will, on her return, educate her daughter Hermione at Sparta, and be happy.' The reading of the best copies *ὑπόστροφον* has been corrected by Heath, whom Monk follows, remarking that this is an Homeric word, Od. xx. 332, and xxii. 35. It is clear that *ὑποτρέπειν* and *ὑποστρέφειν* might easily be interchanged, and also that the accusative would result from the proximity of *νεάνιδα*. Hermann gives *ὑπόροφον* with Scaliger.

τούτων ἄμειψαί μ' εἴ τι μὴ καλῶς λέγω·
εἰ δ' εὖ λέλεκται *τάμὰ, μηκέτι κτάνης
τὴν σὴν τε καὶ μὴν παῖδα, καὶ σῶφρων ἔσει.

ΧΟ. πιθοῦ. τὸ γάρτοι τέκνα συσσωΐζειν καλὸν,
'Αγάμεμνον· οὐδεὶς πρὸς τὰδ' ἀντίποι βροτῶν.

ΙΦ. εἰ μὲν τὸν Ὀρφέως εἶχον, ὦ πάτερ, λόγον, 1211
πεῖθειν ἐπάδουσ', ὥσθ' ὁμαρτεῖν μοι πέτρας,
κηλεῖν τε τοῖς λόγοισιν οὓς ἐβουλόμην,
ἐνταῦθ' ἂν ἦλθον. νῦν δὲ τὰπ' ἐμοῦ σοφὰ,
δάκρυα παρέξω· ταῦτα γὰρ δυναίμεθ' *ἄν. 1215
ἰκετηρίαν δὲ γόνασιν ἐξάπτω σέθεν
τὸ σῶμα τοῦμὸν, ὅπερ ἔτικτεν ἦδε σοι,
μή μ' ἀπολέσης ἄωρον· ἡδὺ γὰρ τὸ φῶς
βλέπειν· τὰ δ' ὑπὸ γῆν μή μ' ἰδεῖν ἀναγκάσης.

1207. The old reading, εἰ δ' εὖ λέλεκται νῶι, μὴ δὴ γε κτάνης, is allowed by all to be corrupt. On the doubtful combination δὴ γε see Herc. F. 1146. Monk adopts Elmsley's not improbable correction τὰμὰ. Bothe badly edits εἰ δ' εὖ λέλεκται νῶν μὲν, οὐ μὴ δὴ κτάνης, which shows he did not understand the true meaning of this idiom (*inf.* v. 1465). For μηκέτι, 'do not after this,' &c., the present editor is responsible. Monk has μὴ σύ γε, comparing Med. 1056, μὴ δῆτα, θυμέ, μὴ σύ γ' ἐργάσῃ τάδε.

1210. ἀντερῇ Elmsley, τοῖσδ' ἂν ἀντεῖποι Monk. The optative without ἂν may be right; compare Herc. F. 1417, πῶς οὖν ἔμ' εἶποις ὅτι συνέσταλμαι κακοῖς; (vulg. εἶπης). More than this cannot be said for either of the above corrections.

1211. Iphigenia (if the remarks on v. 1117 be right) appears now to come from the side-door of the royal tent, and to throw herself at the knees of her father. To suppose that she and her infant brother have been standing silently by their parents during the recitation of the last hundred verses, in which the question of life or death to herself was discussed in her presence, seems improbable. The speech following is remarkable for its pathos; and we seem to feel now at least that we are certainly reading the very words of Euripides, free from any interpolations.

1212. It argues little for Hermann's correctness of ear, that he should prefer

his own conjecture πεῖθειν μ' ἐπάδουσάν θ' ὁμαρτεῖν μοι πέτρας, to the simple and easy reading of the MSS., 'if I had the eloquence of Orpheus, to persuade by enchanting music, so that rocks should follow me,' &c. Compare Alcest. 357, εἰ δ' Ὀρφέως μοι γλώσσα καὶ μέλος παρῆν, κτλ.

1215. The ἂν was added by Markland.

1216. The exact meaning of ἰκετηρίαν ἐξάπτω in this place will be understood from the note on Heracl. 124. The arms, clasped round the knee, represented the woollen fillets extending from a suppliant's neck to an altar, who was thence said to be ἰκτηρίοις κλάδοισιν ἐξεστεμμένος, Oed. R. 2. Monk, who never hesitates to alter the received text even on very slight grounds, here gives γόνατος. But γόνασιν is the dative of place, for πρὸς γόνασιν, and σέθεν may depend on the ἐξ, should any prefer to construe ἐξάπτω σέθεν σῶμα τοῦμὸν, (ὥς) ἰκετηρίαν γόνασιν.

1219. Most of the editors prefer λεύσειν, with Porson, a reading given by Plutarch, De Audiend. Poet. p. 17 D, who quotes this and the preceding verse. Writers like Plutarch appear very commonly to have quoted from memory, so that undue weight is sometimes given to variants derived from these sources.—τὸ φῶς, the student will observe, is the nominative, not the accusative. Cf. v. 1250.

πρώτη σ' ἐκάλεσα πατέρα, καὶ σὺ παῖδ' ἐμέ· 1220
 πρώτη δὲ γόνασι σοῖσι σῶμα δοῦσ' ἐμὸν
 φίλας χάριτας ἔδωκα κἀντεδεξάμην.
 λόγος δ' ὁ μὲν σὸς ἦν ὅδ'· Ἄρά σ', ὦ τέκνον,
 εὐδαίμον' ἀνδρὸς ἐν δόμοισιν ὕψομαι
 ζῶσάν τε καὶ θάλλουσαν ἀξίως ἐμοῦ ; 1225
 οὐμὸς δ' ὅδ' ἦν αὖ, περὶ σὸν ἐξαρτωμένης
 γένειον, οὗ νῦν ἀντιλάζυμαι χερσί·
 Τί δ' ἄρ' ἐγὼ σέ ; πρέσβυν ἄρ' εἰσδέξομαι
 ἐμῶν φίλαισιν ὑποδοχαῖς δόμων, πάτερ,
 πόνων τιθηνούς ἀποδιδούσά σοι τροφάς ; 1230
 τούτων ἐγὼ μὲν τῶν λόγων μνήμην ἔχω,
 σὺ δ' ἐπιλέλῃσαι, καὶ μ' ἀποκτεῖναι θέλεις.
 μὴ πρὸς σε Πέλοπος καὶ πρὸς Ἀτρέως πατρὸς
 καὶ τῆσδε μητρὸς, ἣ πρὶν ὠδίνουσ' ἐμέ
 νῦν δευτέραν ὠδῖνα τήνδε λαμβάνει. 1235
 τί μοι μέτεστι τῶν Ἀλεξάνδρου γάμων
 Ἑλένης τε ; πόθεν ἦλθ' ἐπ' ὀλέθρῳ τῶμῳ, πάτερ ;
 βλέπον πρὸς ἡμᾶς, ὄμμα δὸς φίλημά τε,
 ἴν' ἀλλὰ τοῦτο κατθανοῦσ' ἔχω σέθεν
 μνημεῖον, εἰ μὴ τοῖς ἐμοῖς πείθει λόγοις. 1240

1220. Barnes compares Lucret. i. 94, which seems to have been taken from this verse; 'Nec miserae prodesse in tali tempore quibat, Quod patrio princeps donarat nomine regem.'

1224. In saying, 'Shall I see you happy in the house of a husband,' the speaker necessarily means, 'of such a husband as can confer happiness.' Hence Pierson's correction, εὐδαίμον' for εὐδαίμονος, seems as certain as any thing can be. Hermann however gives εὐδαιμονοῦσιν ἐν δόμοισιν, and Monk, in his usual slashing style, εὐδαίμοσιν ποτ' ἐν δόμοισιν.

1228. It is easy to supply ὕψομαι πράσσοντα, though perhaps, for τί δ' ἄρα we should read τί δῆτα. Hermann gives, τί δ' ; ἄρ' ἐγὼ σε, πρέσβυν ἄρ' κτλ., and Monk, who rarely fails to follow Porson, τί δ' ἄρ' ἐγὼ σέ πρέσβυν ; ἄρ' κτλ. And such is the punctuation of the old editions.

1230. τιθηνούς τροφάς, 'nursing cares.'

The genitive depends on the sense of ἀντιδιδούσα implied in ἀποδιδούσα, or may be explained as the idiom noticed on Rhcs. 467, Med. 534.

1233. σε Markland for γε, a probable correction, though γε is very often used in expostulation. Cf. v. 1460.—In the next verse ὠδίνειν τινὰ for μετ' ὠδίνων τίκτειν is to be noticed. In principle, it is the same as χαίρω σε εὖ πράσσοντα, &c.

1240. Either Matthiae's reading ἦν for εἰ, or Porson's πείθει for πεισθῆς, seems likely to be right. Not that εἰ πεισθῆς is an idiom unknown to Attic writers, but that they use it sparingly, and rather as a remnant of Epic usage, than as conveying a subtle difference of meaning, which Hermann fancies he can here detect. Matthiae compares Aesch. Prom. 1035, σκέψαι δ', εἰ μὴ τοῖς ἐμοῖς πεισθῆς λόγοις.

ἀδελφὲ, μικρὸς μὲν σύ γ' ἐπίκουρος φίλοις,
ὅμως δὲ συνδάκρυσον, ἰκέτευσον πατρὸς
τὴν σὴν ἀδελφὴν μὴ θανεῖν· αἰσθημά τοι
κὰν νηπίοις γε τῶν κακῶν ἐγγίγνεται.

ἰδοὺ σιωπῶν λίσσεται σ' ὄδ', ὦ πάτερ. 1245

ἀλλ' αἰδεσαί με καὶ κατοίκτηιρον βίον.

ναὶ, πρὸς γενείου σ' ἀντόμεσθα δύο φίλω·

ὁ μὲν νεοσσός ἐστιν, ἡ δ' ἠῤῥξημένη.

ἐν συντεμοῦσα πάντα νικήσω λόγον·

τὸ φῶς τόδ' ἀνθρώποισιν ἡδιστον βλέπειν, 1250

τὰ νέρθε δ' οὐδέν· μαίνεται δ' ὅς εὐχεται

θανεῖν. κακῶς ζῆν κρεῖσσον ἢ καλῶς θανεῖν.

ΧΟ. ὦ τλήμον Ἑλένη, διὰ σέ καὶ τοὺς σοὺς γάμους
ἀγὼν Ἀτρείδαις καὶ τέκνοις ἦκει μέγας.

ΑΓΑ. ἐγὼ τὰ τ' οἰκτρὰ συνετός εἰμι καὶ τὰ μὴ, 1255
φιλῶν ἐμαντοῦ τέκνα· μαινοίμην γὰρ ἄν.

1241. Here the metre requires the form *μικρὸς*, which is worthy of note. For the expression cf. Bacch. 1366, *σμικρὸς ἐπίκουρος πατήρ*.—In the next verse *πατρὸς* is the genitive, not from the sense of *ἰκέτης γίγνου*, (a gloss that has crept into the Aldine text,) but from that of obtaining something from another by entreaty. Monk well compares Med. 942, *σὺ δ' ἀλλὰ σὴν κέλευσον αἰτεῖσθαι πατρὸς γυναῖκα*, and *ib.* 1154, *καὶ παρατήσει πατρός*.

1244. Kirchhoff suggests *τι* for *γε*, which latter is not wanted if *τοι* instead of *τι* be right in the preceding verse. Monk gives *κὰν νηπίοις*.

1246. Monk edits *βίου* with Markland, and so Bothe, independently, as it seems.

1249. *ἐν συντεμοῦσα πάντα*. 'By summing up all under one head, I will carry the argument.' Hermann gives *κινήσω*, proposed by Canter; but it is hard to see what objection can be raised to the vulgar, which is like *νικᾶν γνώμην, δίκην, μάχην* &c. Bothe absurdly construes, *νικήσω ἐν, συν. πάντα λόγον*.

1250—2. These three lines are cited by Stobaeus, Anth. cix. 5, who gives *τὸ νέρθεν οὐδὲν for τὰ νέρθε δ' οὐδεῖς*, an error that arose from wrongly joining *οὐδεῖς μαίνεται*.—The sentiment, whether directed against a too ambitious self-sacrifice of life, or simply as the artless

and natural expression of a girl reluctant to die in the prime of life, has not escaped the notice of the detractors of Euripides, who contend that the final verse enunciates a base and low-minded motive for clinging to life even under the least desirable circumstances.—*καλῶς θανεῖν* is the reading of the best MSS. with Stobaeus. Most of the editors give *θανεῖν καλῶς* with Aldus, and Monk thinks this latter "*magis ad rhetoris morem*."

1256. Markland and others give *φιλῶ τ'*. Kirchhoff proposes *φιλῶν γ'*. Neither is necessary, if we understand Agamemnon to say, 'I, while I love my children, well know what should move pity in me, and what should not; for, if I did not know this, I should be out of my senses.' He means, that if he refuses to listen to his daughter's touching appeal, it is not from want of affection, but from a sense of public duty. Now, if we read *φιλῶ τ'*, the meaning of what follows must be, 'for I should have no sense if I did not love them;' and this is what Monk contends ought to have been said. But why so? Agamemnon may just as well say, 'I should have no sense if I did not know my duty to my country.' The point of his speech is, in fact, to show that he can steel his heart against the dearest ties under the impulse of patriotism. Hermann's critique on this speech is,

δεινῶς δ' ἔχει μοι ταῦτα τολμῆσαι, γύναι,
 δεινῶς δὲ καὶ μή· ταῦτ' ἀ γὰρ πρᾶξαί με δεῖ.
 ὁρᾷθ' ὅσον στράτευμα ναύφρακτον τόδε,
 χαλκέων θ' ὀπλων ἄνακτες Ἑλλήνων ὅσοι, 1260
 οἷς νόστος οὐκ ἔστ' Ἰλίου πύργους ἔπι,
 εἰ μή σε θύσω, μάντις ὡς Κάλχας λέγει,
 οὐδ' ἔστι Τροίας ἐξελεῖν κλεινὸν βάθρον.
 [μέμνηε δ' Ἀφροδίτη τις Ἑλλήνων στρατῶ
 πλεῖν ὡς τάχιστα βαρβάρων ἐπὶ χθόνα, 1265
 παῦσαί τε λέκτρων ἄρπαγὰς Ἑλληνικάς·
 οἱ τὰς ἐν Ἀργεὶ παρθένους κτενοῦσί μου
 ὑμᾶς τε καμὲ, θέσφατ' εἰ λύσω θεᾶς.
 οὐ Μενελέως με καταδεδοῦλωται, τέκνον,
 οὐδ' ἐπὶ τὸ κείνου βουλόμενον ἐλήλυθα, 1270
 ἀλλ' Ἑλλάς, ἧ δεῖ, καὶν θέλω καὶν μὴ θέλω,
 θῦσαί σε· τούτου δ' ἥσσοιες καθέσταμεν.
 ἐλευθέρην γὰρ δεῖ νιν, ὅσον ἐν σοὶ, τέκνον,
 καμοὶ, γενέσθαι, μηδὲ βαρβάροις ὑπο

"Tota Agamemnonis oratio frigidior est, quam velimus, praesertim praegressis tam blandis et mollibus precibus filiae. Decebat eum vehementius commotum esse, quum necessitate compulsus has preces irritas sinere cogebatur."

1257. μοι for με Reiske and Monk.

1258. ταῦτ' Kirchhoff for τοῦτο. This correction seems necessary, for πρᾶξαι would have been δρᾶσαι if he had meant, 'for I must do this,' viz. slay my child. But he means, 'whether I slay her or not, I must fare the same,' wretchedly; and so he has but a choice of evils before him.

1263. For οὐδ' ἔστι, which sounds rather harshly after νόστος οὐκ ἔστ', Kirchhoff suggests οὐδ' αὖ τὸ Τροίας.—ἐξελεῖν, *expugnare*, as Troad. 24, αἱ ξυνεξεῖλον Φρύγας.—κλεινὸν Reiske for καινόν.

1264—75. W. Dindorf considers these verses spurious, and he is probably right. Not to mention that the first of them contains a bombastic expression, 'a passion has raged in the army to sail against Troy immediately,' such as Euripides, naturally temperate in his diction, would hardly have used; the notion, that the

Argives would, if he refused, kill himself and his wife and children (1267), seems a mere repetition of a similar sentiment at v. 532. Besides, λύειν θέσφατα θεᾶς, and ἐλεῖν ἐπὶ τὸ βουλόμενον τινός, do not seem Euripidean phrases. Bothe indeed omits the latter verse, as rather interrupting the argument.—In the present verse, Lobeck's *ἔμνηε στρατὸν* is not improbable; but Hermann's *ἔμνηε δὲ μακάρων τις* is spoiling rather than improving a good correction.

1266. Ἑλληνικῶν Monk with Elmsley. In the next verse Hermann gives τὰς τ' ἐν Ἀργεὶ.—εἰ λύσω, for εἰ μὴ σώσω, φυλάξω.

1269. The medial use of καταδεδοῦλωται, though it is an awkward form in a senarius, is defended by Thuc. i. 18, ὁ βάρβαρος τὴν Ἑλλάδα δουλωσόμενος ἦλθε.

1272. τούτου, viz. τοῦ δεῖ θῦσαί σε.

1274. βαρβάροις. The hand of an interpolator is detected in this improper use of the dative, which a transcriber would hardly have given, had he found βαρβάρων, which Musgrave proposed.—For the accusative after συλᾶσθαι, compare συλῶμεθα σὴν ψυχὴν ἀδίκως, Troad. 786, and Hel. 475, οὐ τί που λελήσμεθ' ἐξ ἄντρων

- Ἕλληνας ὄντας λέκτρα συλᾶσθαι βία.] 1275
- ΚΑ. ὦ τέκνον, ὦ ξένοι,
οἷ γὼ θανάτου *τοῦ σοῦ μελέα.
φεύγει σε πατήρ Ἰδιη παραδούς.
- ΙΦ. οἷ γὼ, μᾶτερ, ταῦτόν γάρ *δὴ
μέλος εἰς ἄμφω πέπτωκε τύχης, 1280
κούκέτι μοι φῶς,
οὐδ' ἀελίου τόδε φέγγος.
ἰὼ ἰὼ,
νιφόβολον Φρυγῶν νάπος
Ἰδας τ' ὄρεα, Πρίαμος ὅθι ποτὲ βρέφος 1285
ἀπαλὸν ἔβαλε ματρὸς ἀποπρὸ νοσφίσας,
ἐπὶ μόρῳ θανατόεντι,
Πάριν, ὃς Ἰδαῖος Ἰδαῖος ἐλέγερ'
ἐλέγερ' ἐν Φρυγῶν πόλει, 1290
μή ποτ' ὤφελεν τὸν ἀμφὶ
βουσι βουκόλον τραφέντ' [Ἀλέξανδρον]

λέχος:—Agamemnon here leaves the stage, or rather, rushes from it, as the following φεύγει σε πατήρ implies.

1277. The article was added by Heath. Monk thinks ὦ ξένοι in the verse above is an insertion, and gives ὦ τέκνον, ὦ τέκνον, and this is not improbable.

1279. The following monody of Iphigenia is pronounced by Monk "venustate simul et affectu plena." W. Dindorf, remarking that the metres fall in with no known systems, pronounces it a part of the play left imperfect by the poet. If there is any portion of the play more evidently disfigured by corruptions and interpolations than another, this would seem to betray itself both metrically and in the strangeness of the words. Whatever pains may be bestowed upon it, it is impossible with certainty to disentangle what may be genuine from what is spurious. In the first verse δὴ was added by Dobree. Some copies repeat μῆτερ, whence Porson thought the γάρ should be omitted.

1285—6. It would be easy to restore two senarii of resolved syllables, Ἰδαῖά τ' ὄρεα, Πρίαμος ὅθι ποτὲ βρέφος | ἐξέβαλεν ἀπαλὸν κτλ., and it would be equally easy to add a third, Πάριν, ὃς ἐλέγερ'

Ἰδαῖος ἐν Φρυγῶν πόλει. Hermann proposes, μόρῳ πλὴν θανατόεντι Πάριν, Ἰδαῖος ὃς, | Ἰδαῖος ἐλέγερ', ἐλέγερ' ἐν Φρυγῶν πόλει.

1287. ἐπὶ μόρῳ. The legend is related in Troad. 921, where see the note. Priam, having been warned by a dream that a son was about to be born who should set his kingdom in a blaze, ordered the infant Paris to be exposed on Mount Ida.—The rare form θανατοίεις occurs in Soph. Antig. 1262.

1289. The common title τὸν Ἰδαῖον Πάριν, as in Androm. 706, is indicated by this periphrasis. He was called *Idaeus*, says the poet, 'from having been exposed on Mount Ida.'

1291. ὤφελεν Hermann, ὥφελος Elmsley, for ὤφειλεν. If, with Monk, we read ὥφελος, Mount Ida is supposed to be addressed. If the third person be retained, it is better to remove the full stop commonly placed at πόλει, and make the nominative Ida, rather than Πρίαμος, with Barnes.

1293. Monk and Bothe eject Ἀλέξανδρον, and Kirchhoff assents. By this and a few slight alterations anapaestic verses are easily made, οἰκίσαι ἀμφὶ τὸ λευκὸν ὕδωρ θῆι | κρήναι Νυμφᾶν κείνται *δρῶσε.

- οἰκίσαι ἀμφὶ τὸ λευκὸν ὕδωρ, ὅθι κρῆναι
 Νυμφᾶν κείμεναι 1295
 λειμών τ' ἄνθεσι θάλλων χλωροῖς,
 καὶ ῥοδόεντ' ἄνθε' ὑακίνθινά τε θεαῖσι δρέπειν
 ἔνθα ποτὲ Παλλὰς ἔμολε 1300
 καὶ δολιόφρων Κύπρις Ἥρα θ'
 Ἑρμᾶς θ', ὁ Διὸς ἄγγελος,
 ἃ μὲν ἐπὶ πόθῳ τρυφῶσα
 Κύπρις, ἃ δὲ δουρὶ Παλλὰς, 1305
 Ἥρα τε Διὸς ἀνακτος εὐναῖς βασιλίσσι,
 κρίσιν ἐπὶ στυγνὰν ἔριν τε καλλονᾶς,
 ἔμοι δὲ θάνατον, ὄνομα
 μὲν φέροντα Δαναΐδαισιν,
 †ὦ κόραι, πρόθυμά σ' ἔλαβεν 1310
 Ἄρτεμις πρὸς Ἴλιον.
 ὁ δὲ τεκὼν με τὰν τάλαιναν,
 [ὦ] μᾶτερ, ὦ μᾶτερ,
 οἴχεται προδοὺς ἔρημον.
 ὦ δυστάλαιν' ἐγὼ, πικρὰν 1315

ραι, | λειμών τ' ἄνθεσι θάλλων χλωροῖς, |
 καὶ ῥοδόενθ' ὑακίνθινά τ' ἄνθεα | θεαῖσι
 δρέπεσθαι. | The sense is, A mere herds-
 man ought never to have had this honour.

1294. ὅθι κρῆναι. These were the
 springs mentioned in Hel. 676, Androm.
 284, *sup.* v. 182, where the rival god-
 desses adorned their persons before Paris
 gave judgment on their charms.

1299. θεαῖσι δρέπειν, 'for the god-
 desses to cull them.' Monk ejects the
 entire verse. Kirchhoff gives οὐ for καί,
 MS. Pal. having οὐ ῥοδόεντ'. This will
 correspond to ὅθι κρῆναι κτλ. above.

1300—1. These verses are wholly un-
 metrical. Were it worth while, two
 senarii, like v. 1318, and like those already
 suggested at 1285 seqq., might be made
 by a slight correction, ἔνθα ποτὲ Παλλὰς
 ἔμολε, δολιόφρων Κύπρις θ', Ἥρα θ', ὁ θ'
 Ἑρμᾶς, ὁ Διὸς ἄγγελος, *παρῆν, κτλ.
 But the repetition of the names imme-
 diately afterwards, and in different order,
 is clumsy, and unlike Euripides. Neither
 ἐπὶ πόθῳ τρυφᾶν, 'to pride herself on the
 desire she inspires,' nor εὐναὶ βασιλίδες,
 (to say nothing of the dative without some

word like ζευχθεῖσα,) can be depended
 upon as from his pen. Monk indeed was
 aware of this, for he says, "suspicio huic
 loco vim aliquam esse illatam." Possibly
 we should read ἐπιπόθως τρυφῶσα. Monk
 restores a tolerable metre to these lines
 by giving δουρὶ for δορὶ and εὐναῖς for
 εὐναῖσι.

1307. τῆς before καλλονᾶς was ejected
 by Matthiae. Cf. Tro. 976, τοῦ γὰρ
 οὐνεκ' ἂν θεᾷ Ἥρα τοσοῦτον ἔσχ' ἔρωτα
 καλλονῆς; Bacch. 459, τὴν Ἀφρο-
 δίτην καλλονῇ θηρώμενος. Perhaps, ὡς
 κρίσιν ἐπὶ κτλ. Monk gives, κρίσιν ἐπὶ
 στυγνὰν ἔριν τε | καλλονᾶς, ἔμην δὲ
 θάνατον, rejecting the next clause. Her-
 mann, continuing the construction into
 the next verse, (which in all the old copies
 is assigned to the chorus,) gives *δνομα μὲν*
 | φέροντα Δαναΐδαις, ὅν, ὦ κόραι, * * προ-
 θυμάτ' ἔλαβεν κτλ. Monk's reading is
 as plausible as any other mere guess, XO.
 ὦ κόρα, πρόθυμά σ' ἔλαβεν | Ἄρτεμις
 πρὸς Ἴλιον. But the passage seems des-
 perately corrupt.

1313. Perhaps, μᾶτερ, ὦ μᾶτερ, *πατήρ
 νῦν | οἴχεται κτλ.

πικρὰν ἰδοῦσα δυσελέναν,
 φονεύομαι, διόλλυμαι
 σφαγαῖσιν ἀνοσίοισιν ἀνοσίου πατρός.
 μή μοι ναῶν χαλκεμβολάδων
 πρύμνας ἄδ' Αὐλὶς δέξασθαι 1320
 τοῦσδ' εἰς ὄρμους ἐς Τροίαν
 ὤφελεν ἐλάταν πομπαίαν
 μήδ' ἀνταίαν
 Εὐρίπῳ πνεῦσαι πομπῇ
 Ζεὺς μειλίσσων αὔραν ἄλλοις 1325
 ἄλλαν θνατῶν λαίφεσι χαίρειν,
 τοῖσι δὲ λύπαν, τοῖσι δ' ἀνάγκαν
 [τοῖς δ'] ἐξορμᾶν, τοῖς δὲ στέλλειν,
 τοῖσι δὲ μέλλειν.
 ἦ πολύμοχθον ἄρ' ἦν γένος, ἦ πολύμοχθον 1330
 ἄμερίων
 χρεῶν δέ τι δύσποτμον ἀνδράσιν *αἰὲν ἀνευρεῖν.
 ἰὼ ἰὼ, μεγάλα πάθεα, μεγάλα δ' ἄχρα
 Δαναΐδαις τιθείσα, Τυνδαρὶ κόρα. 1335

1316. *δυσελέναν*. Formed after the analogy of the Homeric *δύσπαρι*, and the compound occurs *Orest.* 1388.

1319. The metre now passes to the irregular anapaestic. It is probable that interpolations have here crept into the original text. Monk recognizes as genuine only the following lines; *μήδ' ἀνταίαν* Εὐρίπῳ | πνεῦσαι Ζεὺς αὔραν ἄλλοις | ἔλλαν θνατῶν, | τοῖς μὲν χαίρειν τοῖσι δ' ἀνάγκαν. One point seems pretty clear, that for *πομπὰν* we must read *πομπῇ*, depending on *ἀνταίαν*. Compare *πομπαῖς* in v. 150. To take *πομπὰν* for *οὔρον*, a favourable gale, with the commentators generally, is extremely harsh. As the passage now stands, we may translate, 'And would that Zeus had not caused to blow in the Euripus a wind adverse to the expedition, Zeus who sends calm winds from various quarters to other mortals, so that they may rejoice in their voyage.' If it is worth while hazarding a mere conjecture, it would seem that some words should be supplied, and v. 1325—6 read thus, Ζεὺς μειλίσσων αὔραν ἄλλοις | θνατῶν, *τοῖς μὲν λαίφεσι χαί-

ρειν κτλ. Hermann omits the *τοῖσδ'* before *ἐξορμᾶν*, making the infinitives to depend on *ἀνάγκαν*. Some participle in its place, *θεῖς* or *δοὺς*, would assist the construction.

1332. The *τὸ* was added before *χρεῶν* by Hermann, to the benefit of the metre rather than the sense. This passage is very difficult. By reading *τὸ* *χρεῶν* we must translate, 'Full of trouble, it seems, full of trouble was the race of mortals; but what is fated, it is unlucky for man to discover.' By giving *εὐρεῖν* for *ἀνευρεῖν*, with W. Dindorf, a dactylic verse is made, which would also admit of *τι δύσποτμον ἀνδράσιν* [*αἰὲν*] *ἀνευρεῖν*, *χρεῶν* being a monosyllable: and this seems better. However, the passage is uncertain at best. We might adopt an equally plausible method of dividing the two verses, like the two next, into dochmiacs; *ἀμερίων· χρεῶν δέ τοι δύσποτμον | ἀνδράσι μὲν [θνητοῖς] ἀνευρεῖν [βίον]*, or *ἀνδράσιν [ἐκ θεῶν]* &c., assuming something to have been lost to that effect.

1335. Some copies give *τοῖς Δαναΐδαις*, apparently to make up a senarius. Τυν-

- ΧΟ. ἐγὼ μὲν οἴκτειρώ σε συμφορᾶς κακῆς
τυχοῦσαν, οἷας μή ποτ' ὦφελος τυχεῖν.
- ΙΦ. ὦ τεκοῦσα μῆτερ, ἀνδρῶν ὄχλον εἰσορῶ πέλας.
- ΚΛ. τόν γε τῆς θεᾶς παῖδα, τέκνον, ᾧ *σὺ δεῦρ' ἐλήλυ-
θας. 1339
- ΙΦ διαχαλᾷτέ μοι μέλαθρα, δμῶες, ὡς κρύψω δέμας.
- ΚΛ. τί δέ, τέκνον, φεύγεις ;
- ΙΦ. Ἀχιλλέα τόνδ' ἰδεῖν αἰσχύνομαι.
- ΚΛ. ὡς τί δή ;
- ΙΦ. τὸ δυστυχές μοι τῶν γάμων αἰδῶ φέρει.
- ΚΛ. οὐκ ἐν ἀβρότῃ κεῖσθαι πρὸς τὰ νῦν πεπτωκότα.
ἀλλὰ μίμν' οὐ σεμνότητος ἔργον, ἣν δυνώμεθα—
- ΑΧ. ὦ γύναι τάλαίνα, Λήδας θυγάτερ. 1345
- ΚΛ. οὐ ψευδῇ θροεῖς.
- ΑΧ. δεῖν' ἐν Ἀργείοις βοᾶται.
- ΚΛ. τίνα βοήν, σήμαινέ μοι.
- ΑΧ. ἀμφὶ σῆς παιδός. ΚΛ. πονηρόν εἶπας οἰωνόν
λόγων.
- ΑΧ. ὡς χρεὼν σφάζαι σφε.
- ΚΛ. κούδεις τοῖσδ' ἐναντίον λέγει ;

δαρὶ is now given for Τυνδαρίς, by which a dochmiac verse is made. In all the person of the chorus is prefixed to v. 1333.

1336. There is a variant κακῶν, which, if true, would require οἷων for οἷας in the next verse, as Kirchhoff remarks.

1339. The common reading of this verse, τόν τε τῆς θεᾶς παῖδ', ὦ τέκνον γ', ᾧ δεῦρ' ἐλήλυθας, is easily accounted for. It is an attempt to patch up a trochaic verse with θεᾶς taken for a dissyllable. The best MS. has the gloss Ἀχιλλέα in place of παῖδα. The insertion of σὺ on Hermann's conjecture restores the verse with considerable probability. Kirchhoff is here less successful ; τόνδ'. ΚΛ. ὁ τῆς θεᾶς, τέκνον, οὗτος, ᾧ σὺ δεῦρ' ἐλήλυθας.

1340. δμῶες. She speaks to those within the woman's apartment, viz. at the side-door on the stage.

1341. τί δέ, τέκνον, φεύγεις Heath for τί δέ φεύγεις, τέκνον, and τόνδ' Musgrave for τὸν, an error which again is to be attributed to Ἀχιλλέα being taken

for a word of four syllables.

1342. ὡς τί δή ; See Iph. Taur. 557.

1343. ἐν ἀβρότῃ. See on v. 858. The sense is, 'This is no time for displaying maiden modesty,' 'for giving yourself airs,' &c. For σεμνότης, 'reserve,' see v. 996. Barnes compares Phoen. 1275, αἰδοῦμεθ' ὄχλον. IO. οὐκ ἐν αἰσχύνῃ τὰ σά. After δυνώμεθα there is an *argosiopeisis*. She was going to say πείσαι αὐτὸν σῶσαι σε. Hermann's ἴν' ὀδυνώμεθα, *ubi in dolore sumus*, is by no means likely. Bothe supplies μίμνειν, comparing v. 1421.

1346. τινὰ βοήν ; The use of the cognate accusative after a passive verb is to be noticed.

1347. λόγων Markland for λόγον. When Clytemnestra is told δεινὰ περὶ παιδὸς βοᾶσθαι, she calls these words 'a bad omen of the narrative,' viz. which he is about to give.

1348. The Aldine reading, τοῖσδ' ἐναντίον, is given as a correction in the Palatine MS., the original having been κούδεις

- ΑΧ. ἐς θόρυβον †ἐγὼ τοι καὐτὸς ἦλθον.
 ΚΛ. ἐς τίν', ὦ ξένη ;
 ΑΧ. σῶμα λευσθῆναι πέτροισι. 1350
 ΚΛ. μὴν κόρην σῶζων ἐμήν ;
 ΑΧ. αὐτὸ τοῦτο.
 ΚΛ. τίς δ' ἂν ἔτλη σώματος τοῦ σοῦ θιγεῖν ;
 ΑΧ. πάντες Ἑλληνες.
 ΚΛ. στρατὸς δὲ Μυρμιδῶν οὐ σοι παρήν ;
 ΑΧ. πρῶτος ἦν ἐκεῖνος ἐχθρός.
 ΚΛ. δι' ἄρ' ὀλώλαμεν, τέκνον.
 ΑΧ. οἷ με τὸν γάμων ἀπεκάλουν ἥσσουν'.
 ΚΛ. ὑπεκρίνω δὲ τί ;
 ΑΧ. τὴν ἐμήν μέλλουσιν εὐνὴν μὴ κτανεῖν, 1355
 ΚΛ. δίκαια γάρ.
 ΑΧ. ἦν ἐφήμισεν πατήρ μοι.
 ΚΛ. κάργόθεν γ' ἐπέμψατο.
 ΑΧ. ἀλλ' ἐνικώμην κεκραγμοῦ.
 ΚΛ. τὸ πολὺ γὰρ δεινὸν κακόν.

ἐναντία λέγει. Kirchhoff calls these words "omni medicina majora." But, by substituting σφε for νιν, with Hermann, we may preserve the necessary καί, which W. Dindorf and Monk omit. In asking a question implying surprise, the Greeks would say, as we say, 'And does no one oppose this by a word?' This would be either *κοῦδεῖς* or *οὐδεῖς* δ'.

1349. This verse is of course corrupt; but it is not easy to restore it. Hermann and W. Dindorf adopt Musgrave's reading ἐγὼ τι καὐτὸς, which the former somewhat too confidently pronounces "verissima." Monk gives ἐγὼ τιν' αὐτὸς, with Blomfield. Perhaps ἔγωγε καὐτὸς κτλ. The *θόρυβος* was that of the *ἀνδρῶν ὄχλος* seen above, v. 1338. But it does not very well suit *λευσθῆναι* in the next verse. One might suggest, ἐς φόβον λέγων τι καὐτὸς κτλ., 'by speaking against the measure.' For ἦλθον the MSS. give ἦλθον, and Kirchhoff proposes to omit the ἐς, with Nauck.

1350. σῶζων Canter for σῶζειν. Hermann remarks that θέλων must have followed if the infinitive be right.

1351. The first syllable of ἔτλην is so rarely made long, that Kirchhoff's con-

jecture, τί δ' ἄρ'; ἔτλη τίς κτλ., is likely to be right; or rather, τί γάρ; κτλ.

1352. Μυρμιδῶν Elmsley for Μυρμιδῶ-νων, which Monk retains. See on v. 236.

1354. ἀπεκάλουν, 'taunted me as the man who could not resist a marriage.' Ajac. 726, quoted by Matthiae, τὸν τοῦ μανέντος ἀπιβουλευτοῦ στρατοῦ ξύναι-μον ἀποκαλοῦντες. The same critic gave τὸν γάμων for τῶν γάμων. On this use of the article with the predicate, especially in verbs of naming, reproaching, or praising, see Herc. F. 582. It was a common custom of the Greeks to sneer at love where it was thought to interfere with a man's honour or usefulness. Monk compares Androm. 631, ἥσσαν πεφυκὼς Κύ-πριδος, ὦ κακίστε σύ. Similarly Antig. 746, ὦ μιὰρὸν ἦθος καὶ γυναικὺς ὕστερον. *Ibid.* v. 756, γυναικὺς ὦν δοῦλευμα, μὴ κώτιλλέ με.—ὑπεκρίνω is the reading of Kirchhoff, for ἀπεκρίνω, with the Palatine MS. Photius, ὑποκρίνεσθαι, τὸ ἀπο-κρίνεσθαι οἱ παλαιοί, καὶ ὁ ὑποκριτῆς ἐντεῦθεν, ὁ ἀποκρινόμενος τῷ χορῷ. The use of the word in the sense of 'answering' is said to be Epic and Ionic.

1356. ἐφήμισεν, see v. 130.

- ΑΧ. ἀλλ' ὅμως ἀρήξομέν σοι.
 ΚΑ. καὶ μαχεῖ πολλοῖσιν εἷς ;
 ΑΧ. εἰσοράς τεύχη φέροντας τούσδ' ;
 ΚΑ. ὄναιο τῶν φρενῶν.
 ΑΧ. ἀλλ' ὀνησόμεσθα. 1360
 ΚΑ. παῖς ἄρ' οὐκέτι σφαγῆσεται ;
 ΑΧ. οὐκ, ἐμοῦ γ' ἐκόντος.
 ΚΑ. ἥξει δ' ὅστις ἄψεται κόρης ;
 ΑΧ. μυρίοι γ'· ἄξει δ' Ὀδυσσεύς.
 ΚΑ. ἄρ' ὁ Σισύφου γόνος ;
 ΑΧ. αὐτὸς οὗτος.
 ΚΑ. ἴδια πράσσων, ἣ στρατοῦ ταχθεὶς ὕπο ;
 ΑΧ. αἵρεθεὶς ἐκῶν.
 ΚΑ. πονηράν γ' αἵρεσιν, μαιφονεῖν.
 ΑΧ. ἀλλ' ἐγὼ σχήσω νιν. 1365
 ΚΑ. ἄξει δ' οὐχ ἐκούσαν ἀρπάσας ;
 ΑΧ. δηλαδὴ ξανθῆς ἐθείρης.
 ΚΑ. ἐμὲ δὲ χρὴ τί δρᾶν τότε ;
 ΑΧ. ἀντέχου θυγατρός.
 ΚΑ. ὥς τοῦδ' οὔνεκ' οὐ σφαγῆσεται.
 ΑΧ. ἀλλὰ μὴν ἐς τοῦτό γ' ἥξει.
 ΙΦ. μῆτερ, εἰσακούσατε

1358. μαχεῖ Elmsley and others for μάχη.

1359. τούσδε. He points to a body of attendants, doubtless the more faithful of his Myrmidons, who are seen at the extremity of the stage, attired as hoplites. —ὄναιο τῶν φρενῶν, 'bless you for your kind feelings.' To which he replies, 'well, I shall be blessed,' viz. in successfully defending the maid.

1362. To Ulysses, who seems to have been renowned for his θράσος where any thing more than usually cruel or crafty was to be done in the Argive interest, the office of carrying away Polyxena to be sacrificed is assigned in the *Hecuba*, v. 143.

1366. δηλαδὴ κτλ. 'Yes, to be sure, even by her fair hair' (if she offers resistance). The meaning simply is, 'he will not scruple to use violence.' Cf. *Hel.* 116, Μενέλαος αὐτὴν ἦγ' ἐπισπάσας

κόμης. Andr. 401, αὐτὴ δὲ δούλη ναῦς ἐπ' Ἀργείων ἔβην, κόμης ἀποσπασθεῖσα. —χρὴ τί Gaisford, δρᾶν τί χρὴ Kirchhoff, for τί χρὴ δρᾶν.

1367. ὥς τοῦδ' οὔνεκα κτλ. 'Be assured that, as far as holding her fast can prevent it, she shall not be slain.' For ὥς = ἵσθι ὥς see Andr. 587. *Hec.* 400, and for ἀντέχεσθαι, *Hec.* 398, ὅποια κισσὸς δρυὸς ὅπως τῇσδ' ἐξομαι.

1368. ἀλλὰ μὴν—γε. 'But I can tell you, the matter *will* come to this,' viz. nothing short of a trial of strength will be attempted on their part. There is not the least difficulty here, and Monk's reading εἰς ταῦτ' ἥξει, 'it will be all the same whether you hold her or not,' though good in itself, is far from necessary. The γε is part of the formula, as in καὶ μὴν—γε.—For εἰσακούσατε, which is addressed to both Clytemnestra and Achilles, Monk gives εἰσακουστέον. He might as well

τῶν ἐμῶν λόγων· μάτην γάρ σ' εἰσορῶ θυμουμένην
 σῶ πόσει· τὰ δ' ἀδύναθ' ἡμῖν καρτερεῖν οὐ ῥάδιον.
 τὸν μὲν οὖν ξένον δίκαιον αἰνέσαι προθυμίας· 1371
 ἀλλὰ καὶ σέ τοῦθ' ὀρᾶν χρὴ, μὴ διαβληθῇ στρατῶ,
 καὶ πλέον πράξωμεν οὐδὲν, ὅδε *δὲ συμφορᾶς τύχη.
 οἶα δ' εἰσηλθέν μ', ἄκουσον, μήτηρ, ἐννοουμένην·
 κατθανεῖν μὲν μοι δέδοκται· τοῦτο δ' αὐτὸ βούλο-
 μαι 1375
 εὐκλεῶς πρᾶξαι, παρεῖσά γ' ἐκποδὼν τὸ δυσγενές.
 δεῦρο δὴ σκέψαι μεθ' ἡμῶν, μήτηρ, ὥς καλῶς λέγω·
 εἰς ἔμ' Ἑλλὰς ἡ μεγίστη πᾶσα νῦν ἀποβλέπει,
 κὰν ἐμοὶ πορθμός τε ναῶν καὶ Φρυγῶν κατασκα-
 φαί,

have edited εἰσάκουέ νυν. But his principles of arbitrary criticism are strongly to be deprecated.—In the MS. Pal., as Kirchhoff states, λόγων is added by a later hand, while the note λείπει, by the original hand, proves that the word was wanting in the archetypus. The speech of Iphigenia, though some parts of it at least are of doubtful genuineness, is to be compared with the speeches of Macaria in the Heracidae, and Polyxena in the Hecuba. All these are very similar, the duty of surrendering life to the call of one's country, and the glory of such a death, being the theme. The trochaic metre does not seem well adapted for such a subject; and there are some weak points in the versification, which can hardly be attributed to Euripides.

1370. For καρτερεῖν with an accusative, 'to brave a thing,' τλήναι τι, compare Rhes. 417, ψυχρὰν ἄσιν διψίον τε πῦρ θεοῦ μένουσι καρτεροῦντες. Alc. 1071, χρὴ δ' ὅστις εἰσι, καρτερεῖν θεοῦ δόσιν. By τὰ ἀδύνατα are meant, as Monk remarks, τὰ ἀμήχανα. The tragic writers apply these words to such things as are difficult or impossible either to be done or to be avoided. Here we may translate, 'but to make a stand against what cannot be helped is for us not an easy matter.'

1372. διαβληθῇ Monk for διαβληθῆς. The nominative is clearly ὁ ξένος, for she is anxious, by surrendering herself, to save one who has interfered in her behalf from unjust reproaches. If the second person be retained, she must be supposed

to turn to Achilles. But ὅδε in the next verse does not suit this. Cf. Hec. 863, Ἀχαιοὶς εἰ διαβληθήσομαι. Heracl. 420, κάγω πολίταις μὴ διαβληθήσομαι.

1373. ὅδε δὲ Markland for ὅδε.

1376. τε Hermann for γε. The γε certainly has little sense here, whereas εὐκλεῶς παρεῖσά τε κτλ. expresses the two conditions under which she is anxious to die, with credit to herself, and dismissing from her mind slavish fear. There is the usual antithesis implied between τὸ γενναῖον and τὸ δοῦλον.

1378. Ἑλλὰς ἡ μεγίστη. This phrase, 'Hellas the great,' occurs also Med. 439, οὐδ' ἔτ' αἰδῶς Ἑλλάδι τᾷ μεγάλῃ μένει, αἰθερία δ' ἀνέπτα. Similarly τᾷ μεγάλῃ Πελασγίᾳ in Suppl. 368. Musgrave cites the gloss of Hesychius, μεγίστην, μεγάλην.

1379. ἐν ἐμοί. 'On me depends,' she continues, 'the passage of the ships across the Aegean sea, and the destruction of Troy; and, should the Asiatics attempt any violence against the women of Hellas for the future, not to allow them to carry them off a second time.' The end of v. 1381 is corrupt. Perhaps the poet himself left it unfinished, and it was clumsily patched up. For τὰς some give τάσδ', others τοῦσδ', but neither satisfies the sense. Doubtless ὀλβίας was intended rather as an epithet of Ἑλλάδος than as agreeing with γυναικας, and so Hermann concludes, reading τιν' for τὰς. Kirchhoff, suggesting ἑώντας, supposes a lacuna. Perhaps, μηκέθ' ἀρπάξιν εἶσαι—The next verse has been ejected by Monk, on the ground that τίσαντας

τάς τε μελλούσας γυναῖκας ἦν τι δρῶσι βάρβαροι,
μηκέθ' ἀρπάζειν ἔαν τὰς ὀλβίας ἐξ Ἑλλάδος,
τὸν Ἑλένης τίσαντας ὄλεθρον, ἦντιν' ἥρπασεν
Πάρις.

1382

ταῦτα πάντα κατθανοῦσα ρύσομαι, καί μου κλέος,
Ἑλλάδ' ὡς ἡλευθέρωσα, μακάριον γενήσεται.
καὶ γὰρ οὐδέ τοί* τι λῖαν ἐμέ φιλοψυχεῖν χρεῶν
πᾶσι γάρ μ' Ἑλλησι κοινὸν ἔτεκες, οὐχὶ σοὶ μόνῃ.
ἀλλὰ μυρίοι μὲν ἄνδρες ἀσπίσιν πεφραγμένοι,
μυρίοι δ' ἐρέτμ' ἔχοντες, πατρίδος ἡδίκημένης,
δρᾶν τι τολμήσουσιν ἐχθροὺς χυπὲρ Ἑλλάδος
θανεῖν,

ἢ δ' ἐμὴ ψυχὴ μὲν οὔσα πάντα κωλύσει τάδε ; 1390
τί τὸ δίκαιον τοῦτ' ἄρ' ἔχοιμεν ἀντειπεῖν ἔπος ;
καὶ π' ἐκεῖν' ἔλθωμεν. οὐ δεῖ τόνδε διὰ μάχης μολεῖν
πᾶσιν Ἀργείοις γυναικὸς οὔνεκ' οὐδὲ κατθανεῖν.
εἰς γ' ἀνὴρ κρείστων γυναικῶν μυρίων ὁρᾶν φάος.
εἰ δ' ἐβουλήθη τὸ σῶμα τοῦμὸν Ἀρτεμις λαβεῖν,
ἐμποδῶν γενήσομαι γῶ θνητὸς οὔσα τῇ θεῷ ; 1396
ἀλλ' ἀμήχανον δίδωμι σῶμα τοῦμὸν Ἑλλάδι.
θύετ', ἐκπορθεῖτε Τροίαν. ταῦτα γὰρ μνημεῖά μου
διὰ μακροῦ, καὶ παῖδες οὔτοι καὶ γάμοι καὶ δόξ'
ἐμῇ.

should have been *τίσαντές*, and that *ἦντιν'* for *ἦν* is not good Greek. The MS. Pal. gives *ἦν* by the first hand, and Kirchhoff says "scribendum omnino *ὅς νιν ἥρπασεν Πάριν*." Still, *ὄλεθρον Ἑλένης* is a harsh phrase for *ἀρπαγὴν*, or *ὑβρίν*. Of course, *τίσαντας* must agree with *αὐτοὺς*, viz. *βαρβάρους*, governed by *ἔαν*, 'paying for the rape of Helen.' Hermann's reading is not improbable, *τὸν Ἑλένης τίσαντας ὀλέθρῳ γάμον, ὃν ἥρπασεν Πάρις*, viz. *morte luentes Helenae nuptias*.

1385. The *τι* was inserted by Elmsley, who in the next verse proposed *κοινήν*. But *κτῆμα* is easily supplied with *κοινόν*.

1390. The question was added by Markland, the sense of the whole passage being, 'What! shall it be said that thousands of Argive soldiers and sailors are ready to die in defence of their injured country in

this present expedition, but that I stopped the whole proceeding through reluctance to quit this life?'

1391. It is needless to give the various attempts which have been made to restore a verse that is probably spurious. Hermann's reading is as probable as any, *τί τὸ δίκαιον τοῦτό γ' ; ἄρ' ἔχοιμι ἂν ἀντειπεῖν ἔπος ;* 'What sort of plea is that, forsooth? Should I be able to answer a word?' viz. when reproached with my selfish love of life. Perhaps, *ποῖον δ' ἔχοιμεν ἀντειπεῖν ἔπος ;*

1394. Monk well defends *ὁρᾶν* against Dobree's *ὁρῶν*, by Orest. 806, *μυρίων κρείστων ὁμαιμῶν ἀνδρὶ κεκτῆσθαι φίλος*.

1398. *ταῦτα γὰρ κτλ.* Monk well compares with this excellent and touching sentiment Heracl. 591, where Macaria says *τάδ' ἀντὶ παίδων ἐστὶ μοι κεμήλια καὶ παρθενείας*.

Βαρβάρων δ' Ἑλληνας ἄρχειν εἰκὸς, ἀλλ' οὐ βαρ-
 βάρους, 1400
 μῆτερ, Ἑλλήνων τὸ μὲν γὰρ δοῦλον, οἱ δ' ἐλεύ-
 θεροι.

XO. τὸ μὲν σὸν, ὦ νεᾶνι, γενναίως ἔχει
 τὸ τῆς τύχης δὲ καὶ τὸ τῆς θεοῦ νοσεῖ.

AX. Ἀγαμέμνονος παῖ, μακάριόν μέ τις θεῶν 1405
 ἔμελλε θήσειν, εἰ τύχοιμι σῶν γάμων.
 ζηλῶ δὲ σοῦ μὲν Ἑλλάδ', Ἑλλάδος δὲ σέ.
 εἷ γὰρ τόδ' εἶπας ἀξίως τε πατρίδος
 [τὸ θεομαχεῖν γὰρ ἀπολιποῦς, ὃ σου κρατεῖ,
 ἐξελογίσω τὰ χρηστὰ τὰναγκαῖά τε.] 1410

μᾶλλον δὲ λέκτρων σῶν πόθος μ' εἰσέρχεται
 ἐς τὴν φύσιν βλέψαντα· γενναία γὰρ εἶ.
 ὄρα δ'· ἐγὼ γὰρ βούλομαί σ' εὐεργετεῖν
 λαβεῖν τ' ἐς οἴκους· ἄχθομαί τ', ἴστω Θέτις,
 εἰ μὴ σε σώσω Δαναΐδαισι διὰ μάχης 1415
 ἐλθὼν· ἄθρησον, ὃ θάνατος δεινὸν κακόν.

IΦ. λέγω τάδ',* οὐδὲν οὐδέν' εὐλαβουμένη.

1400. With this passage compare Troad. 932, τοσόνδ' οὐμὸν γάμοι ὦνῃσαν Ἑλλάδ', οὐ κρατεῖσθ' ἐκ βαρβάρων, οὐτ' ἐς δόρυ σταθέντες, οὐ τυραννίδι. Androm. 665, βάρβαροι δ' ὄντες γένος Ἑλλήσιν ἄρξουσ'; and *ibid.* v. 680, where the affair of Helen is said to have done the Greeks good service by the practice it brought them in war. Aristotle, Polit. i. 1, cites the words βαρβάρων — εἰκὸς, the copies of Euripides wrongly giving εἰκὸς ἄρχειν.—τὸ μὲν γὰρ δοῦλον, cf. Hel. 276, τὰ βαρβάρων γὰρ δοῦλα πάντα πλὴν ἐνός.

1404. Monk compares Phoen. 1202, καλῶς τὰ τῶν θεῶν καὶ τὰ τῆς τύχης ἔχει. So also Alcest. 785, τὸ τῆς τύχης γὰρ ἀφανὲς, οἱ προβήσεται.

1406. εἰ τύχοιμι, *si consecutus essem*, 'if I should have obtained.' The sense is virtually the same as μακάριος ἂν ἦν εἰ ἔτυχον.

1407. For ζηλοῦν τινα *τινος* see on v. 677. A similar verse to the present is Andr. 329, οὐκ ἀξιώ οὐτ' οὖν σέ Τροίης, οὐτε σοῦ Τροίαν ἔτι.

1408. W. Dindorf rejects the entire passage from this verse to v. 1433, calling it "satis ineptum." It is difficult to as-

sent to his judgment, though few will doubt that Monk has rightly condemned 1409—10. Iphigenia has professed her willingness to die. Achilles says that he admires her spirit, and all the more desires her for a wife. She persists in her intentions, and he, as a Greek patriot was bound to do, declares that he can no longer oppose her resolution. As a last resource, however, he will pile his arms close by the altar, that she may remember, at the critical moment, that assistance is at hand if she chooses to claim it. If the poet thought fit to give this turn to the play, we cannot justly call it absurd. On the whole, the versification is not unworthy of the pen of Euripides.

1410. τὰναγκαῖά τε Reiske for τάδ' (or τὰτ') ἀναγκαῖά γε.

1413. ὄρα, consider well the present offer of assistance, and your own resolution to die.—In the next verse Monk gives δ' for τ'.

1417. The conclusion of this verse appears to rest on no sufficient authority. In the Palatine MS. Kirchhoff says there is a blank left by the original hand, with the note λείπει. The second hand has

ἡ Τυνδαρίς παῖς διὰ τὸ σῶμ' ἀρκεῖ μάχας
 ἀνδρῶν τιθείσα καὶ φόνους· σὺ δ', ὦ ξένε,
 μὴ θνήσκε δι' ἐμὲ, μηδ' ἀποκτείνης τινά. 1420
 ἔα δὲ σῶσαί μ' Ἑλλάδ', ἣν δυνώμεθα.

ΑΧ. ὦ λῆμ' ἄριστον, οὐκ ἔχω πρὸς τοῦτ' ἔτι
 λέγειν, ἐπεὶ σοι τάδε δοκεῖ· γενναῖα γὰρ
 φρονεῖς· τί γὰρ τάληθες οὐκ εἴποι τις ἄν ;
 ὁμως δ', ἴσως γὰρ καὶ μεταγνοίης τάδε. 1425
 ὡς οὖν ἄν εἰδῆς τὰπ' ἐμοῦ λέλεγμένα,
 ἐλθὼν τάδ' ὅπλα θήσομαι βωμοῦ πέλας,
 ὡς οὐκ ἐάσων σ', ἀλλὰ κωλύσων θανεῖν.
 χρήσει δὲ καὶ σὺ τοῖς ἐμοῖς λόγοις τάχα,
 ὅταν πέλας σῆς φάσγανον δέρης ἰδης. 1430
 [οὐκουν ἐάσω σ' ἀφροσύνη τῇ σῇ θανεῖν·
 ἐλθὼν δὲ σὺν ὅπλοις τοῖσδε πρὸς ναὸν θεᾶς
 караδοκήσω σὴν ἐκεῖ παρουσίαν.]

ΙΦ. μῆτερ, τί σιγῇ δακρύοις τέγγεις κόρας ;
 ΚΛ. ἔχω τάλαινα πρόφασιν ὥστ' ἀλγείν φρένα. 1435
 ΙΦ. παῦσαί με μὴ κάκιζε· τάδε γ' ἐμοὶ πιθοῦ.

filled up the space with the words in the text, which are found in the early editions, but are probably the supplement of some grammarian.

1418. ἀρκεῖ Hardouin for ἄρχει. 'It is enough that Helen is causing battles and slaughter through her beautiful person.' Compare Orest. 1592. Rhes. 329, ἀρκοῦμεν οἱ σώζοντες Ἴλιον πάλαι, and the note there. For τιθέναι φόνον see Bacch. 837. Ion 1225.

1425. ἴσως γὰρ Hermann for ἴσως γε. The γε cannot be defended; but Monk falls into a common error by inserting the emphatic σύ. We may supply ὅμως δὲ λέξω, ἴσως γὰρ κτλ. Hermann goes much further in his alteration of this passage. He transposes 1426—33 to follow 1416, because, as he says, there is a tautology in the words of Achilles, 'perhaps you may repent,' and 'you will make use of my offer soon,' and also in twice asserting that he will pile his arms at the altar (1427 and 1432). But there is much awkwardness in Hermann's way of making v. 1426 contain a sentence in itself, *ut igitur scias, quae a me fient, dicta sunt*.

On the whole, it seems safer, with Monk, to conclude that the three last lines are an interpolation. He observes, that Achilles could hardly call that ἀφροσύνη which he had just praised, and even assented to, as a noble resolve; and he also remarks, (though he relies too much on what would at the most be but a slight presumptive argument,) that no where else in the play is mention made of a temple of Artemis at Aulis. See however v. 1430.—For the ἄ in ἀφροσύνη cf. Troad. 990.—Achilles here finally leaves the stage.

1436. This verse is given as Hermann, Kirchhoff, and W. Dindorf have printed it. Monk, as a matter of course, follows Porson, παῦσαι, 'μὲ μὴ κάκιζε, but he is certainly mistaken in saying "sententia postulat ἐμὲ emphaticum." The verse is perhaps spurious; it is impossible to be sure; but, if genuine, we must accept Hermann's explanation, "Confusa in unum παῦσαί με κακίζων et μὴ με κάκιζε." It is to be observed that κακίζειν has an unusual sense, 'don't make me a coward by your tears.' Compare κακί-ζεσθαι in Ion 984, 'to turn coward.'

- ΚΛ. λέγ', ὥς παρ' ἡμῶν οὐδὲν ἀδικήσει, τέκνον.
 ΙΦ. μή μοι σὺ τὸν σὸν πλόκαμον ἐκτέμης τριχός.
 [μήτ' ἀμφὶ σῶμα μέλανας ἀμπίσχῃ πέπλους].
 ΚΛ. τί ποτε τόδ' εἶπας, τέκνον; ἀπολέσασά σε 14 40
 ΙΦ. οὐ σύ γε σέσωσμαι, κατ' ἐμέ δ' εὐκλεὴς ἔσει.
 ΚΛ. πῶς εἶπας; οὐ πενθεῖν με σὴν ψυχὴν χρεῶν;
 ΙΦ. ἥκιστ', ἐπεὶ μοι τύμβος οὐ χωσθήσεται.
 ΚΛ. τί δαί, τὸ θνήσκειν οὐ τάφος νομίζεται;
 ΙΦ. βωμὸς θεᾶς μοι μνῆμα τῆς Διὸς κόρης. 1445
 ΚΛ. ἀλλ', ὦ τέκνον, σοι πείσομαι· λέγεις γὰρ εὖ.
 ΙΦ. ὥς εὐτυχοῦσά γ' Ἑλλάδος τ' εὐεργέτις.
 ΚΛ. τί δὴ κασιγνήταισιν ἀγγελῶ σέθεν;
 ΙΦ. μηδ' ἀμφὶ κείναις μέλανας ἐξάψης πέπλους.
 ΚΛ. εἴπω δὲ παρὰ σοῦ φίλον ἔπος τι παρθένοις; 1450
 ΙΦ. χαίρειν γ'. Ὁρέστην τ' ἔκτρεφ' ἄνδρα τόνδε μοι.
 ΚΛ. προσέλκυσά νιν ὕστατον θεωμένην.

1438. μή μοι σὺ Hermann for μήτ' οὖν γε. Fix, quoted by Kirchhoff, proposed μή νυν σὺ. Monk gives μήτ' οὖν σὺ. But it is pretty clear the οὖν arose from a desire to adapt this to the obviously spurious verse which follows, and which was made up from v. 1449. L. Diindorf, by a singular decision, regards this (1438) as the spurious, the next as the genuine line; for he thinks what is said below, about putting mourning on the sisters, ought to be said here also about Clytemnestra. Perhaps so; yet surely not in words so nearly the same. We may grant indeed that ἐκτεμεῖν τρίχα is not the usual phrase for cutting off the πλόκαμος πενθητήριος to be laid on a relation's grave. Kirchhoff agrees with Hermann in rejecting v. 1439.

1440. τί ποτε Monk, τί δὴ Barnes, for τί δῆτα. The ὦ before τέκνον was omitted by Markland.—The aposiopesis at the end of the verse may be supplied by οὐ πενθήσω σε;

1441. οὐ, sc. ἀπάλεσάς με.—κατ' ἐμέ, more commonly, τὸ κατ' ἐμέ, 'as far as I can make you so.' Cf. v. 931, Ἄρη τὸ κατ' ἐμέ κοσμήσω δορί. Some suspicion of spuriousness attaches to several of the verses in this place.

1444. Without attributing too much weight to the dictum of Porson, that δαί is not a tragic word, we may fairly doubt

if Euripides penned a verse that can only mean, 'is not dying considered a tomb?' Kirchhoff's conjecture gives a more explicit sense, τί δ'; οὐ τὸ θνήσκειν οὐ τάφος νομίζεται; scil. ἐκεῖ εἶναι. Bothe, τί δ'; εἰς τὸ θνήσκειν κτλ. "nonne in morte usitatum est sepulcrum?" Probably we should read τί δαί, θανοῦσιν οὐ τ. ν.;

1445. μνῆμα, sc. ἔσται, 'will be my tomb,' i. e. I shall have no tomb at all, but be burned on the altar.

1448. Kirchhoff gives ἀγγέλλω (subj.) on conjecture; but he does not say why the future is here objectionable.

1449. κείνας Monk for κείναις, comparing ἀμφὶ σῶμα v. 1439, and he might have added Rhés. 208, λυκεῖον ἀμφὶ νῶτον ἄφομαι δορὰν, though the very next verse there has καὶ χάσμα θηρὸς ἀμφ' ἐμῷ θήσω κάρη, and Hipp. 770, βρόχον ἄψεται ἀμφὶ λευκᾷ δειρά. Here perhaps the dative was preferred on account of the termination of the next word in as.—Reiske's emendation ἐξάψης for ἐξάψη, though rejected by Hermann, who renders the middle voice by *jubeas induere*, seems rightly adopted by the other editors. For the middle more naturally means 'to put on oneself,' the active, 'to put on another.' So δύσκειαν ἐξανάψασθαι, 'to attach discredit to oneself,' Orest. 329.

1452. Kirchhoff proposes νυν for νιν.

- ΙΦ. ὦ φίλτατ', ἐπεκούρησας ὅσον εἶχες φίλοις.
 ΚΛ. ἔσθ' ὅ τι κατ' Ἄργος δρῶσά σοι χάριν φέρω ;
 ΙΦ. πατέρα γε τὸν ἐμὸν μὴ στύγει, πόσιν τε σόν. 1455
 ΚΛ. δεινούς ἀγῶνας διὰ σέ δεῖ κείνον δραμεῖν.
 ΙΦ. ἄκων μ' ὑπὲρ γῆς Ἑλλάδος διώλεσεν.
 ΚΛ. δόλω δ', ἀγεννώς Ἀτρέως τ' οὐκ ἀξίως.
 ΙΦ. τίς μ' εἴσιν ἄξων, πρὶν σπαράσσεσθαι κόμας ;
 ΚΛ. ἔγωγε μετὰ σοῦ. 1460
 ΙΦ. μὴ σύ γ' οὐ καλῶς λέγεις.
 ΚΛ. πέπλων ἐχομένη σῶν.
 ΙΦ. ἔμοι, μῆτερ, πιθοῦ,
 μέν' ὡς ἐμοί τε σοί τε κάλλιον τόδε.
 πατρὸς δ' ὀπαδῶν τῶνδ' εἰς τίς με πεμπέτω
 Ἀρτέμιδος ἐς λειμῶν', ὅπου σφαγήσομαι.
 ΚΛ. ὦ τέκνον, οἴχαι ; 1465
 ΙΦ. καὶ πάλιν γ' οὐ μὴ μόλω.
 ΚΛ. λιποῦσα μητέρ' ; ΙΦ. ὡς ὀράς γ', οὐκ ἀξίως.
 ΚΛ. σχές, μή με προλίπης.
 ΙΦ. οὐκ ἔω στάζειν δάκρυ.

Cf. Hipp. 1432, λάβε σὸν παῖδ' ἐν ἀγκάλαισι καὶ προσέλκυσαι. Ar. Eccl. 909, καὶ τῆς κλίνης ὄφιν εὗροισ καὶ προσέλκυσαι.

1455. πατέρα MS. Pal., πατέρα γε Flor. 2, πατέρα τε Hermann. πατέρα τὸν ἄμυν W. Dindorf, with Scaliger, and πόσιν γε with Elmsley for πόσιν τε. See Andr. 25, and the note.

1456. δεῖ κείνον Porson for κείνον δεῖ, on account of the spondee before the final *pes creticus*. For the threat implied see on v. 1180.

1458. δόλω δ'. She replies to her daughter's apology for her father, that he will slay her against his own will. Hence Hermann, Monk, and Kirchhoff rightly place a comma at δόλω δ'.

1459. The MSS. reading, πρὶν σπαράσσεσθαι κόμας, is indeed easily emended, as Elmsley has done, by restoring the present infinitive, and by giving κόμας with Aldus. But, like the violation of the pause in v. 1456, it is a question if these faulty readings are not in reality indicative of an interpolator's hand, rather than a transcriber's mistake. The

sense of the verse, at best, is unsatisfactory, 'Who will come to take me before my hair is torn?' Cf. v. 1366.

1460. ἔγωγε μετὰ σοῦ Markland for ἐγὼ μετὰ γε σοῦ. The same observation obviously applies to this, as to the preceding verse. For οὐ καλῶς λέγεις Hermann plausibly conjectures οὐκ ἄλλως λέγω, to be assigned to Clytemnestra.

1464. ὅπου is not for οὐ, but there is an ellipse of τόπον. Hence, as the exact spot was unknown to her, the indefinite relative is rightly used. See a similar use of ὅπου in Iph. T. 427.

1465. οὐ μὴ μόλω, 'there is no chance of my returning.' See Iph. T. 18. Herc. F. 718.

1467. οὐκ ἄξίως. Because, as Monk observes, she was going to her death, not to her marriage. The five verses of Lucetius apply to this, i. v. 'ad aras Deducta est, non ut solemnibus sacrorum Perfecto, posset claro comitari hymenaeo, Sed casta inceste, nubendi tempore in ipso, Hostia concideret mactatu moesta parentis.'

ὕμεις δ' ἐπευφημήσατ', ὦ νεάνιδες,
 παιᾶνα τῇμῃ συμφορᾷ, Διὸς κόρην
 Ἄρτεμιν ἴτω δὲ Δαναΐδαις εὐφημία. 1470

κανᾶ δ' ἐναρχέσθω τις, αἰθέσθω δὲ πῦρ
 προχύταις καθαρσίοισιν καὶ πατὴρ ἐμὸς
 ἐνδεξιούσθω βωμόν' ὡς σωτηρίαν
 Ἑλλησι δώσουσ' ἔρχομαι νικηφόρον.
 ἄγετέ με τὰν Ἰλίου 1475

καὶ Φρυγῶν ἐλέπτολιν.
 στέφεα περίβολα δίδοτε, φέρε-
 τε, πλόκαμος ὅδε καταστέφειν,
 χερνίβων τε παγὰς.
 ἐλίσσεται ἄμφι ναὸν 1480

ἄμφι βωμόν' Ἄρτεμιν,
 τὰν ἄνασσαν Ἄρτεμιν,
 τὰν μάκαιραν ὡς ἐμοῖσιν, εἰ χρεῶν,
 αἵμασι θύμασί τε 1485

1469. Διὸς κόρην. It is better to make this the accusative in apposition to παιᾶνα, than to regard both as dependent on ἐπευφημεῖν. We might indeed compare Ζῆνα ἐπινίκια κλάζων, Aesch. Ag. 167, and τί με δυσφημεῖς; Hec. 182; but the construction is rather that explained on Cycl. 69, 'a paean, the subject of which is Artemis.'

1470. ἴτω εὐφημία. It is doubtful whether this means, as Monk explains it, 'Let the joyful strain go forth to the Greeks,' or rather, 'Let the order for silence go forth.' He compares Electr. 879, ἀλλ' ἴτω ξύναυλος βοᾷ χαρᾷ. In the latter of the above senses, cf. Ion 98, στόμα τ' εὐφημον φρουρεῖτ' ἀγαθόν. Inf. v. 1564, εὐφημίαν ἀνέειπε καὶ σιγὴν στρατῷ.

1471. ἐναρχέσθω. See v. 955. Electr. 1142.—προχύταις, *ibid.* and v. 1112.

1473. By ἐνδεξιούσθαι βωμόν, an elegant but singular expression, the going round the altar ἐπιδέξια, from left to right, appears to be meant, rather than "dextra prehendere," as Bothe explains it. For it is certain that this solemn circuiting of the altar was one of the preliminary ceremonies. See Herc. F. 926, ἐν κύκλῳ δ' ἥδη κανοῦν εἴλικτο βωμοῦ. Inf. v. 1569.

1475. A procession is formed to conduct Iphigenia from the stage. She sings a threnos as she leaves her mother, a touching ode in itself, and in all respects worthy of Euripides, but, as Kirchhoff has perceived, genuine only as far as v. 1509. The rest is a mere patchwork from the same words and phrases; and whether it is antistrophic or not to the first part, is a matter hardly worth inquiry. It is rather surprising that Monk, Hermann, and W. Dindorf, should have allowed the genuineness of these verses as far as v. 1531.

1476. ἐλέπτολιν. This compound occurs in Aesch. Ag. 671.

1478. πλόκαμος ὅδε, parenthetical, and expressed by action as well as by word, 'here is my hair to crown.'—παγὰς Reiske for παγαῖσι.

1480. On ἐλίσσειν τινὰ, like χορεύειν τινὰ, literally, 'to dance round a statue' (or primarily, perhaps, round the exarch of a dithyramb), see Herc. F. 690.

1483. Hermann reads, τὰν μάκαιραν Ἄρτεμιν, | Ἄρτεμιν ἄνασσαν ὡς ἐμοῖσιν, εἰ χρεῶν, κτλ. Compare μάκαιρ' ἄνασσα, said of Pallas, Aesch. Theb. 152.

1485. It is likely that θύμασί τε is a gloss on the rather unusual plural αἵμασι, as Bothe perceived.

θέσφατ' ἐξαλείψω.

[XO.] ὦ πότνια πότνια μήτηρ, ὧς
δάκρυνά γέ σοι δώσομεν ἀμέτερα·
παρ' ἱεροῖς γὰρ οὐ πρόπει.

1490

[IΦ.] ὦ νεάνιδες,
συνεπαείδεται Ἄρτεμιν
Χαλκίδος ἀντίπορον,
ἵνα τε δόρατα μέμονε δαΐα
δι' ἐμὸν ὄνομα τᾶσδ' Αὐλίδος
στενοπόροισιν ὄρμοις.
ἰὼ γὰρ μήτηρ ὦ Πελασγία,
Μυκῆναί τ' ἐμαὶ θεράπναι.

1495

XO. καλεῖς πόλισμα Περσέως,
Κυκλωπίων πόνον χερῶν ;
IΦ. ἔθρεψας Ἑλλάδι με φάος·

1500

1486. ἐξαλείψω. The idea is that of blotting out or defacing by blood the written letter of an oracle, or seer's declaration, that stood against the Argives. —In the next verse Hermann gave *μήτηρ* for *μήτερ*. This and the two next were given to Iphigenia by Seidler, instead of to the chorus. Monk, on the contrary, continues v. 1491—7 to the chorus, because he thinks the mention of Calchis is more appropriate to the women of that place. The matter is uncertain: but at least the plural *ἀμέτερα* is more suited to the chorus.

1489. The *γε* is not wanted, as Monk and Blomfield perceived. It was probably inserted to make up a senarius. The context rather suggests *νῦν*.

1490. Monk well compares Suppl. 289, *μὴ δακρυρροεῖ, σεμναῖσι Διοῦς ἐσχάρας παρημένῃ*. See on Ion 246. So also Iph. T. 860, *παρὰ δὲ βωμὸν ἦν δάκρυα καὶ γόοι*.

1491. Hermann gives *ἰὼ ἰὼ νεάνιδες*, on account of the metre.

1492. Monk supposes, and Kirchhoff agrees with him, that something is lost after this verse, because *ἀντίπορον* is the epithet of a place, not of a goddess. But here, by a not uncommon use, the goddess is put for the temple. So *θεοὺς τοὺς ἐγγενεῖς πορθεῖν, for θεῶν ἔδη*, Aesch. Theb. 578.—'This,' viz. the site of the temple, says Iphigenia (or, as Monk will have it, says the chorus), 'is where the

hostile forces are in eager expectation about me in the narrow strait of Aulis here.' Monk omits the words *δι' ἐμὸν ὄνομα τᾶσδ'*, as indeed he was bound to do, on the theory that the chorus is speaking. On account of *ὄρμοις*, he prefers to understand by *δόρατα* 'ships.' Whether the plural is elsewhere so used, is perhaps questionable. It is enough to explain it 'spears,' i. e. spearmen.

1498. *Πελασγία*, Argolis, Orest. 960. The next verse is ejected by Monk, but on insufficient grounds. Having appealed to the land generally, it was right and natural to specify the city also of her birth. But the reading is doubtful, Aldus giving *Μυκῆναι*, the MSS. *Μυκηναῖαι*, and both *θεράπαιναι*, corrected by Canter. On *θεράπνῃ* = *σταθμός* see Herc. F. 370. Bacch. 1043. Hec. 482. If *Μυκηναῖαι* be an adjective, and not a poetical form for *Μυκῆναι*, it seems hardly tenable in point of construction, the sense being, 'Mycenae, my home,' rather than 'my Mycenaean home.' It is most probable that it arose from the false reading *θεράπαιναι*, the transcriber supposing that certain Argive attendants were addressed. The metre is antispastic.

1501. *Κυκλωπίων*, see Herc. F. 15. Sup. v. 152.—*Περσέως*, Hel. 1464.

1502. *με* Elmsley for *μέγα*. The metre (iamb. dim.) favours the correction; but *μέγα* is defended by the similar expression

θανούσα δ' οὐκ ἀναίνομαι.

ΧΟ. κλέος γὰρ οὗ σε μὴ λῖπη.

ΙΦ. ἰὼ ἰὼ.

1505

*ὦ λαμπαδοῦχος ἄμέρα

Διὸς τε φέγγος, ἕτερον ἕτερον αἰ-

ῶνα καὶ μοῖραν οἰκήσομεν.

χαῖρέ μοι, φίλον φάος.

[ΧΟ. ἰὼ ἰὼ.

ἴδεσθε τὰν Ἰλίου

1510

καὶ Φρυγῶν ἐλέπτολιν

στείχουσαν, ἐπὶ κάρᾳ στέφη

βαλλομένην χερνίβων τε παγὰς,

βωμόν γε δαίμονος θεᾶς,

ῥανίσιν αἵματορρύτοις †θανοῦσαν

1515

εὐφνᾶ [τε] σώματος δέρην σφαγεῖσαν.

εὐδροσοι παγαὶ πατρῶαι

in v. 1063, παῖδα Θεσσαλοῖς μέγα φῶς.— For the participle with ἀναίνεσθαι compare Herc. F. 1235, εὐ δράσας δέ σ' οὐκ ἀναίνομαι. Aesch. Ag. 566, νικώμενος λόγοισιν οὐκ ἀναίνομαι.—οὐ μὴ, see v. 1466.

1506—8. This is the usual appeal to the sun, and the formal taking leave of his beneficent light, which the pious Greek regarded as a solemn duty on leaving the world. See the note on Alcest. 207. Monk adds ὦ, both on account of the metre and because it is usual in similar invocations. See however Ion 714. The same critic proposes to read ὡς ἕτερον, on metrical grounds. Thus we should have iamb. dim. + 4 cretics.

1509. With the departure of Iphigenia the play, as we have it from Euripides, concludes. The sequel is so evidently the work of an interpolator that we shall not comment on it in detail, being content to give the text according to Kirchhoff's accurate collation of the MSS. readings. At the same time, the student is advised, that much of the versification is far from contemptible, and that part of it at least probably has a respectable antiquity, and so is at least deserving of a perusal. That a genuine *exode* did formerly exist, and

that, according to the manner of Euripides in his later plays, Artemis herself appeared, and explained the substitution of a stag in the place of Iphigenia, has been reasonably inferred from a passage in Aelian, Hist. An. vii. 39,

ὁ δὲ Εὐριπίδης ἐν τῇ Ἰφιγενείᾳ,
ἐλαφον δ' Ἀχαιῶν χερσὶν ἐνθήσω
φίλαις
κεροῦσσαν, ἣν σφάζοντες αὐχέσουσι
σὴν
σφάζειν θυγατέρα,

“Quae verba,” Kirchhoff observes, “Dianae sunt Clytaemnestram consolantis.” Monk is of opinion, that many phrases in the narrative of the messenger are borrowed from the genuine epilogue.

1514. δαίμονος Markland. αἶμονος W. Dindorf. ἔτι δαίμονος Monk. The γε perhaps indicates that Iphigenia took up the words of the chorus.

1515. ῥανοῦσαν Markland. χρανοῦσαν Monk. The writer may have intended βωμόν to depend on στείχουσαν, but then θανοῦσαν and σφαγεῖσαν are absurd as past participles. If ῥανοῦσαν be right, it would be better to omit the τε in the next verse, as Bothe has done.

1517. οὐ δρόσοι παγᾶν—ἀλλὰ χέρ-
νιβες Monk.

- μένουσί σε χέρνιβές τε
στρατός τ' Ἀχαιῶν θέλων
Ἴλίου πόλιν μολεῖν. . 1520
ἀλλὰ τὰν Διὸς κόραν
κλήσωμεν Ἀρτεμιν, θεῶν ἄνασσαν,
ὥς ἐπ' εὐτυχεῖ πότμῳ.
ὦ πότνα, θύμασι
βροτησίοις χαρεῖσα, πέμψον ἐς Φρυγῶν 1525
γαῖαν Ἑλλάνων στρατὸν
καὶ δολόεντα Τροίας ἔδη,
Ἀγαμέμνονά τε λόγχαις
Ἑλλάδι κλεινότατον στέφανόν
δὸς ἀμφὶ κára ἐδν 1530
κλέος ἀείμνηστον ἀμφιθεῖναι.
- ΑΓΓ. ὦ Τυνδαρεία παῖ, Κλυταιμνήστρα, δόμων
ἔξω πέρασον, ὥς κλύης ἐμῶν λόγων.
- ΚΛ. φθογγῆς κλύουσα δεῦρο σῆς ἀφικόμην
ταρβοῦσα τλήμων κάκπεπληγμένη φόβῳ, 1535
μή μοί τιν' ἄλλην ξυμφορὰν ἤκεις φέρων
πρὸς τῇ παρουσίᾳ.
- ΑΓΓ. σῆς μὲν οὖν παιδὸς πέρι
θαυμαστά σοι καὶ δεινὰ σημῆναι θέλω.
- ΚΛ. μὴ μέλλε τοίνυν, ἀλλὰ φράζ' ὅσον τάχος.
- ΑΓΓ. ἀλλ', ὦ φίλη δέσποινα, πᾶν πεύσει σαφῶς. 1540
λέξω δ' ἀπ' ἀρχῆς, ἣν τι μὴ σφαλεῖσά μου
γνώμη ταραξή γλῶσσαν ἐν λόγοις ἐμήν.
ἐπεὶ γὰρ ἰκόμεσθα τῆς Διὸς κόρης
Ἀρτέμιδος ἄλσος λείμακάς τ' ἀνθεσφόρους,
ἵν' ἦν Ἀχαιῶν σύλλογος στρατεύματος, 1545
σὴν παῖδ' ἄγοντες, εὐθὺς Ἀργείων ὄχλος

1521. ἔκλησα, from κλείειν, 'to celebrate,' is an un-Attic aorist, like ἔθρεξα in v. 1569. Bothe remarks that Artemis could not be called θεῶν ἄνασσα, and he omits θεῶν. Barnes defends it, on the ground that Apollo is similarly called ἄναξ.

1530. ἀμφὶ κρᾶθ' ἐδν Seidler. Monk ejects this and the preceding verse.

Markland proposed Ἑλλάδι, to agree with λόγχαις. The sense is, 'Grant that Agamemnon may put on his head imperishable glory, an illustrious crown to Hellas for the spear.'

1536. ἤκησ Portus, which seems a doubtful form. The indicative may depend on ἀφικόμην (ἐρωτήσουσα).

ἡθροίζεθ'. ὥς δ' ἐσεῖδεν Ἀγαμέμνων ἀναξ
 ἐπὶ σφαγὰς στείχουσιν εἰς ἄλσος κόρην,
 ἀνεστέναιζε, κᾶμπαλιν στρέψας κᾶρα
 δάκρυα προῆκεν ὀμμάτων πέπλον προθείς. 1550
 ἡ δὲ σταθεῖσα τῷ τεκόντι πλησίον
 ἔλεξε τοιάδ'· ὦ πάτερ, πάρειμί σοι,
 τοῦμὸν δὲ σῶμα τῆς ἐμῆς ὑπὲρ πάτρας
 καὶ τῆς ἀπάσης Ἑλλάδος γαίας ὑπερ
 θῆσαι δίδωμι· ἐκοῦσα πρὸς βωμὸν θεᾶς 1555
 ἄγοντας, εἶπερ ἐστὶ θέσφατον τόδε.
 καὶ τοῦπ' ἔμ' εὐτυχεῖτε, καὶ νικηφόρου
 δώρου τύχοιτε, πατρίδα τ' ἐξίκοισθε γῆν.
 πρὸς ταῦτα μὴ ψαύσῃ τις Ἀργείων ἐμοῦ·
 σιγῇ παρέξω γὰρ δέρην εὐκαρδίως. 1560
 τοσαῦτ' ἔλεξε· πᾶς δ' ἐθάμβησεν κλύων
 εὐψυχίαν τε κᾶρετὴν τῆς παρθένου.
 στὰς δ' ἐν μέσῳ Ταλθύβιος, ᾧ τόδ' ἦν μέλον,
 εὐφημίαν ἀνείπε καὶ σιγὴν στρατῷ·
 Κάλχας δ' ὁ μάντις ἐς κανοῦν χρυσήλατον 1565
 ἔθηκεν ὃξὺ χειρὶ φάσγανον σπάσας
 κολεῶν ἔσθωθεν, κρᾶτά τ' ἔστεψεν κόρης.
 ὁ παῖς δ' ὁ Πηλέως ἐν κύκλῳ βωμὸν θεᾶς
 λαβὼν κανοῦν ἔθρεξε χέρνιβας θ' ὁμοῦ.
 ἔλεξε δ', ὦ Διὸς Ἀρτεμις θηροκτόνε, 1570
 τὸ λαμπρὸν εἰλίσσουσ' ἐν εὐφρόνῃ φάος,

1550. προῆγεν MSS. See on Iph. T. 780 (p. 392).

1557. εὐτυχοῖτε Aldus, which is probably right. In the next verse Reiske proposed *δορὸς* for *δώρου*.

1559. From this verse W. Dindorf considers that the spurious supplement commences. Certainly, from this point there is some deterioration in the verses; but after v. 1577 they become altogether bad; and it is a curious circumstance, noticed by Kirchhoff, that from v. 1572 to the end they are written by another hand on a leaf subsequently inserted in the Palatine MS. There are therefore two separate attempts to supply the de-

ficiency in the original play; and the latter of the two is doubtless a work *infimae aetatis*. Some of the lines, e. g. the present, the next following, and v. 1572, are adapted from Hec. 548—9 and 537.

1570. The MS. Pal. has ὦ παῖ Ζηνὸς Ἀρτεμὶς θηροκτόνε, which seems to indicate another reading Ἀρτεμὶς θεᾶ. The identifying Artemis with the moon in the next verse is a feature of a later mythology. She is called *φωσφόρος θεὰ* in Iph. T. 21, which is an approximation to it, just as Apollo her brother has some attributes identical with the sun.

δέξαι τὸ θῦμα τόδ' ὃ γέ σοι δωρούμεθα
 στρατός τ' Ἀχαιῶν Ἀγαμέμνων ἀναξ θ' ὁμοῦ,
 ἄχραντον αἷμα καλλιπαρθένου δέρης,
 καὶ δὸς γενέσθαι πλοῦν νεῶν ἀπήμονα, 1575
 Τροίας τε Πέργαμ' ἐξελεῖν ἡμᾶς δορί.
 ἐς γῆν δ' Ἀτρεΐδαι πᾶς στρατός τ' ἔστη βλέπων.
 ἱερεὺς δὲ φάσγανον λαβὼν ἐπηύξατο,
 λαιμόν τ' ἐπεσκοπεῖθ', ἵνα πλήξειεν ἄν'
 ἐμοὶ δέ τ' ἄλγος οὐ μικρὸν εἰσῆει φρενί, 1580
 κᾶστην νενευκῶς· θαῦμα δ' ἦν αἵφνης ὄραν
 πληγῆς κτύπον γὰρ πᾶς τις ᾗσθητ' ἂν σαφῶς,
 τὴν παρθένον δ' οὐκ εἶδεν οὐ γῆς εἰσέδν.
 βοᾷ δ' ἱερεὺς, ἅπας δ' ἐπήχησε στρατὸς,
 ἄελπτον εἰσιδόντες ἐκ θεῶν τινος 1585
 φάσμ', οὐ γε μῆδ' ὀρωμένου πίστις παρῆν·
 ἔλαφος γὰρ ἀσπαίρουσ' ἔκειτ' ἐπὶ χθονὶ
 ἰδεῖν μεγίστη διαπρεπῆς τε τὴν θέαν,
 ἧς αἵματι βωμὸς ἐραίνεται ἄρδην τῆς θεοῦ.
 καὶ τῶδε Κάλχας πῶς δοκεῖς χαίρων ἔφη, 1590
 ὦ τοῦδ' Ἀχαιῶν κοίρανοι κοινοῦ στρατοῦ,
 ὁρᾶτε τήνδε θυσίαν, ἣν ἡ θεὸς
 προῦθῃκε βωμίαν, ἔλαφον ὀρειδρόμον ;
 ταύτην μάλιστα τῆς κόρης ἀσπάζεται,
 ὥς μὴ μιάνῃ βωμὸν εὐγενεὶ φόνῳ. 1595
 ἡδέως τε τοῦτ' ἐδέξατο, καὶ πλοῦν οὐριον
 δίδωσιν ἡμῖν Ἰλίου τ' ἐπιδρομάς.
 πρὸς ταῦτα πᾶς τις θάρσος αἶρε ναυβάτης,
 χώρει τε πρὸς ναῦν ὥς ἡμέρᾳ τῇδε δεῖ
 λιπόντας ἡμᾶς Ἀυλίδος κοίλους μυχοὺς 1600

1572. τοῦθ' ὃ σοι δωρούμεθα Porson.

1579. Ἦν εὖ πλήξειέ νιν Hermann, and in the next verse ἐμοὶ ἐσῆει τ' ἄλγος οὐ μικρὸν φρενί.

1584. ὃ θ' ἱερεὺς, πᾶς δ' Hermann.

1589. διαπρεπῆς θ', ἧς αἵματι | ὁ βωμὸς ἄρδην τῆς θεᾶς ἐραίνεται, Hermann.

1592. βωμίαν ἣν ἡ θεὸς προῦθῃκε θυσίαν Hermann, who supposes a word lost

after ὀρειδρόμον.

1594. ταύτην κτλ. The intended sense was, 'This she accepts in place of the maid;' but whether μάλιστα was meant to stand for μάλλον, or is a corruption of ἄποινα, or the genitive was left to depend on ἀντὶ to be supplied, is quite uncertain.

1596. ἡ δ' ὥς ἐδέξατ' αὐτὸ Hermann.

1599. ἡμέρᾳ γ' ὥς τῇδε δεῖ Hermann.

Αἴγαιον οἶδμα διαπερᾶν. ἐπεὶ δ' ἅπαν
κατηνθρακώθη θῦμ' ἐν Ἡφαίστου φλογί,
τὰ πρόσφορ' ἠϋξάθ', ὥς τύχοι νόστου στρατός.
πέμπει δ' Ἀγαμέμνων μ' ὥστε σοι φράσαι τάδε,
λέγειν θ' ὁποίας ἐκ θεῶν μοίρας κυρεῖ 1605
καὶ δόξαν ἔσχεν ἄφθιτον καθ' Ἑλλάδα.

ἐγὼ παρῶν δὲ καὶ τὸ πρᾶγμ' ὀρῶν λέγω·
ἢ παῖς σαφῶς σοι πρὸς θεοὺς ἀφίπτατο.
λύπης δ' ἀφαίρει καὶ πόσει πάρες χόλον·
ἀπροσδόκητα δὲ βροτοῖς τὰ τῶν θεῶν, 1610
σώζουσί θ' οὖς φιλοῦσιν. ἡμαρ γὰρ τόδε
θανοῦσαν εἶδε καὶ βλέπουσαν παῖδα σήν.

ΧΟ. ὥς ἡδομαί τοι ταῦτ' ἀκούσας' ἀγγέλου·
ζῶν δ' ἐν θεοῖσι σὸν μένειν φράζει τέκος.

ΚΛ. ὦ παῖ, θεῶν τοῦ κλέμμα γέγονας ; 1615
πῶς σε προσείπω ; πῶς δ' οὐ φῶ ;
παραμυθεῖσθαι τούσδε μάτην μύθους,
ὥς σου πένθους λυγροῦ πανσαίμαν ;

ΧΟ. καὶ μὴν Ἀγαμέμνων ἀναξ στείχει,
τούσδ' αὐτοὺς ἔχων σοι φράζειν μύθους. 1620

ΑΓ. γύναι, θυγατρὸς [οὔνεκ'] ὄλβιοι γενοίμεθ' ἄν·
ἔχει γὰρ ὄντως ἐν θεοῖς ὁμιλίαν.
χρῆ δέ σε λαβοῦσαν τόνδε μόσχον νεαγενῇ
στείχειν πρὸς οἴκους· ὥς στρατὸς πρὸς πλοῦν ὄρᾱ.
καὶ χαῖρε· χρόνιά [γε] τὰμά σοι προσφθέγματα
Τροίηθεν ἔσται. καὶ γένοιτό σοι καλῶς. 1626

ΧΟ. χαίρων, Ἀτρείδη, γῆν ἱκοῦ Φρυγίαν,
χαίρων δ' ἐπάνηκε,
κάλλιστά μοι σκῦλ' ἀπὸ Τροίας ἐλών.]

1604. πέμπει δέ μ' Ἀ. φράσαι τέ σοι
τάδε Hermann.

1608. Though ἵπταμαι is not a classical
word, it would be needless here to read
ἀπέπτατο.

1610. δέ. Perhaps γάρ.

1615—8. Perhaps we should read thus ;

ὦ παῖ, θεῶν του κλέμμ' ὥς γέγονας
πῶς φῶ ; πῶς δ' οὐ ; πῶς σε προσ-
είπω ;
παραμυθεῖσθαι τούσδε μάταιον
μύθους, ὥς σου
πένθους λυγροῦ πανσαίμαν.

ΕΥΡΙΠΙΔΟΥ ΚΥΚΛΩΨ.

Τ Π Ο Θ Ε Σ Ι Σ.

Ὀδυσσεὺς ἀναχθεὶς ἐξ Ἰλίου εἰς Σικελίαν ἀπερρίφη, ἔνθα ὁ Πολύφημος·
εὐρῶν δὲ δουλεύοντας ἐκεῖ τοὺς Σατύρους, οἶνον δοὺς ἄρνας ἤμελλε λαμ-
βάνειν καὶ γάλα παρ' αὐτῶν. ἐπιφανεῖς δ' ὁ Πολύφημος ζητεῖ τὴν αἰτίαν
τῆς τῶν ἰδίων ἐκφορήσεως. ὁ Σειληγὸς δὲ τὸν ξένον ληστεύοντα κατα-
λαβεῖν φησι.

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CYCLOPS.

THAT the *Cyclops* of Euripides is the only extant Satyric drama, is too well known to need repetition; and that the subject is wholly taken from the ninth book of the *Odyssey* is equally obvious, the only material addition to the epic legend on the part of the dramatist being a chorus of Satyrs, who, in some form or other, as the attendants of Dionysus, were, as the very name implies, an essential adjunct to a satyric play. The nature and object of these singular plays or farces, one of which (or at least a play partaking, like the *Alcestis*, in some degree of the same character) appears to have regularly formed the conclusion to the tragic trilogy, are now pretty well understood. They are not to be regarded in the light of our modern farces, that is, as jocose effusions expressly designed to relieve the weight and the pathos of three consecutive tragedies¹; but they were *retained* in the best days of the Athenian stage, as types of the true ancient *πρυγφδία*, the vintage-song out of which the dithyrambic element of tragedy was developed. The satyric drama was thus the earliest² and simplest form of a complete play, rustic in its character, grotesque in its representation, and we must doubtless add, coarse even to lewdness in its dialogue and choral songs. The latter indeed were necessarily short, as the satyric play seems to have not nearly equalled the true tragedy in its length; and there would have been no space for the development of a plot, if the choral odes had been protracted to the ordinary systems of successive strophes and

¹ Theatre of the Greeks, p. 251. This erroneous opinion was held by some grammarians. Photius in v. Σατυρικά δράματα: πλείονα ἦν ἔθος ὑποκρίνεσθαι, ἐν οἷς μεταξὺ ταῦτα ἐμίγνοντο πρὸς διάχυσιν, i. e. 'they used to act several plays (at a time, viz. trilogies), in which they mixed up these (the Satyric) for amusement.'—This is so far true, that though they were not originally designed for this end, they may have afterwards served it.

² Photius in v. Οὐδὲν πρὸς τὸν Διόνυσον: τὸ πρῶσθεν εἰς τὸν Διόνυσον γράφοντες, τούτοις ἡγωνίζοντο, ἅπερ καὶ Σατυρικά ἐλέγετο· ὕστερον δὲ μεταβάντες εἰς [τὸ] τραγῳδίας γράφειν, κατὰ μικρὸν εἰς μύθους καὶ ἱστορίας ἐτρέπησαν, μηκέτι τοῦ θεοῦ μνημονεύοντες.

antistrophes. Neither words nor actions were wanting in these plays to remind the audience that the god of wine was also the god of love;

οἶνου δὲ μηκέτ' ὄντος οὐκ ἔστιν Κύπρις,
οὐδ' ἄλλο τερπνὸν οὐδὲν ἀνθρώποις ἔτι³.

Euripides was certainly a moral poet, even though some pretend that he was a sensual man. But in this play he was compelled to yield to the force of fashion, and to introduce many coarse gestures and lascivious jokes. The same feature largely appears in a short chorus which is evidently parodied from a satyric play, also treating of the Cyclops, in Arist. Plutus, v. 296 seqq.

It would be a great mistake to regard satyric plays as *comedies* in any sense of the word. As far as we can judge from this, the only example we have, and also from the pro-satyric *Alcestitis* (which we know to have been the finishing piece of a tetralogy), neither were the subjects alien from true tragedy, (involving, as they did, real pathos,) nor were the metres materially more free, nor was there an absence of some one heroic character, as a Hercules or a Ulysses, who spoke with consistent gravity and dignity, if his words were occasionally tempered with sallies of a jocose or convivial spirit. Satyric plays have been well defined to be *sportive tragedy*⁴; they mixed up jokes with tragical events; a fact the more remarkable, when we consider the superstitious dislike of the Greeks to combine joy with sorrow in any form⁵. The early establishment of the satyric drama as a distinct kind (for Choerilus and Pratinas, both contemporaries of Aeschylus and Sophocles, are recorded to have excelled in it) enables us satisfactorily to connect its history with the earliest development of the drama. Dr. Donaldson is therefore clearly right in describing the satyric drama as "only a subdivision of tragedy, written always by tragedians, and, we believe, seldom acted but along with Tragedies⁶." Hermann goes further⁷, and asserts that tragedy arose out of satyric plays, the latter being the intermediate step between the dithyramb, with its *exarch* as the speaker, and the fully developed tragedy with its three actors, and its solemn and dignified treatment of an epic or historic subject. The difference, indeed, in the metre alone, between a satyric play and a comedy, appears to have been as wide as possible. The latter

³ Bacch. 773.

⁴ παίζουσα τραγῳδία. See Müller, Hist. Gr. Lit. p. 294. Even the Σίκιννις or Satyric dance was τραγικὴ ἐμμέλεια, opposed to κόρδαξ, the true comic dance (Photius in v. Σίκιννις).

⁵ Ion 245, where see the note.

⁶ Theatre of the Greeks, p. 56.]

⁷ Praef. ad Cycl. p. vi (ed. 1838).

admitted almost any form of verse that could be syllabically counted as a senarius:—

οἱ δ' εὐθέως τὰ πρόσωπα διεγαλήνισαν,
εἴτ' ἔστεφάνουν μ' εὐαγγέλια· καὶ γὰρ ἔφράσα
αὐτοῖς ἀπόρρητον ποιησάμενος ταχὺ,
ἵνα τὰς ἀφύας ὠνοῖντο πολλὰς τοῦβολοῦ⁸.

The former allowed, indeed, though rather sparingly, two licences, which were excluded from tragedy; yet even they occur (in the present play, which we must now take as a type of the rest) only in the non-heroic speeches. These are, the use of the anapaest in words not proper names, and not at the beginning of a verse; and the violation of the pause in the fifth foot. Thus, in the first instance, v. 232—4, we read,

ἔλεγον ἐγὼ τάδ', οἱ δ' ἐφόρουν τὰ χρήματα,
καὶ τὸν γε τυρὸν οὐκ ἐῶντος ἥσθιον,
τούς τ' ἄρνας ἐξεφοροῦντο,—

with which compare vv. 646—7. But this, with other similar examples, is not spoken by Ulysses, but either by Silenus, the Satyrs, or the Cyclops. Secondly, the *pes creticus* at the end of a verse sometimes has a spondee preceding, composed of a word of more than two syllables;

ΚΥ. Οὐτίς μ' ἀπώλεσ'. ΧΟ. οὐκ ἄρ' οὐδεὶς σ' ἠδίκηι.

and (v. 304)

ἄλις δὲ Πριάμου γαῖ' ἐχέρωσ' Ἑλλάδα.

Again, there is little doubt that a peculiar vocabulary was a distinguishing feature of these plays. We find in the *Cyclops* many of these words; pastoral or *satyric* words, properly so called. Some of them, perhaps, were admitted in the *Bacchae*; but of that we cannot be so sure. Here we find *σίκινις*, *σαυλοῦσθαι*, *ψύττα*, *τυρὸς ὀπίας*, the use of diminutives, *ἀνθρωπίσκος*, *δεσποτίσκος*, *ἀνθρώπιον*, *Κυκλώπιον*, &c., *ἀποθλίβειν* or *ἀπολέπειν* *νῶτον*, *διακροτεῖν* *γυνάϊκα*, *ὄδαν*, *σκαρδαμύσσειν*, *χρέμπτεσθαι*, *ἀπομυκτεόν* &c., besides many terms borrowed from cookery and other matters below the dignity of tragedy.

Still, if we consider the principal speeches of the hero Ulysses, especially his appeal to the Cyclops for mercy at v. 285, and his narrative of the scene within the cave at v. 382, we shall find the versification in every respect equal to the best and most dignified speeches in true tragedy. The subject indeed was epic, and it would have been a great perversion to treat it with the levity of comedy,

⁸ Arist. Equit. 646.

merely because the chorus was composed of a set of half-human monsters⁹, in compliance with the strict law on which alone this species of drama maintained its name.

Of fragments of lost satyric plays some few remain; but they are not of sufficient length or importance to require here any separate discussion. Aeschylus, we know, wrote many¹⁰; we have the names, and some stray verses, of his Ἀμυμώνη, Λύκουργος, Γλαῦκος Πόντιος, Διονύσου Τροφοί, Ἴσθμιασταί, Κήρυκες, Σφιγξ, Λέων, Ὀστολόγοι, Προμηθεὺς Περκαεὺς, Πρωτεὺς, and perhaps Φορκίδες. Of all these only one fragment of five verses, from the *Ostologi* (190, ed. Herm.), is particularly deserving of attention, as characteristic of the coarse ribaldry of these dramas. From an uncertain play, evidently satyric, of the same author, the reader will find eight not uninteresting verses, preserved by Athenaeus (frag. 308, Herm.). There were, doubtless, certain standard popular jokes often repeated in these plays. At least, the supposition will account for the close resemblance between the above verses of the *Ostologi*, and those preserved from the satyric Ἀχαιῶν Σύλλογος of Sophocles (frag. 147, ed. Dind.). Of this latter author we know the names, and have a few unimportant fragments, of several Satyric plays; the Ἀμφιάραος, Ἄμνκος, Ἀχαιῶν Σύλλογος, Πρακλῆς ἐπὶ Ταυάρῳ, Ἰτραχος, Ἰχνευταί, Κηδαλίων, Μῶμος, and Ὑβρις. With the exception of two verses without caesura in the *Κηδαλίων* (frag. 307 and 308), there is nothing in the metre of these, and but little in the vocabulary, to distinguish them from the tragic style.

The plot of the *Cyclops* is as follows. Dionysus having been carried away by Tyrrhenian pirates, (according to a legend related at length in the Homeric Hymn to Dionysus,) Silenus and his Satyr-crew, ever faithful to the fortunes of their master, undertake a voyage for his release and recovery. In rounding the southern point of the Peloponnese, they are cast by adverse winds on the shores of Sicily, where Polyphemus and his brother Cyclopes are leading a rude pastoral life supported in part by cannibalism. Here they are captured and treated as slaves by Polyphemus; and whilst deploring the lost joys of their former life, they are suddenly addressed by Ulysses and his crew, who have been likewise driven to Sicily while homeward bound, and are now in urgent want of water and provisions. The bribe of a cup or two of wine is sufficient to induce the Satyrs to

⁹ Θῆρες, v. 624.

¹⁰ The author of the "Life of Aeschylus" states that he wrote seventy plays, (i. e. tragedies,) and five Satyric dramas, which may possibly mean, "not included in the regular tetralogies."

part with some of their master's goods, consisting of kids and cheeses; but the sudden appearance of Polyphemus, just as they are dancing and shouting after their wine, changes the scene at once. The treacherous Silenus pretends that the strangers had extorted the provisions by force; and Polyphemus accordingly takes Ulysses and his companions captives into his den, nothing moved by the pathetic appeal of the hero that he should cherish the unfortunate, and not violate the sacred laws of hospitality by making a meal of his suppliants.

Ulysses however contrives to make his exit from the cave, having witnessed the revolting sight of two of his companions being murdered, cooked, and eaten by the monster. In concert with the Satyrs, he plans their common escape from the island. Polyphemus is still within the cave, drunk with the wine which Ulysses had freely supplied. The chorus are to dissuade him from going forth on a *comus* to his brother-giants, and are to wait till he is asleep alone in his den. Then an olive stake, previously sharpened and prepared, is to be thrust into the fire, and by their joint efforts the monster's one eye is to be burned out. The scheme is successful; Polyphemus awakes mad with pain, and gives vain chase to his tormentors. Ulysses tells him his real name, and the monster recognizes it as long ago declared to him in a prophecy of his present fate. The play ends abruptly with the departure of Ulysses and his crew, vainly threatened by Polyphemus, who ascends a height to pelt the boat with fragments of rock.

Neither the date of the *Cyclops*, nor the tragic trilogy to which it formed the sequence, has been ascertained. On the whole, the play is certainly a very good one. Considering its great interest as representing a peculiar department of the tragic art, it is hard to account for the comparative neglect with which it is too apt to be treated.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΣΕΙΑΗΝΟΣ.

ΧΟΡΟΣ ΣΑΤΥΡΩΝ.

ΟΔΥΣΣΕΥΣ.

ΚΥΚΛΩΨ.

ΕΥΡΥΠΠΙΔΟΥ ΚΥΚΛΩΨ.

ΣΕΙΛΗΝΟΣ.

ᾠ Βρόμιε, διὰ σέ μυρίους ἔχω πόνους
νῦν χῶτ' ἐν ἤβῃ τοῦμὸν ἡῦσθένει δέμας·
πρῶτον μὲν ἡνίκ' ἔμμανῆς Ἥρας ὕπο
Νύμφας ὀρείας ἐκλιπὼν ὥχου τροφούς·
ἔπειτά γ' ἀμφὶ γηγενῇ μάχην δορὸς
ἐνδέξιος σῶ ποδὶ παρασπιστῆς γεγῶς
Ἐγκέλαδον ἰτέαν εἰς μέσσην θενῶν δορὶ

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Silenus, in the garb of a wanton old satyr, and wearing a mask which is designed to give evidence of his long and frequent potations, querulously describes the troubles which he has had to endure from his early youth until now in the service of Bacchus. First, he had to attend him on his wanderings through the east; then to assist him in the battle with the giants; thirdly, when on a voyage of discovery, after his master had been carried off by Tyrrhenian pirates, he was driven by adverse winds to the country of the inhospitable Cyclopes, where he is now, with his satyr-family, detained in the house of Polyphemus, and compelled not only to do the menial work, but also to assist in the preparation of his detestable banquets.

2. εὔσθένει MSS. and edd. ἡῦσθένει W. Dindorf after Heath.

3. ἔμμανῆς. Apollodor. iii. 5, 1, Διώνυσος δὲ εὐρετὴς ἀμπέλου γενόμενος, Ἥρας μανίαν αὐτῷ ἐμβαλόουσης, περιπλανᾷται Αἰγυπτὸν τε καὶ Συρίαν. Καὶ τὸ μὲν πρῶτον Πρωτεύς αὐτὸν ὑποδέχεται βασιλεὺς Αἰγυπτίων. Αὐτοῖς δὲ εἰς Κύβηλα τῆς Φρυγίας ἀφικνεῖται, κακεῖ καθαρθεὶς ὑπὸ Ῥέας καὶ τὰς τελετὰς ἐκμαθὼν, καὶ λαβὼν παρ' ἐκείνης τὴν στολὴν, ἐπὶ Ἰνδοῦς διὰ τῆς Θράκης ἡπείγετο. Λυκοῦργος δὲ, παῖς Δρύαντος, Ἡδωνῶν βασιλεύων, οἱ Στρυμόνα ποταμὸν παροικοῦσι,

πρῶτος ὑβρίσας ἐξέβαλεν αὐτόν. Καὶ Διώνυσος μὲν εἰς θάλασσαν πρὸς Θέτιν τὴν Νηρέως κατέφυγε, Βάκχαι δὲ ἐγένοντο αἰχμάλωτοι, καὶ τὸ συνεπόμενον Σατύρων πλῆθος αὐτῷ. The passage is given at length, because it shows the point of Silenus' complaint,—he was taken captive when accompanying his master. The legend of the god being educated by the Nymphs is well known: see on Bacch. 292.

5. ἔπειθ' ὅτ' Hermann, ἔπειτα δ' Heath, for ἔπειτά γ'. The former is better, because it more naturally responds to πρῶτον μὲν ἡνίκα, and the change of letters is scarcely greater. But the vulgate may fairly stand.—The presence of Bacchus and Silenus at the *gigantomachia* was doubtless a favourite subject in Satyric plays. It is alluded to in Ion 216, καὶ Βρόμιος ἄλλον ἀπολέμοις κισσίνοισι βάκτροις ἐναίρει Γᾶς τέκνων ὁ Βακχεύς. The story was, that the ass of Silenus commenced braying, and the Titans fled at the unwonted sound. In Herc. F. 908, Pallas herself is said to have slain Enceladus.

6. ἐνδέξιος, 'on your right side.' Hipp. 1360, τίς ἐφέστηκ' ἐνδέξια πλευροῖς; Bothe, *habilis, strenuus*; but that is not the meaning of the word.

7. ἰτέαν εἰς μέσσην. The *i* is long, and therefore ἰτέα is here a dissyllable. Troad.

ἔκτεινα. φέρ' ἴδω, τοῦτ' ἰδὼν ὄναρ λέγω ;
οὐ μὰ Δι', ἐπεὶ καὶ σκυλ' ἔδειξα Βακχίῳ.
καὶ νῦν ἐκείνων μείζον' ἔξαντλῶ πόνον
ἐπεὶ γὰρ Ἥρα σοι γένος Τυρσηνικὸν
ληστῶν ἐπῶρσεν, ὥς ὀδηθείης μακρὰν,
ἐγὼ πυθόμενος σὺν τέκνοισι ναυστολῶ
σέθεν κατὰ ζήτησιν. ἐν πρύμνῃ δ' ἄκρα
αὐτὸς λαβὼν ἡῦθνον ἀμφήρης δόρυ,

10

15

1192, ἀλλ', ὃ πατρώων οὐ λαχὼν, ἔξεις
ὅμως ἐν ᾗ ταφῇσει χαλκόνωτον ἱτέαν.
The more recent editors follow Elmsley
in omitting εἰς, by which the verse be-
comes destitute of caesura.—θενὼν for
θένων Blomfield and Elmsley, the present
tense being θείνω, and the MS. Pal. ap-
pears to have had θείνων by the first
hand.

8. φέρ' ἴδω κτλ. These words are not
altogether free from difficulty. After
bragging of his prowess, he seems to say,
as if conscious that he would be dis-
believed, 'Come, now, shall I admit that
it was all a dream?—No indeed, since I
showed the spoils (of Enceladus) to Bac-
chus,' as if to prove the reality of the
victory. Some particular event, which
was a popular subject of laughter, must
here be alluded to. We feel that the point
of the passage depends on some drama-
tized exploit of old Silenus which is not
known to us. As the Greeks regularly
use ὄναρ for κατ' ὄναρ, we should perhaps
read, φέρ', ἰδὼν τοῦτ' ἰδεῖν ὄναρ λέγω ;
So Iph. Taur. 518, μηδ' ἰδὼν ὄναρ. As
the text stands, we can only construe it,
'having seen this, should I say it was a
dream?' or, '(that I saw it) in a dream?'
It was a comic joke to tell a man boasting
of his exploits, that he did them in a
dream. So in Ar. Ran. 51, when Dio-
nysus has asserted that he sank a dozen
or so of the enemy's ships, Hercules
slyly adds, κατ' ἔγωγ' ἐξηγγρόμην, 'and
then I awoke.'—ἐπεὶ καὶ, or ἐπεὶ τοι καὶ,
are the usual combinations.

11—12. For the legend of the Tyr-
rhenian pirates, who, having captured
Bacchus, discovered his godship by the
miracles he wrought on board ship, see
the beautiful Homeric Hymn to Dionysus.
Apollodor. v. 5, 3, βουλόμενος δὲ ἀπὸ τῆς
Ἰκαρίας εἰς Νάξον διακομισθῆναι, Τυρ-
ρηνῶν ληστρικὴν ἐμισθώσατο τριήρη. Οἱ
δὲ αὐτὸν ἐνθέμενοι Νάξον μὲν παρέπλεον,

ἠπείγοντο δὲ εἰς Ἀσίαν ἀπεμπολήσοντες.
'Ο δὲ τὸν μὲν ἰσθὺν καὶ τὰς κώπας ἐποί-
ησεν ὅφεις, τὸ δὲ σκάφος ἐπλησε κισσοῦ
καὶ βοῆς αὐλῶν' οἱ δὲ ἐμμανεῖς γενόμενοι
κατὰ τῆς θαλάσσης ἐφυγον καὶ ἐγένοντο
δελφίνες. This subject was sculptured on
the choragic monument of Lysicrates (from
which there are casts in the British Mu-
seum) with some variations from the above
account.

12. The verb ὀδᾶν is used again in
v. 98 and v. 133, and perhaps hardly
elsewhere. Hesychius, from this passage,
ὀδηθείης, ληφθείης, πραθείης, and again,
ὀδησαι, πριασθαι, ἀποδόσθαι, ὠνήσασθαι.
Photius, ὀδησαι, τὸ ὠνήσασθαι. Εὐριπίδης
'Ἀλόπη καὶ Κύκλωπι. Hermann adds,
"Alope quoque satyrica visa est Blom-
fieldio in gloss. Choeph. ad v. 122." This
then may be regarded as a term of
the recognized satyric vocabulary.

13. The ἐγὼ is said to be wanting in
MS. Pal., which supplies οὖν γε after
πυθόμενος by the second hand.—σὺν
τέκνοισι, 'with the satyrs;' whom he calls
παῖδες in v. 36 and elsewhere.

15. ἡῦθνον W. Dindorf after Heath,
for εὔθνον. Blomfield proposed ἴθνον.
Without taking ἀμφήρης δόρυ literally for
οἶακα, we may supply the latter word
from the context as the object of λαβὼν,
for this is clearly the point of ἐν πρύμνῃ
ἄκρα. So we familiarly say, 'he took and
steered the boat,' &c. Hermann says,
"Pro λαβὼν verissime Scaliger λαχὼν,"
which he accordingly admits in the text.
But Hermann in his later days was a
reckless emendator. In the very next
verse he gives ἐπ' ἐρετμοῖς, as if ἐρετμοῖς
might not stand as the dative of place,
'at the oars,' as we say. On ἀμφήρης
see Ion 1128. Herc. F. 243. Whether
the poet here derived it from ἐρέσσειν, as
he may have πίτυλος εὐήρης in Iph. T.
1050, may be doubted. Hesychius, quoted
by Musgrave, ἀμφήρης νῆες, ἀμφοτέρωθεν

παῖδες τ' ἑρετμοῖς ἤμενοι γλαυκὴν ἄλα
 ῥοθίοισι λευκαίνοντες ἐζήτουν σ', ἀναξ.
 ἦδη δὲ Μαλέας πλησίον πεπλευκότας
 ἀπηλιώτης ἄνεμος ἐμπνεύσας δορὶ
 ἐξέβαλεν ἡμᾶς τήνδ' ἐς Αἰτναίαν πέτραν, 20
 ἵν' οἱ μονῶπες ποντίου παῖδες θεοῦ
 Κύκλωπες οἰκοῦσ' ἄντρ' ἔρημ' ἀνδροκτόνοι.
 τούτων ἐνὸς ληφθέντες ἐσμέν ἐν δόμοις
 δοῦλοι· καλοῦσι δ' αὐτὸν ᾧ λατρεύομεν
 Πολύφημον. ἀντὶ δ' εὐνίαν βακχευμάτων 25
 ποίμνας Κύκλωπος ἀνοσίου ποιμαίνομεν.
 παῖδες μὲν οὖν μοι κλιτύων ἐν ἐσχάτοις
 νέμουσι μῆλα νέα νέοι πεφυκότες,
 ἐγὼ δὲ πληροῦν πίστρα καὶ σαίρειν στέγας
 μένων τέταγμαί τάσδε, τῷ τε δυσσεβεῖ 30
 Κύκλωπι δείπνων ἀνοσίων διάκονος.
 καὶ νῦν τὰ προσταχθέντ' ἀναγκαίως ἔχει,

ὁρμώμεναι ἢ ἐρεσσόμεναι. The principal force lies in the ἀμφί, 'two-sided ship.'

17. ῥοθίοισι, with the *froth* stirred by the oars. Hel. 1268 (where see the note), ἔστ' ἐξορᾶσθαι ῥόθια χερσόθεν μόλις. Iph. T. 1387, λάβεσθε κώπης ῥόθιά τ' ἐκλευκαίνετε.

18. πεπλευκότας. This perfect occurs Hel. 405. 461, but πεπλωκότα *ib.* 532.

19. ἀπηλιώτης, *solanus*, was *due east*. For the Ionic form compare ἀνῆλιος, Ion 1550.

21. μονῶπες W. Dindorf for μόνωπες.

27. Hermann prefers Scaliger's οὐ μοι to the old reading οὖν μοι. But the οὖν is not unimportant to the sense. He had just said that they were compelled to keep the flocks of the Cyclops; and now he adds, 'accordingly, my children are tending the sheep in the furthest slopes.' —κλιτύων, for which the old editions give κλυτίων, was recovered from the Florence MSS., and had before been restored by conjecture. The word occurs in Hipp. 226, πάρα γὰρ δροσερὰ πύργοις συνεχὲς κλιτύς, ὅθεν σοι πῶμα γένοιτ' ἂν.

28. νεανίαι Pierson for νέα νέοι, a probable, but not necessary correction. Silenus was himself old (v. 2), and for that reason he is kept at home (μένων, v. 30), while the younger party take the more active out-door duties. For the *synizesis*

see v. 7. So also Hel. 666, οὐκ ἐπὶ λέκτρα βαρβάρου νεανία (a double dochmiac), and Iph. Aul. 615.

29. Hermann gives πίστρα, and the ι in πίπειν is certainly long by nature. The troughs for the sheep are meant, for it was the custom to give them drink on their return from pasture, or a little before it, Virg. Georg. iii. 335. With the duty of sweeping a house the idea of great indignity was associated; see Andr. 166. Hec. 363. Here Silenus exhibits not a broom, but an *iron scraper*, ἀρπάγη, an instrument more suited to the coagulated dirt and refuse of such an habitation. Perhaps it was a kind of rake, the teeth of which were adapted to *catching up* loose rubbish. Compare ἄρηη, Ion 192. The Aldine reading ἀρπαγῇ was corrected, as J. Barnes tells us, by Milton, and the right accent is given in the best MSS. Hermann quotes Bekker's Anecdota, p. 446, 10, ἀρπαγῇ, ὀξύτωνος ἢ ἀρπαγῇ· τὸ δὲ σκεῦος βαρυτόνως, ἵν' ᾗ ὕνομα.

30. τῷ τε Hermann and others with the best copies, for the Aldine τῷδε. The concurrence of τάσδε τῷδε is awkward, and it is easy to supply τέταγμαί again with διάκονος.

32. καὶ νῦν. This seems a formula, which has more than once occasioned

σαίρειν σιδηρᾷ τῇδε μ' ἄρπάγῃ δόμους,
 ὡς τόν τ' ἀπόντα δεσπότην Κύκλωπ' ἐμὸν
 καθαροῖσιν ἄντροις μῆλά τ' εἰσδεχόμεθα. 35
 ἤδη δὲ παῖδας προσνέμοντας εἰσορῶ
 ποίμνας. τί ταῦτα ; μῶν κρότος σικιννίδων
 ὁμοιοις ὑμῖν νῦν τε χῶτε Βακχίῳ
 κώμοις συνασπίζοντες Ἀλθαίας δόμους
 προσῆτ' αἰοδαῖς βαρβίτων σαυλούμενοι ; 40

ΧΟΡΟΣ.

πᾶ μοι γενναίων πατέρων,

στρ.

difficulty to critics. Iph. T. 1181, καὶ νῦν καθέισαν δέλεαρ ἡδύ μοι φρενῶν (καὶ μὴν Monk). Aesch. Eum. 384, καὶ νῦν ὄρῳσα τήνδ' ὁμιλίαν χθονὸς παρβῶ μὲν οὐδὲν (καὶνὴν δ' Hermann). Iph. T. 1416, καὶ νῦν παρέξει τὸν Ἀγαμέμνονος γόνον σοὶ καὶ πολίταις (ὦν νῦν, sc. ἐναντίος in v. sup., Kirchhoff). It is used when some fact is alleged in attestation and confirmation of what has just been stated. Compare Soph. Aj. 3. Antig. 7. Here, since the MS. Pal. gives the variant ἔχει, Kirchhoff would read either οὐκοῦν ἔχει or καὶ νῦν ἔχει. He also punctuates καὶ νῦν, τὰ προσταχθέντ', ἀναγκαίως ἔχει σαίρειν κτλ.

36. προσνέμοντας, i. e. πλησίον νέμοντας.

37. τί ταῦτα; 'What is this?' The satyrs are seen frisking and dancing as they approach; and Silenus ironically asks them if they find themselves as merry as they used to do in better times. Photius: Σίκιννις, σατυρική ὄρχησις, ἐμμέλεια δὲ τραγική· κόρδαξ δὲ κωμική, ὡς Ἀριστοφάνους α' περὶ τραγικῆς ὀρχήσεως. He has the same words in v. Σήκιννις. W. Dindorf gives σικιννίδων with the two Florence MSS., and so Kirchhoff with the MS. Pal.

39. κώμῳ Porson for κῶμοι. κώμοις Bothe, which is much better, both because Βακχίῳ is an independent dative, 'attending Bacchus in his revelries,' and because the final s was easily absorbed by the same letter following.

40. προσῆτ', for προσήειτε. So Barnes for προσῆτ'.—Hesychius and Photius, σαυλοῦσθαι, θρύπτεσθαι, ἄβρυνεσθαι. Aristophanes has σαυλοπρωκτιᾶν, Vesp. 1173. The story about Althaea is given by Hermann from Hyginus, fab. 129, who

relates that Bacchus was enamoured of Althaea the wife of Oeneus, and as the latter tacitly assented to his treacherous wishes, he received from the god as a reward the method of cultivating the vine. Apollodorus merely says, i. 8, *init.*, Οἰνεὺς δὲ βασιλεύων Καλυδῶνος παρὰ Διονύσου φυτὸν ἀμπέλου πρῶτος ἔλαβε.

41. The chorus of satyrs now enters the orchestra. They have been tending the goats in the hills, and are bringing them home to the fold near Polyphemus' cave. After the manner of rustic shepherds, they address their goats, and conclude with a lament that they no longer enjoy the congenial society of Bacchus. The metre of this short parody is glyconean, most of the verses being of the form called *polyschematistic*, and commencing with an antispast, and some, as v. 45 and 50, being *acephalous*, or wanting the first syllable. The first verse has been given after Kirchhoff and Nauck, the interpolation in Flor. 2 of the antistrophic verse being probably due to a desire to adapt the metre to this. Hermann reads πᾶ μοι γέννα γενναίων πατέρων. The MSS. give πᾶ δὴ μοι γενναίων μὲν πατέρων, and in the next verse γενναίων τ' ἐκ τοκάδων, which does not agree with v. 56, δέξαι θηλαῖσι σποράς. The present editor has given τέκνον for τ' ἐκ, by which slight change the genitives gain a legitimate construction. For τέκνον τοκάδων we may compare τέκνον τοκεὺς in Aesch. Eum. 628.—The coryphaeus of the shepherd-satyrs calls to one of the goats, 'Whither away now, offspring of well-bred sires and well-bred dams, whither will you be off to the rocks? Is there not here a shelter from the breeze, and a grassy pasture, and is not eddying

γενναίων *τέκνον τοκάδων,
 πᾶ δὴ μοι νίσσει σκοπέλους ;
 οὐ τᾶδ' ὑπήνεμος αὔρα
 καὶ ποιηρὰ βοτάνα,
 δινᾶέν θ' ὕδωρ ποταμῶν
 ἐν πίστραις κεῖται πέλας ἄν-
 τρων, οὗ σοι βλαχαὶ τεκέων ;
 ψύττ', οὐ τᾶδ', οὐ τᾶδε νεμεῖ
 κλιτὺν δροσεράν ; ὦ,
 ῥίψω πέτρον τάχα σου
 ὕπαγ' ὦ ὕπαγ' ὦ κεράστα
 μηλοβότα στασιωρὸν
 Κύκλωπος ἀγροβάτα.
 σπαργῶντας μαστοὺς χάλασον·

45

50

ἀντ. 55

river-water laid ready for you in troughs, near to the caves (i. e. penfolds), and are not your young ones bleating for you? —The best copies give νίσση, the future of νίσσομαι.

48. οἱ Bothe, Dindorf, Kirchhoff, Hermann, after Casaubon, for οὔ, but the change is not necessary. Hermann added the interrogation at τεκέων, by which alone sense is restored to the passage.

49. MSS. and edd. vett. ψύττα' οὐ τᾶδ' οὐ, οὐ τᾶδε νέμη, which is obviously corrupt. One MS. (Flor. 2) has οὐ τᾶδ' οὔ, οὐ τᾶδε, which is close to what appears the genuine reading, ψύττ', οὐ τᾶδ', οὐ τᾶδε νεμεῖ; 'Off there! will you not feed here, I say, here, on the dewy hill?' The verse is thus *glyconeus polyschematistus*, and it agrees exactly with the three preceding. Before κλιτὺν (κλιτὴν) the MS. Flor. 2 adds οὗτ' οὖν, Aldus οὗτ' αἶ, which, as Kirchhoff perceived, arose from the loss of the remainder of the antistrophe (which was probably v. 49—54 repeated), and the attempt to adapt this to what was really a verse of the epode. Hermann's reading is altogether bad, ψύττα, τᾶδ' οὐ σύ γ', οὐ τᾶδε νεμεῖ, &c., if only on account of the superfluous σύ. Matthiae, followed by W. Dindorf, gives ψύττ', οὐ τᾶδ' οὖν, οὐ τᾶδε νεμεῖ, where the οὖν is as unlike the ordinary Greek usage as it can possibly be. We may add, that τᾶδε, 'here,' is alone consistent with the sense; cf. v. 43.—The word ψύττα, for which Theocritus in several places

uses the dialectic variant σίττα, was a sibilant sound used by shepherds and goatherds in driving back a straying beast. Hence Photius has ψύττα' ἐπὶ τοῦ ἀποδραμεῖν. Hesychius, ψιττάζων, ψιττὰ ἐπιφθεγγόμενος, ὅπερ ἐστὶ ποιμενικὸν ἐπίφθεγμα. A similar word was ψό, which Sophocles used in the *Ποιμένες* (frag. 461).

51. On the genitive σου see Bacch. 1100. Iph. T. 362. Hermann, supposing these verses to be antithetical with v. 65 seqq., has introduced violent changes. The metre and sense however are complete, and the man speaks both plainly and naturally when he says, 'Off with you, horned goat, to the fold-keeper (i. e. to himself) of the flock-pasturing meadow-treading Cyclops.' Scaliger proposed στασίωρος, which is no improvement. The accent was corrected by Bothe, who compares πυλωρός, ἀρκυωρός, κηπαρός.

55. This is the reading of the Palatine MS. In Flor. 2 a later hand has interpolated μοι τοὺς before μαστοὺς. In the next verse σποράδας has now been given on conjecture for σποράς, Hermann having edited σποράδων. If the final short syllable be an objection, it is easy to read τὰς for ἄς in the next verse. Cf. Iph. T. 1235, where the MSS. give ὄν for τόν. The young kids here called σποράδες are distinct from the ἀρροί, though inclosed in the same σηκός. For it was the custom to confine the young of different ages in separate pens, χορτοί. Cf. Od.

δέξαι θηλαῖσι σποράδας,
 ἄς λείπεις ἀρνῶν θαλάμοις.
 ποθοῦσί σ' ἀμερόκοιτοι
 βλαχαὶ σμικρῶν τεκέων.
 εἰς αὐλάν ποτ' ἀμφιθαλεῖς
 ποιηροὺς λείπουσα νομοὺς
 Αἰτναίων εἴσει σκοπέλων ;

*

*

*

*

60

οὐ τάδε Βρόμιος, οὐ τάδε χοροὶ
 Βάκχαι τε θυρσοφόροι,
 οὐ τυμπάνων ἀλαλαγμοὶ,
 κρήναις παρ' ὕδροχύτοις
 οὐκ οἶνον χλωραὶ σταγόνες,
 οὐδ' ἐν Νύσῃ μετὰ Νυμφᾶν
 *Ιακχον *Ιακχον ᾤδαν
 μέλπω πρὸς τὰν Ἀφροδίταν,
 ἂν θηρεύων πετόμαν
 Βάκχαις σὺν λευκόποσιν.

ἐπῶδ.

65

70

ix. 219, διακεκριμέναι δὲ ἔκασται *Ἐρχατο*
 χωρὶς μὲν πρόγονοι, χωρὶς δὲ μέτασσαι,
 Χωρὶς δ' αὐθ' ἔρσαι, i. e. *first-born, mid-*
dlings, and last-born.

59. βλαχαί. The epithet agrees with
 this word rather than with τεκέων, just as
 in Aesch. Theb. 340 we have βλαχαὶ
 αἵματόεσσαι τῶν ἐπιμαστιδίῳν ἀρτιβρε-
 φεῖς.—ἀμερόκοιτοι, 'calling for their mid-
 day repose.'

60—2. ἀμφιθαλεῖς and εἴσει are Seid-
 ler's admirable corrections of ἀμφιβαίνεις,
 or ἀμφιβάλλεις, and εἴσω. The former
 corruption was evidently the result of the
 latter, by which the verb to the sentence
 had been lost. Translate, 'Will you at
 length leave your flourishing grassy pas-
 tures on the rocky heights of Aetna, and
 enter your fold?' We might also con-
 jecture ἀμφιλαφεῖς, 'large,' 'ample pas-
 tures.' Without the slightest reason, L.
 Dindorf gives νομὰς for νομοὺς. Photius,
 νομὸν, νομήν, βοσκήν.—λείπουσα is a
 variant in Flor. 2 for λιπούσα.

63. On the use of τάδε, 'we have not
 Bacchus here,' &c., see Herc. 246. *Inf.*
 204, οὐχὶ Διόνυσος τάδε, οὐ κρόταλα
 χαλκοῦ τυμπάνων τ' ἀράγματα. Thuc. vi.
 77, δεῖξαι αὐτοῖς οὐκ ἴαντες τάδε εἰσὶν,
 οὐδ' Ἑλλησπόντιοι καὶ νησιῶται.

66. The comma usually placed at the
 end of this verse has been transferred to
 the preceding, for the reason given by
 Hermann, "non fontes aquae cum stre-
 pitu tympanorum, sed cum scaturiente
 vino conjungendi erant." The combined
 mention of the wine with the water is not
 only natural, but is confirmed by Bacch.
 704—7.

68. οὐδ' ἐν Νύσῃ Kirchhoff. MS. Pal.
 οὐδ' ἐννύσσα. Flor. 2, οὐ νύσσα.

69. *Ιακχον ᾤδαν, a song of which the
 subject is Bacchus. Compare ἔλεγον
 οἶτον ἀεῖδειν, Iph. T. 1091. ἐπευφημήσατε
 παιᾶνα *Ἀρτεμιν, Iph. A. 1469. W. Din-
 dorf says, without much reason, "male
 *Ιακχον litera majuscula initiali excusum."
 Bothe also takes the word adjectively for
 ἱακχαῖον.—πρὸς τὰν Ἀφροδίταν can hardly
 mean any thing else than 'to Aphrodite,'
 i. e. addressed to her as a divinity of con-
 genial power; cf. v. 169 seqq. Musgrave
 translates *propter venerem*, and he is fol-
 lowed by Bothe and W. Dindorf.

72. λευκόποσιν. So in Bacch. 665 and
 863 the Bacchantes are described with
 λευκὸν κῶλον and λευκὸν πόδα. Nothing
 more, perhaps, is meant, than the custom
 of running barefooted over the mea-
 dows,

ὦ φίλος ὦ φίλε Βακ-
 χεῖε, ποῖ οἰοπολεῖς
 ξανθὰν χαίταν σείων ; 75
 ἐγὼ δ' ὁ σὸς πρόπολος
 θητεύω Κύκλωπι
 τῷ μονοδέρκτῃ, δοῦλος ἀλαίνων
 σὺν τᾷδε τράγου χλαίνα μελέα 80
 σᾶς χωρὶς φιλίας.

ΣΕ. σιγήσατ', ὦ τέκν', ἄντρα δ' ἐς πετρηρεφῇ
 ποίμνας ἀθροῖσαι προσπόλους κελεύσατε.

ΧΟ. χωρεῖτ'· ἀτὰρ δὴ τίνα, πάτερ, σπουδὴν ἔχεις ;

ΣΕ. ὁρῶ πρὸς ἀκταῖς ναὸς Ἑλλάδος σκάφος, 85
 κώπης τ' ἀνακτας σὺν στρατηλάτῃ τινὶ
 στείχοντας ἐς τόδ' ἄντρον, ἀμφὶ δ' αὐχέσι
 τεύχη φέρουσι κενὰ, βορᾶς κεκρημένοι,

73. The old reading Βακχεῖε is preserved by Kirchhoff and Hermann (except that he gives Βάκχειε), Matthiae editing Βάκχιε. The two versicles are now dactylic, though it is to be feared ὦ φίλος can hardly be genuine before ὦ φίλε. We may however compare Oed. Col. 1700, ὦ πάτερ, ὦ φίλος, and Troad. 1081, ὦ φίλος, ὦ πόσι μοι, in both which cases the nominative is associated with the vocative.—For σείων, a variant in MS. Flor. 2, the MS. Pal. gives σείεις, whence Kirchhoff infers that οἰοπόλος should be restored in the previous verse. The concluding verses are of a rather irregular metre, and they bear strong indications of having had an anapaestic arrangement, which might be restored thus:—

ὦ φίλε Βάκχιε, ποῖ δ' οἰοπολεῖς
 τὰν σὰν ξανθὰν χαίταν σείων ;
 κἀγὼ πρόπολος σὸς θητεύω
 τῷ μονοδέρκτῃ, δοῦλος ἀλαίνων
 σὺν τᾷδε τράγου χλαίνα μελέα
 μέλεος χωρὶς φιλίας σᾶς.

76. πρόπολος Hermann tacitly for πρόσ-
 πολος. The form occurs in Aesch. Cho.
 350, and elsewhere, and is here given by
 Kirchhoff from MS. Pal.

80. τράγου χλαίνα, the rustic jerkin of
 goat-skin called βαίτη by Theocritus. In
 the last verse the supplement μέλεος was
 proposed by Hermann. Hartung would

read μέλεος in place of μελέα.

82. Silenus, who (as we may conclude from v. 35) had been anxiously on the look-out for the return of the Cyclops, now hastens to announce a new arrival. A Greek ship is moored on the shore, and some Greek sailors are hastening towards the cave. The object of their visit is indicated by the empty vessels and water-jars they are bringing. The attendants are told to fold the goats quickly, lest the strangers should seize them as booty. This being done, Silenus volunteers to be the speaker to the new-comers, the chorus looking on in silence.

83. προσπόλους MSS. προσπόλους Al-
 dus.

84. χωρεῖτ'. This is addressed to the
 πρόσπολοι.

85. σκάφος, the hull. Iph. T. 1345,
 Ἑλλάδος νεὸς σκάφος. Aesch. Ag. 644,
 ναὺν ἀκράτον σκάφος. For κώπης ἀνακ-
 τας compare ἐρετμῶν ἐπιστάτας, Hel.
 1267. ψευδῶν ἄνακτες, Andr. 447. Alcest.
 498, πέλτης ἀναξ. See the note on Aesch.
 Pers. 380.

88. φέρουσι Elmsley on Heracl. 801
 for the Aldine φέροντας. This seems
 better than Canter's κεκρημένους. The
 MS. Pal. gives φέρονται, which Kirchhoff
 retains, believing it also to be the reading
 of Flor. 2. It is difficult however to de-
 fend the middle, in the sense of *sibi por-
 tant*.

κρωσσούς θ' ὑδρηλούς. ὦ ταλαίπωροι ξένοι.
 τίνες ποτ' εἰσίν ; οὐκ ἴσασι δεσπότην 90
 Πολύφημον οἶός ἐστιν, ἄξενον στέγην
 τήνδ' ἐμβεβώτες καὶ Κυκλωπίαν γνάθον
 τὴν ἀνδροβρώτα δυστυχῶς ἀφιγμένοι.
 ἀλλ' ἥσυχοι γίγνεσθ', ἵν' ἐκπυθώμεθα
 πόθεν πάρεισι Σικελὸν Αἰτναῖον πάγον. 95

ΟΔΥΣΣΕΥΣ.

ξένοι, φράσαιτ' ἂν νᾶμα ποτάμιον πόθεν
 δύψης ἄκος λάβοιμεν, εἴτε τις θέλει
 βορὰν ὁδῆσαι ναυτίλοις κεχρημένοις ;
 τί χρήμα ; Βρομίου πόλιν ἔοιγμεν εἰσβαλεῖν
 Σατύρων πρὸς ἄντροις τόνδ' ὄμιλον εἰσορῶ. 100
 χαίρειν προσεῖπα πρῶτα τὸν γεραίτατον.
 ΣΕ. χαῖρ', ὦ ξέν', ὅστις δ' εἰ φράσον, πάτραν τε σὴν.
 ΟΔ. Ἴθακος Ὀδυσσεὺς, γῆς Κεφαλλήνων ἄναξ.
 ΣΕ. οἶδ' ἄνδρα κρόταλον, δριμὺν Σισύφου γένος.
 ΟΔ. ἐκείνος αὐτός εἰμι· λαιδῶρει δὲ μή. 105

91. Kirchhoff suggests, οἶός ἐστι, κῆξε-
 νον στέγην κτλ.

93. τὴν for τήνδ' is Bothe's correction, approved by Hermann, Kirchhoff, and W. Dindorf. Though capable of explanation, τήνδε probably was copied from the preceding verse.

95. πάρεισι—πάγον. For the accusative see on Bacch. 5, πάρεμι Δίρκης νάματ' Ἰσμηνοῦ θ' ὕδωρ. El. 1278, ἔρτι Ναυπλίαν παρὼν Μενέλαος. It should be observed, that Homer does not specify Sicily as the land of the Cyclops. Euripides borrowed that idea apparently from post-Homeric writers on the eruptions of Etna, the workshop of Hephaestus and his one-eyed crew.

96. It is hardly necessary to say, with W. Dindorf, that λάβοιμεν ἂν is to be implied from φράσαιτ' ἂν. Optatives follow a well-known law of attraction; and an Attic writer would say either φράζετε πόθεν λάβωμεν, or φράσαιτ' ἂν πόθεν λάβοιμεν, with no other difference than that the latter phrase has a little more of courtesy in it.—εἴτε κτλ., 'or where we could buy food, if any one is willing to sell provisions to mariners in

need of it.' On ὁδᾶν see v. 12.

100. Hermann thinks Σατύρων is a gloss, and that the genuine word was οἶον. For the form ἔοιγμεν see Heracl. 427.

101. The Attic form εἶπα is rare, though εἶπας is very common. The use of the aorist for the obsolete present may be compared with εἶπον for κελεύω in Med. 272, ἡρόμην for ἐρωτῶ in Herc. 177.

104. κρόταλον. So Rhcs. 498, ἔστι δ' αἰμυλώτατον κρότημ' Ὀδυσσεὺς, where see the note. For δριμὺν Hermann and Dindorf cite Eustathius, p. 1455, 34, Εὐριπίδης γὰρ ἐπὶ συνετοῦ εἶρηκε τὸ δριμὺν, ὡς λέγει Ἀριστοφάνης ὁ γραμματικός. It is used on the same principle that the Latin 'insulsus' (in-salsus) means 'stupid,' i. e. not possessed of sales, or ready wit. Kirchhoff gives κρόταλον δριμὺν, Σισύφου γόνον, the last word, for γένος, being the reading of the Schol. on Ajax. 190, who quotes 102—4.

105. αὐτὸς L. Dindorf for οὗτος. There can be little doubt that he is right; οὗτος here could only stand for ἐγώ, which is not wanted, whereas αὐτὸς ἐκείνος, 'the very man,' is an Attic phrase. Compare

- ΣΕ. πόθεν Σικελίαν τήνδε ναυστολῶν πάρει ;
 ΟΔ. ἐξ Ἰλίου τε καὶ Τρωικῶν πόνων.
 ΣΕ. πῶς ; πορθμὸν οὐκ ᾔδεισθα πατρώας χθονός ;
 ΟΔ. ἀνέμων θύελλαι δεῦρό μ' ἤρπασαν βίᾱ.
 ΣΕ. παπαῖ· τὸν αὐτὸν δαίμον' ἐξαντλεῖς ἐμοί. 110
 ΟΔ. ἦ καὶ σὺ δεῦρο πρὸς βίαν ἀπεστάλης ;
 ΣΕ. ληστὰς διώκων, οἱ Βρόμιον ἀνήρπασαν.
 ΟΔ. τίς δ' ἦδε χώρα, καὶ τίνες ναίουσιν ;
 ΣΕ. Αἰτναῖος ὄχθος Σικελίας ὑπέρτατος.
 ΟΔ. τεῖχη δὲ ποῦ 'στι καὶ πόλεις πυργώματα ; 115
 ΣΕ. οὐκ εἶς· ἔρημοι πρῶνες ἀνθρώπων, ξένη.
 ΟΔ. τίνες δ' ἔχουσι γαίαν ; ἦ θηρῶν γένος ;
 ΣΕ. Κύκλωπες ἄντρ' ἔχοντες, οὐ στέγας δόμων.
 ΟΔ. τίνος κλύοντες ; ἦ δεδήμενται κράτος ;
 ΣΕ. νομάδες· ἀκούει δ' οὐδὲν οὐδεὶς οὐδενός. 120
 ΟΔ. σπείρουσι δ', ἦ τῷ ζῶσι, Δήμητρος στάχυν ;
 ΣΕ. γάλακτι καὶ τυροῖσι καὶ μῆλων βορᾷ.
 ΟΔ. Βρομίου δὲ πῶμ' ἔχουσιν, ἀμπέλου ροάς ;
 ΣΕ. ἦκιστα· τοιγὰρ ἄχορον οἰκοῦσι χθόνα.
 ΟΔ. φιλόξενοι δὲ χῶσιοι περὶ ξένους ; 125
 ΣΕ. γλυκύτατά φασι τὰ κρέα τοὺς ξένους φορεῖν.
 ΟΔ. τί φῆς ; βορᾷ χαίρουσιν ἀνθρωποκτόνῃ ;
 ΣΕ. οὐδεὶς μολὼν δεῦρ' ὅστις οὐ κατεσφάγη.

Aesch. Cho. 199, καὶ γὰρ δὲ ἐστὶν τῷδε περιγραφῇ ποδοῖν, αὐτοῦ τ' ἐκείνου καὶ ξυνημπούρου τινός. Bacch. 927, αὐτὰς ἐκεῖνας εἰσορᾶν δοκῶ σ' ὁρῶν.

107. τε for γε Hermann.

108. πορθμὸν χθονός, the passage to your native land. So γῆς πατρώας νόστος, Iph. T. 1066. For ᾔδεισθα Matthiae suggests ᾔδησθα. There was some uncertainty in these forms, ᾔδη, ᾔδεν, ᾔδεμεν, ᾔδουμεν, &c., with the Attics themselves, as is clear from the fact that the metre sometimes requires ᾔδεν both as the first and the third person. Inf. v. 649, the copies give ᾔδεν for ᾔδη.

110. τὸν αὐτὸν—ἐμοί. See v. 20.

112. Βρόμιον. Probably pronounced Βρόμιον, or nearly so. See on Electr. 314, Bacch. 260, and inf. 495. The same remark applies to Ἐριχθόνιος, which seems to have the value of only four syllables in Ion 21 and 999.

117. ἦ Kirchhoff, and also in v. 129.

118. οἰκοῦντες Nauck ap. Kirch.

119. δεδήμενται, δημοτικόν ἐστι. Oed. Col. 66, ἄρχει τις αὐτῶν, ἢ πῶς δῆμα λόγος ;

120. οὐδεὶς κτλ., 'no one obeys another in any thing.' The violation of the pause, though not without precedent in really tragic verses, is, as Hermann has observed in p. xv of his preface, in this play confined, (with the exception of 304,) like some other metrical irregularities, to the non-heroic characters, Silenus, the Satyrs, the Cyclops.

123. βοὰς Reiske for βοαῖς.

124. ἄχορον. There is a variant ἄχαριν in Flor. 2, but the other has been justly preferred by the recent editors, and W. Dindorf compares v. 156.

128. Hermann marks a lacuna after this, because he thinks Euripides could hardly have been so careless as to make

- ΟΔ. αὐτὸς δὲ Κύκλωψ ποῦ 'στιν ; ἡ δόμων ἔσω ;
 ΣΕ. φροῦδος πρὸς Αἴτνη θήρας ἰχνεύων κυσίν. 130
 ΟΔ. οἷσθ' οὖν ὁ δράσεις, ὥς ἀπαίρωμεν χθονός ;
 ΣΕ. οὐκ οἶδ', Ὀδυσσεὺ· πᾶν δέ σοι δρώμεν ἄν.
 ΟΔ. ὁδησον ἡμῖν σῖτον, οὐ σπανίζομεν.
 ΣΕ. οὐκ ἔστιν, ὥσπερ εἶπον, ἄλλο πλὴν κρέας.
 ΟΔ. ἀλλ' ἡδὺ λιμοῦ καὶ τόδε σχετήριον. 135
 ΣΕ. καὶ τυρὸς ὀπίας ἐστὶ καὶ βοὸς γάλα.
 ΟΔ. ἐκφέρετε· φῶς γὰρ ἐμπολήμασιν πρέπει.
 ΣΕ. σὺ δ' ἀντιδώσεις, εἰπέ μοι, χρυσὸν πόσον ;
 ΟΔ. οὐ χρυσὸν, ἀλλὰ πῶμα Διονύσου φέρω.
 ΣΕ. ὦ φίλτατ' εἰπὼν, οὐ σπανίζομεν πάλαι. 140
 ΟΔ. καὶ μὴν Μάρων μοι πῶμ' ἔδωκε, παῖς θεοῦ.
 ΣΕ. ὃν ἐξέθρεψα ταῖσδ' ἐγὼ ποτ' ἀγκάλαις ;
 ΟΔ. ὁ Βακχίου παῖς, ὡς σαφέστερον μάθης.
 ΣΕ. ἐν σέλμασιν νεῶς ἐστίν, ἡ φέρεις σύ νιν ;
 ΟΔ. ὅδ' ἄσκος, ὃς κεύθει νιν, ὡς ὄρᾱς, γέρον. 145
 ΣΕ. οὔτος μὲν οὐδ' ἂν τὴν γνάθον πλήσειέ μου.
 ΟΔ. καὶ δις τόσον πῶμ' ὅσον ἂν ἐξ ἀσκού ρύῃ.

Ulysses inquire about a particular person of whom he had not heard a word. The fact is, the poet was treating of a subject so familiar to every one, that he did not think more detail was necessary. At the same time, we may allow that this was a fault in composition. Kirchhoff ingeniously proposes ὁ σὸς δὲ Κύκλωψ. It is possible, perhaps, to explain αὐτὸς, according to a comic usage, as equivalent to *ἄναξ* or *δεσπότης*.

131. *δράσεις*. Canter reads *δρᾶσον*. It does not follow, because the latter was the common idiom, that it was the invariable one. One variety of it occurs in Suppl. 932, ἀλλ' οἷσθ' ὁ δρᾶν σε βούλομαι τούτων πέρι; See on Med. 600, οἷσθ' ὡς μετεύξει; Iph. T. 759, ἀλλ' οἷσθ' ὁ δράσω; See Donaldson, Gr. Gr. § 524.

132. *πᾶν*, *quodvis*, 'any thing.'

135. *σχετήριον* is perhaps ἀπαξ λεγόμενον for κώλυμα.

136. *τυρὸς ὀπίας*, cheese coagulated with ὀπὸς, the juice of fig-leaves or young shoots. Athenaeus, xiv. 22, p. 658 C, quotes this verse with the title of the play, but with the singular variant Διὸς γάλα. Bothe rather absurdly says, "potest intelligi lac, quali nutritus est

Jupiter puer, ope Amaltheae, i. e. lac caprinum."

137. *φῶς γὰρ κτλ.* The sense is, 'a man ought to see goods before he buys them.'

141. *Μάρων*. From Od. ix. 196, ἀτὰρ αἴγεον ἄσκον ἔχον μέλανος οἴνοιο, ἡδέος, ὅν μοι ἔδωκε Μάρων, Εὐάνθεος υἱὸς, Ἴρεὺς Ἀπόλλωνος.

142. *ταῖσδ'*. The early edd. give *παῖδ'*, which Hermann prefers, but Kirchhoff shows that it was a correction of the Aldine editor, who found *ταῖδ'* in his copy (one of the Paris transcripts from Flor. 2).

145. "Tenendum est, ὡς ὄρᾱς non ad ὃς κεύθει νιν, sed ad ὅδ' ἄσκος referendum esse: hic, ut vides, utrum habeo, qui vinum continet." Hermann. Kirchhoff gives *εἰσορᾶς*, γέρον, with Nauck.

147. καὶ Boissonade for *καί*, which is here out of place. Ulysses had said in v. 139, πῶμα Διονύσου φέρω, and he here adds, καὶ διπλάσιον ἐκείνου, ὅσον ἂν ρύῃ. The subjunctive is used, because the quantity contained in the skin is yet to be a matter of experience. Kirchhoff marks the loss of two verses. The construction would certainly be simpler, if we suppose

- ΣΕ. καλήν γε κρήνην εἶπας, ἡδεῖάν τ' ἐμοί.
 ΟΔ. βούλει σε γεύσω πρῶτον ἄκρατον μέθυ ;
 ΣΕ. δίκαιον· ἡ γὰρ γεῦμα τὴν ὠνὴν καλεῖ. 150
 ΟΔ. καὶ μὴν ἐφέλκω καὶ ποτήρ' ἄσκού μέτα.
 ΣΕ. φέρ' ἐγκάναξον, ὡς ἀναμνησθῶ πιών.
 ΟΔ. ἰδού. ΣΕ. παπαιᾶξ, ὡς καλήν ὀσμὴν ἔχει.
 ΟΔ. εἶδες γὰρ αὐτήν ; ΣΕ. οὐ μὰ Δί', ἀλλ' ὀσφραίνομαι.
 ΟΔ. γεῦσαί νυν, ὡς ἂν μὴ λόγῳ 'παινῆς μόνον. 155
 ΣΕ. βαβαί· χορεῦσαι παρακαλεῖ μ' ὁ Βάκχιος.
 ᾶ ᾶ.
 ΟΔ. μῶν τὸν λάρυγγα διεκάναξέ σου καλῶς ;
 ΣΕ. ὥστ' εἰς ἄκρους γε τοὺς ὄνυχας ἀφίκετο.
 ΟΔ. πρὸς τῷδε μέντοι καὶ νόμισμα δώσομεν. 160

δώσεις δέ μοι to have preceded, to which the answer would be,

ναί.

καὶ δις τόσον πᾶμ' κτλ.

148. ἡδεῖαν δ' most of the editors, which is said to be found in 2 MSS. Aldus has ἡδεῖάν γ', with the best copies.

149. βούλει σε γεύσω may be compared with θέλεις μείνωμεν in Soph. El. 80, and the more common Latin idiom *vin' faciam*? For γεύειν τινά τι, to give a man a taste of something, compare Herod. vii. 46, ὁ δὲ θεὸς γλυκὺν γεύσας τὸν αἰῶνα, φθονερὸς ἐν αὐτῷ εὕρισκεται ἐών.

151. ἐφέλκω. The cup is regarded as an ἐφοκλῖς (Andr. 200) because it was tied to the skin like a boat taken in tow by a vessel. The word ποτήρ, for ποτήριον, occurs also in the pro-satyrical drama *Alcestis*, v. 756.

152. ἐγκάναξον, i. e. ἔγχει, is Pierson's correction of ἐκπάταξον. After Casaubon, Bothe defends the vulgar, as if 'to knock out wine' could be a comic expression for pouring it out. At all events, it would be but poor wit: and it is more likely that the rare verb ἐγκανᾶσσειν misled transcribers, as in v. 153 the edd. vett. and Hesychius give διεκάνεξε for -αξε. A better explanation would be, that ἐκπατάσσειν may have been technically used for detaching the cup from the wine-skin, to which it seems, from the word ἐφέλκω, to have been tied; as we might say, 'jerk it off.' However, the emendation is sufficiently supported by Ar. Equit. 105, ἔθι

νυν, ἄκρατον ἐγκάναξόν μοι πολύν. Possibly ἐκκάναξον may be right.—ὡς ἀναμνησθῶ κτλ., 'that I may remember that I have drunk;' that an impression of the satisfaction may remain on my mind.

153. καλὴν ὀσμὴν. Though the joke, if such be meant, in this passage, is not very brilliant, 'Did you see the smell, that you should call it καλή?'—'No, I only smell it;'—still it is better to accept it (and Euripides was not an Aristophanes by nature) than Hermann's bold alteration, γεῦσιν ὡς καλὴν ἔχει. In fact, it is not less absurd to ask, 'did you see the taste?' than to ask 'did you see the smell?' In favour of the latter indeed is the remarkable expression of Theocritus, i. 149, who is speaking of a newly-cut wooden bowl, θάσαι, φίλος, ὡς καλὸν ὄσδει (quoted by Frank ap. Herm.). Much of the difficulty would be removed by reading εἶδες γὰρ αὐτὸν, scil. τὸν οἶνον.

155. γεῦσαί νυν, ὡς κτλ. This has been corrupted into γεῦσαι μύρων in a passage in Bekker's *Anecdota*, p. 87, where the author and anecdote are named, Εὐριπίδης Κύκλωπι. The most curious part of the quotation is, that the grammarian must have found γεῦσαι μύρων in his copy, for he cites it as an instance of γεύεσθαι meaning ὀσφραίνεσθαι. Neither Hermann nor Boissonade, who quote the extract, seem to have perceived this. The latter therefore makes a wrong use of it, in defending his reading γεῦσιν for ὀσμὴν above.

160. νόμισμα, money, Soph. Ant. 296.

ΣΕ. χάλα τὸν ἄσκον μόνον· ἔα τὸ χρυσίον.

ΟΔ. ἐκφέρετέ νυν τυρεύματ' ἢ μήλων τόκον.

ΣΕ. δρᾶσω τάδ', ὀλίγον φροντίσας γε δεσποτῶν.

ὡς ἐκπιῶν γ' ἂν κύλικα μαινοίμην μίαν,

πάντων Κυκλώπων ἀντιδοὺς βοσκήματα,

165

ρίψας τ' ἐς ἄλμην λευκάδος πέτρας ἄπο,

ἅπαξ μεθυσθεὶς καταβαλὼν τε τὰς ὀφρῦς.

ὡς ὅς γε πίνων μὴ γέγηθε μαίνεται·

ἵν' ἔστι τουτί τ' ὀρθὸν ἐξανιστάναί,

μαστοῦ τε δραγμὸς, καὶ παρεσκευασμένου

170

ψαῦσαι χεροῖν λειμῶνος, ὀρχηστὺς θ' ἅμα,

κακῶν τε λῆστις. εἴτ' ἐγὼ οὐκ ὀνήσομαι

τοιόνδε πῶμα, τὴν Κύκλωπος ἀμαθίαν

κλαίειν κελεύων καὶ τὸν ὀφθαλμὸν μέσον·

ΧΟ. ἄκου', Ὀδυσσεῦ, διαλαλήσωμέν τί σοι·

175

ΟΔ. καὶ μὴν φίλοι γε προσφέρεσθε πρὸς φίλον.

163. φροντίσας γε. Hermann says γε is "plane aliena ab hoc loco," and reads τῶν δεσποτῶν. If the play were a real tragedy, and the speaker not a Silenus, one might believe that he was right. Cf. v. 336.

164. The reading of the best MSS., γ' ἂν, suggests κἂν, which would rather improve the sense. The same copies have μαινοίμην for the Aldine βουλοίμην, and Kirchhoff is undoubtedly right in restoring ἐκπιῶν for ἐκπιεῖν. He also gives μὴ ἀντιδοὺς with Hartung, and ρίψας in the next for ρίψαι, and λισσάδος for λευκάδος, also after Hartung. The μὴ however is not required for the sense, which is δοὺς βοσκήματα ἀντὶ μιᾶς κύλικος. Cf. v. 192. Of course, if the reading of v. 164 be right, as given above, ρίψας for ρίψαι follows of necessity. Supply (not αὐτὰ, but) ἐμαντύν, as in Hel. 1325, ῥίπτει δ' ἐν πένθει πέτρινα κατὰ δῖα πολυნიφέα. He would give all the flocks of all the Cyclopes for a single cup, and then, to escape the punishment, he would throw himself into the sea.—καταβαλὼν, smoothing my wrinkled brows under the influence of wine,—a specific for the σκυθρωποὶ, Alcest. 797.

169—71. This passage, openly indecent as it is, is not without its value as indicating one essential element of satyric plays. The characters of satyrs could hardly have been sustained without this

feature, and the populace were doubtless willing enough to applaud it. There is a rather curious fragment, or at least a close parody on a satyric chorus, in Arist. Plut. 290—315, which amply bears out this remark.—τουτί τ' ὀρθὸν Seidler for τουτί τοῦρθόν.—παρεσκευασμένου, i. e. ἐτοίμου. Hermann's reading παρεσκευασμένου is most injudicious. Not dissimilar is the use of ἐτοιμάζειν in Suppl. 454.

172. εἴτ' ἐγὼ κτλ. 'If then others take delight in these things, shall not I, Silenus, purchase (with my master's goods) such a draught?' The old reading was ἐγὼ κυνήσομαι, but a Paris MS. is said to give in the margin, οὕτως ἦν ἐν τῷ παλαιῷ, ἐγὼ υκνήσομαι, which refers to Flor. 2. The reading in the text is after Kirchhoff according to Tyrwhitt's correction.

175. διαλαλήσωμεν, the hortative conjunctive for βουλόμεθα διαλαλήσαι. The Aldine and early edd. give διαλαλήσομεν, and they also assign this verse, and the part of the chorus as far as v. 187, to Silenus. Tyrwhitt perceived that Silenus had left the stage at v. 174, to fetch some young lambs for the strangers, and therefore that the intermediate dialogue must be between the chorus and Ulysses.

176. καὶ μὴν —γε. 'Well then, speak, as you are friends meeting in company with friends.'

- ΧΟ. ἐλάβετε Τροίαν τὴν Ἑλένην τε χειρίαν ;
 ΟΔ. καὶ πάντα γ' οἶκον Πριαμίδων ἐπέρσαμεν.
 ΧΟ. οὐκουν, ἐπειδὴ τὴν νεάνιν εἴλετε,
 ἅπαντες αὐτὴν διεκροτήσατ' ἐν μέρει, 180
 ἐπεὶ γε πολλοῖς ἥδεται γαμουμένη ;
 τὴν προδότιν, ἥ τοὺς θυλάκους τοὺς ποικίλους
 περὶ τοῖν σκελοῖν ἰδοῦσα καὶ τὸν χρύσεον
 κλοιδὸν φοροῦντα περὶ μέσον τὸν αὐχένα
 ἐξεπτόθη, Μενέλεων ἀνθρώπιον 185
 λῶστον λιποῦσα. μηδαμοῦ γένος ποτὲ
 φῦναι γυναικῶν ὥφελ', εἰ μὴ 'μοὶ μόνῳ.
 ΣΕ. ἰδού τάδ' ὑμῖν ποιμνίων βοσκήματα,
 ἄναξ Ὀδυσσεῦ, μηκάδων ἀρνῶν τροφαί,
 πηκτοῦ γάλακτός τ' οὐ σπάνια τυρεύματα. 190
 φέρεσθε, χωρεῖθ' ὥς τάχιστ' ἄντρων ἄπο,
 βότρνυος ἐμοὶ πῶμ' ἀντιδόντες εὐίου.
 ΧΟ. οἶμοι. Κύκλωψ ὅδ' ἔρχεται. τί δράσομεν ;
 ΟΔ. ἀπολώλαμεν τᾶρ', ὦ γέρον· ποῖ χρὴ φυγεῖν ;
 ΣΕ. εἴσω πέτρας τῆσδ', οὐπὲρ ἂν λάθοιτέ γε. 195
 ΟΔ. δεινὸν τόδ' εἶπας, ἀρκύν μολεῖν ἔσω.
 ΣΕ. οὐ δεινόν· εἰσὶ καταφυγαὶ πολλαὶ πέτρας.

180. *διακροτεῖν*, though here evidently *a vox pegnat*, is not very clear as to sense. The suggestion of Florens Christianus, as quoted by Barnes, is ingenious, *διεκροήσατ' ἐν μέρει*. Cf. Arist. Thesm. 480, ὅσπερ με διεκρόρυσεν οὖσαν ἐπτότιν.

182. *θυλάκους*, the wide Persian trousers, probably called 'bags' by a common joke among the Greeks, since Aristophanes applies to them the very same term, Vesp. 1087. The same irony is shown in the contemptuous term for a gold chain, as if it were a badge of servitude. W. Dindorf writes *κλωδὸν* here; and in v. 235, the copies appear to give that Attic form. Compare Troad. 991, *δν γ' εἰσιδοῦσα βαρβάροις ἐσθήμασι χρυσῶ τε λαμπρὸν, ἐξεμαργώθης φρένας*.

188. *ποιμνίων* Scaliger for *ποιμένων*.

191. *φέρεσθε*, take them as your own, carry them off for yourselves.

193. Hermann gives this verse to the chorus, L. Dindorf to Silenus, whereas the old copies assign it to Ulysses. There

is not, perhaps, much force in the objection, that Ulysses could not have recognized the Cyclops whom he had never seen, since he had heard some account of him at v. 118 seqq. But the *γὰρ* in the next verse (for which however we should read *τᾶρ'*, 'then truly') indicates the speech of a person in reply. There is a further argument, arising from the numerical equality of verses in this and the following passage as far as v. 269. The chorus, at v. 179, speaks *nine* verses, answering to the *nine* of the Cyclops at v. 203. Between these, Silenus speaks *five* lines, then follow *five* of the *στιχομυθία*, and *five* of Ulysses. Then the speeches proceed in a series of *eight* and *nine* verses, or some multiple of either, as far as v. 276. The antithetical composition of this passage has been pointed out in p. xxiii of the Preface to vol. ii.

197. *καταφυγαί*, retreats, hiding-places. See Suppl. 267. Iph. A. 915. *inf.* 295.

- ΟΔ. οὐ δῆτ'· ἐπεὶ τᾶν μεγάλα γ' ἡ Τροία στένοι,
 εἰ φευξόμεσθ' ἐν' ἄνδρα, μυρίον δ' ὄχλον
 Φρυγῶν ὑπέστην πολλάκις σὺν ἀσπίδι. 200
 ἀλλ' εἰ θανεῖν δεῖ, κατανούμεθ' εὐγενῶς,
 ἢ ζῶντες αἶνον τὸν πάρος γ' εὖ σώσομεν.
- ΚΤ. ἄνεχε, πάρεχε, τί τάδε; τίς ἡ ῥαθυμία;
 τί βακχιάζετ'; οὐχὶ Διόνυσος τάδε,
 οὐ κρόταλα χαλκοῦ τυμπάνων τ' ἀράγματα. 205
 πῶς μοι κατ' ἄντρα νεόγονα βλαστήματα;
 ἢ πρὸς τε μαστοῖς εἰσὶ χυτὸ μητέρων
 πλευρὰς τρέχουσι, σχοινίοις τ' ἐν τεύχεσι
 πλήρωμα τυρῶν ἐστὶν ἐξημελγμένον;
 τί φατε; τί λέγετε; τάχα τις ὑμῶν τῷ ξύλῳ 210
 δάκρυα μεθήσει· βλέπετ' ἄνω καὶ μὴ κάτω.
- ΧΟ. ἰδού, πρὸς αὐτὸν τὸν Δί' ἀνακεκύφαμεν,
 καὶ τᾶστρα καὶ τὸν Ὠρίωνα δέρκομαι.

200. ὑπέστην. On the accusative after this word see Herc. 1350.

202. ἢ ζῶντες κτλ. 'Or, if we survive, at least we will maintain our former reputation.' The γ' is omitted in MS. Pal. Kirchhoff conjectures τὸν πάροιθ' ἐκσώσομεν. With these words Ulysses and his companions retire within the recesses of the rock. Though ἀρκῶν ἔσω in v. 196 might seem to imply that they took refuge in the Cyclops' cave, this was clearly not the case; for at v. 222 the Cyclops spies them lurking under a rock which but partially concealed them. Hence καταφυγαὶ above does not mean μυχοὶ ἄντρον, but merely nooks and corners in the rugged rock, which of course was represented on the proscenium.

203. The Cyclops advances, and seeing the Satyrs apparently remiss and not engaged in any actual duty, he harshly chides them.—This verse was rightly given to the Cyclops by Tyrwhitt. The old copies attribute it to Silenus. On the formula ἄνεχε, πάρεχε, which properly means, 'lend the light here,' see Troad. 308. Hermann's explanation is, "hinc adhibita ad minandum, ut quis velut lumen attolli jubeat, ut clare videat quid agatur, castigaturus aliquem." If so, it will answer to our "Let me see what is

going on here."—On οὐ τάδε, 'we have not Bacchus here,' see v. 63. The old copies give οὐ Διόνυσος or Διώνυσος, corrected by Musgrave.

206. πῶς, scil. ἔχει. Hel. 873, 'Ἐλένη, τί τὰμὰ πῶς ἔχει θεοσίματα;

207. ἢ Hermann for ἢ, and τε for γε L. Dindorf, χυτὸ for ἢ χ' ὑπὸ Musgrave, all which corrections appear to be confirmed by the MS. Pal. The σχολίνα τεύχη were rush baskets or milk-holders, so completely woven as to hold liquor, an art which some savage tribes still practise.—πλήρωμα τυρῶν, the complement or full quantity required for cheese, and therefore to be set aside in the rush vats. The sense is, 'Is the milk that has been drained from the goats already set up in the proper vessels?' Aesch. Cho. 885, οὐλοσιν ἐξήμελξας εὐτραφὲς γάλα.

213. Ὠρίωνα. For the short ἰ see Ion 1153. For τᾶστρα Hermann adduces another reading τὰ τ' ἄστρα from two grammarians. This will stand, if we translate, 'I see both the stars and Orion,' so that this verse follows the other without a copulative.—The Satyrs had held their heads down as if for shame; now, when bidden to look the speaker in the face, ὀρθοῖς ὄμμασι, they jerk them up, both actions being done with a comic exaggeration.

- ΚΥ. ἄριστόν ἐστιν εὖ παρεσκευασμένον ;
 ΧΟ. πάρεστιν. ὁ φάρυγξ εὐτρεπῆς ἔστω μόνον. 215
 ΚΥ. ἦ καὶ γάλακτός εἰσι κρατῆρες πλέω ;
 ΧΟ. ὥστ' ἐκπιεῖν γέ σ', ἣν θέλῃς, ὅλον πίθον.
 ΚΥ. μῆλειον ἢ βόειον ἢ μεμιγμένον ;
 ΧΟ. ὃν ἂν θέλῃς σύ· μὴ 'μὲ καταπίης μόνον.
 ΚΥ. ἦκιστ'· ἐπεὶ τοι κὰν μέση τῇ γαστέρι 220
 πηδῶντες ἀπολέσαιτ' ἂν ὑπὸ τῶν σχημάτων.
 ἔα· τίν' ὄχλον τόνδ' ὀρώ πρὸς αὐλίοις ;
 λησταὶ τινες κατέσχον ἢ κλώπες χθόνα.
 ὀρώ γέ τοι τούσδ' ἄρνας ἐξ ἄντρων ἐμῶν
 στρεπταῖς λύγοισι σῶμα συμπεπλεγμένους, 225
 τεύχη τε τυρῶν συμμιγῇ, γέροντά τε
 πληγαῖς πρόσωπον φαλακρὸν ἐξωδηκότα.
 ΣΕ. ὦμοι, πυρέσσω συγκεκομμένος τάλας.
 ΚΥ. ὑπὸ τοῦ ; τίς ἐς σὸν κρατ' ἐπύκτευσεν, γέρον ;
 ΣΕ. ὑπὸ τῶνδε, Κύκλωψ, ὅτι τὰ σ' οὐκ εἶων φέρειν. 230
 ΚΥ. οὐκ ᾔσαν ὄντα θεόν με καὶ θεῶν ἄπο ;

219. ὃν ἂν θέλῃς, whatever sort you may choose. The masculine accusative may refer back either to κρατῆρ or πίθος. Barnes observes that μῆλειον ἢ βόειον agrees with πίθον rather than with γάλα. Casaubon proposed ὃ γ' ἂν θέλῃς, Florens Christianus ὡς ἂν θέλῃς. Perhaps, οἶον θέλῃς σύ.—The πίθος was a large jar of crockery, and was used perhaps for other purposes than for holding wine, though the joke may here consist in the intentional use of 'wine-jars' for 'milk-bowls.'

220. ἐπεὶ τοι κὰν the present editor for ἐπεὶ γ' ἂν ἐν. Others have proposed ἐπεὶ μ' ἂν, ἐπεὶ γε μ', and ἐπεὶ τὰν, but ἐπεὶ τοι καὶ is the regular combination, e. g. Med. 677. Heracl. 507. 744, and so perhaps in v. 198 *sup.*, we should read ἐπεὶ τὰν μεγάληα χῆ Τροία στένοι.

222. τίν' ὄχλον. Polyphemus here casts his eye on Silenus, Ulysses, and his comrades, who are standing partly concealed near the lambs that have just been delivered to them, with their legs tied together with osiers. The treacherous ingenuity of Silenus, who comes forward and at once informs against his new friends as pirates, pretending to have

been sorely beaten by them in defending his master's property, makes a really comical scene. Clever however as he is, he is no match for a Ulysses. The latter, for once in the way, tells the plain truth, which, though his statement is corroborated by the chorus, is disbelieved. After a rhetorical display of pleading and replying, a kind of writing so usual in Euripides (285 and 316 *seqq.*), Ulysses, failing to appease the Cyclops, plans his escape in concert with the chorus, who, as they had complained at v. 23, were forced against their will to serve the Cyclops.

223. κατέσχον, 'touched at.' See Heracl. 83. Hel. 1206, ποδαπὸς δ' ὅδ' ἀνὴρ καὶ πόθεν κατέσχε γῆν; Inf. 348, ἐς ἀνδρὸς ἀνοσίου γνώμην κατέσχον. This verse should perhaps be read with an interrogation.

227. πρόσωπον. Musgrave proposes μέτωπον, because 'the face' is not properly bald; and W. Dindorf assents to the conjecture. The objection however is hypercritical in a comic scene. We might fairly reply that the πρόσωπον rather than the μέτωπον would be swelled by blows.

- ΣΕ. ἔλεγον ἐγὼ τὰδ'· οἱ δ' ἐφόρουν τὰ χρήματα,
καὶ τὸν γε τυρὸν οὐκ ἔωντος ἦσθιον,
τούς τ' ἄρνας ἐξεφοροῦντο· δῆσαντες δέ σε
κλωῶ τριπῆχει κατὰ τὸν ὀμφαλὸν μέσον 235
τὰ σπλάγχχν' ἔφασκον ἐξαμήσεσθαι βία,
μάστιγί τ' εὖ τὸ νῶτον ἱάποθλίψειν σέθεν,
κάπειτα συνδῆσαντες ἐς θάδῳλια
τῆς νηὸς ἐμβalόντες ἀποδώσειν τινὶ
πέτρους μοχλεύειν, ἢ εἰς μυλῶνα καταβαλεῖν. 240
- ΚΥ. ἄλῃθες ; οὐκουν κοπίδας ὡς τάχιστ' ἰὼν
θῆξεις μαχαίρας, καὶ μέγαν φάκελον ξύλων
ἐπιθεῖς ἀνάψεις ; ὡς σφαγέντες αὐτίκα
πλήσουσι νηδὺν τὴν ἐμὴν ἀπ' ἄνθρακος
θερμὴν ἐλόντος δαῖτ' ἄτερ κρεανόμων, 245
τὰ δ' ἐκ λέβητος ἐφθὰ καὶ τετηκότα·
ὡς ἔκπλεῶς γε δαιτός εἰμ' ὄρεσκούου
ἄλις λεόντων ἐστί μοι θοινωμένῳ
ἐλάφων τε, χρόνιος δ' εἰμ' ἀπ' ἀνθρώπων βορᾶς.

232. ἐφόρουν, 'they went on plundering.'

234. Musgrave proposed ἐξεφοῦντο, which, Hermann says, "Recte repudiavit Matthiae." But we have the middle εἰσεφοῦνται in Troad. 647, and though διεφοῦντο may be either middle or passive in Bacch. v. 746, the occurrence of the active ἐφόρουν just above is rather against the vulgate here.

235. ὀμφαλὸν Hermann after Scaliger for ὀφθαλμὸν, which is manifestly absurd. The mention of σπλάγχχνα in the next verse is decisive. They threatened, says Silenus, to tie you fast round the middle with a strait-waistcoat, and so cut out your vitals. Cf. Prom. 71, ἀλλ' ἀμφὶ πλευραῖς μασχαλιστήρας βάλε.—ἐξαμήσεσθαι Duport for —σθαι.

237. ἀποθλίψειν, the reading of all the copies, can hardly be right, since ἀποθλίβειν is 'to squeeze off,' as a man might be said to pinch off a piece from any ripe fruit. Hermann however retains it, recording the conjectures of Casaubon, ἀποδρύψειν, and Ruhnken, ἀπολέψειν, which latter is adopted by W. Dindorf.

239. The Ionic νηὸς for νεὸς is to be

noticed. Cf. Iph. T. 1385.—ἀποδώσειν, "vendituros esse," Portus. So Thucyd. vi. 62, τὰ ἀνδράποδα ἀπέδοσαν. Perhaps however the poet wrote ἀποδόσθαι, as ἐξαμήσασθαι above, the infinitive of the aorist being quite legitimate after verbs of promising, hoping, &c. If ἀποδώσειν be right, it may mean 'make a present of him to somebody.'

240. ἡ 's μυλῶνα Ruhnken for ἡ πυλῶνα, which Bothe alone attempts to defend, "vel te ad januam detrudere." 'To throw a man into the stone-quarries or the mill' is a phrase suitable for describing the hardest treatment of a slave.

241. κοπίς, which in Electr. 837 means a peculiar form of knife, is here an epithet, perhaps deriving its sense simply from κόπτειν.

245. ἄτερ κρεανόμων Dobree and Hermann (independently, as it would seem) for τῷ κρεανόμῳ. "Sine coquis et diribitoribus, hoc est sine ambagibus se homines assatos devoraturum dicit." Herm. —τὰ δὲ, 'and other parts (taken) out of the flesh-pot boiled and well macerated.'

247. εἰμ' ὄρεσκούου H. Stephens for ἱμεροσκούου.

- ΣΕ. τὰ καινά γ' ἐκ τῶν ἡθάδων, ᾧ δέσποτα, 250
 ἡδίων' ἐστίν. οὐ γὰρ αὖ νεωστὶ γε
 ἄλλοι πρὸς ἄντρα †ταῦτ' ἀφίκοντο ξένοι.
- ΟΔ. Κύκλωψ, ἄκουσον ἐν μέρει καὶ τῶν ξένων.
 ἡμεῖς βορᾶς χρήζοντες ἐμπολὴν λαβεῖν
 σῶν ἄσσον ἄντρων ἤλθομεν νεὼς ἄπο. 255
 τοὺς δ' ἄρνας ἡμῖν οὗτος ἀντ' οἴνου σκύφου
 ἀπημπόλα τε κἀδίδου, πιεῖν λαβὼν,
 ἐκὼν ἐκοῦσι, κοῦδὲν ἦν τούτων βία.
 ἀλλ' οὗτος ὑγιὲς οὐδὲν ὦν φησὶν λέγει,
 ἐπεὶ γ' ἐλήφθη σοῦ λάθρα πωλῶν τὰ σά. 260
- ΣΕ. ἐγώ ; κακῶς γὰρ ἐξόλοι'. ΟΔ. εἰ ψεύδομαι.
- ΣΕ. μὰ τὸν Ποσειδῶ τὸν τεκόντα σ', ᾧ Κίκλωψ,
 μὰ τὸν μέγαν Τρίτωνα καὶ τὸν Νηρέα,
 μὰ τὴν Καλυψὼ τὰς τε Νηρέως κόρας,
 μὰ θ' ἱρὰ κύματ' ἰχθύων τε πᾶν γένος, 265
 ἀπώμοσ', ᾧ κάλλιστον, ᾧ Κυκλώπιον,
 ᾧ δεσποτίσκε, μὴ τὰ σ' ἐξοδᾶν ἐγὼ
 ξένοισι χρήματ'. ἦ κακῶς οὔτοι κακοὶ
 οἱ παῖδες ἀπόλουνθ', οὓς μάλιστ' ἐγὼ φιλῶ.

251. οὐ γὰρ αὖ. 'For not again, lately at least, have other strangers come to your cave.' The αὖ implies, as Hermann explains it, that such strangers had indeed arrived on one occasion a long time ago, but none since. W. Dindorf gives οὐ γὰρ οὖν after Reiske. Dobree proposed καὶ γὰρ οὐ κτλ., which is perhaps the best for the context, as οὐ νεωστὶ is a natural combination. We might also read, οὐ τι γὰρ νεωστὶ γε κτλ.

252. ταῦτ' is Barnes' correction of τὰ σ', Hermann preferring τὰ σά γ' after L. Dindorf, and so Kirchhoff has given. But γε is quite unmeaning. Hermann even reads, with much less necessity, in v. 288, πρὸς ἄντρα τὰ σά γ' ἀφικμένους ξένους. Here the true reading is very doubtful. Perhaps ἀφίκοντο was a gloss on some less common word, like θαμίζουσιν or θαμίζονται.

253. τούτων Barnes for τούτω.—ὕγιες οὐδὲν, see Bacch. 262.

260. ἐπεὶ γ' ἐλήφθη Heath for ἐπεὶ κατελήφθη. Although a few verses occur

in the play where the anapaest is admitted (as in 242), this seems only to be done in the non-heroic characters. Here ἐπεὶ γ' suits the sense better than Hermann's interrogative ἐπεὶ οὐκ ἐλήφθη; κτλ. Compare *sup.* v. 181. Hipp. 955, where ἐπεὶ γ' ἐλήφθη occurs in precisely the same sense, 'Since you are now caught.' Hel. 556, ἴστημ', ἐπεὶ γε τοῦδ' ἐφάπτομαι τόπου.

261. γ' ἄρ' Kirchhoff for γάρ.

265. τὰ θ' ἱερὰ κύματ' Hermann for the vulg. μὰ θ' κτλ. He contends that μὰ τε is an improbable combination, and that the article is required with ἱερὰ. The list of sea-gods and goddesses whom Silenus volubly invokes, crowned by the comic ὑποκόρισμα of calling his huge master δεσποτίσκος and Κυκλώπιον, is humorous enough. The satyric drama did not, like tragedy, disdain the use of diminutives, in which Comedy also largely indulged. Compare ἀνθρώπιον, v. 185; ἀνθρωπίσκος, v. 316.

- ΧΟ. αὐτὸς ἔχ'. ἔγωγε τοῖς ξένοις τὰ χρήματα 270
 περνάντα σ' εἶδον· εἰ δ' ἐγὼ ψευδῇ λέγω,
 ἀπόλοιθ' ὁ πατήρ μου, τοὺς ξένους δὲ μὴ ἀδίκει.
- ΚΤ. ψεύδεσθ'. ἔγωγε τῷδε τοῦ Ῥαδαμάνθυος
 πλέον πέποιθα καὶ δικαιότερον λέγω.
 θέλω δ' ἐρέσθαι πόθεν ἐπλεύσατ', ὦ ξένοι ; 275
 ποδαποὶ, τίς ὑμᾶς ἐξεπαίδευσεν πόλις ;
- ΟΔ. Ἰθακήσιοι μὲν τὸ γένος, Ἰλίου δ' ἄπο
 πέρσαντες ἄστνυ πνεύμασιν θαλασσίοις
 σὴν γαίαν ἐξωσθέντες ἤκομεν, Κύκλωψ.
- ΚΤ. ἡ τῆς κακίστης οἱ μετήλθεθ' ἀρπαγὰς 280
 Ἑλένης Σκαμάνδρου γείτον' Ἰλίου πόλιν ;
- ΟΔ. οὗτοι, πόνον τὸν δεινὸν ἐξηντληκότες.
- ΚΤ. αἰσχροὺς στράτευμά γ', οἷτινες μιᾶς χάριν
 γυναικὸς ἐξεπλεύσατ' ἐς γαίαν Φρυγῶν.
- ΟΔ. θεοῦ τὸ πρᾶγμα· μηδέν' αἰτιῶ βροτῶν. 285
 ἡμεῖς δέ σ', ὦ θεοῦ ποντίου γενναῖε παῖ,
 ἱκετεύομεν τε καὶ λέγομεν ἐλευθέρως,
 μὴ τλῆς πρὸς ἄντρα σοὺς ἀφιγμένους †φίλους
 κτανεῖν, βορὰν τε δυσσεβῇ θέσθαι γνάθοις·
 οἱ τὸν σὸν, ὦναξ, πατέρ' ἔχειν ναῶν ἔδρας 290
 ἐρρυσάμεσθα γῆς ἐν Ἑλλάδος μυχοῖς.

270. αὐτὸς ἔχε. If the reading be genuine, this means, 'Keep the imprecation for yourself.' It is obvious to suggest οὗτος ἔχ', 'You there,' i. e. Silenus, 'stop your protestations of innocence.'

273. τῷδε for τοῦδε Canter, and in the next verse πλέον for πολλὰ Hermann. Matthiae gives πλείω, Kirchhoff would prefer μάλλον. The corruption may have arisen from a false reading πέπονθα, which Aldus and others have for πέποιθα. But perhaps the words have been transposed, and the right reading may be, πολλὰ τῷδ' ἐγὼ πέποιθ' αἰεὶ, δικαιότερόν τε τοῦ Ῥαδαμάνθυος λέγω.

279. ἐξωσθέντες. Cf. Rhcs. 322, ἐξ-ώστης Ἄρης—μέγας πνέων.

280. μετήλθετε ἀρπαγὰς—πόλιν is a short way of saying ; ἤλθετε πόλιν τιμωροῦμενοι τὰς ἀρπαγὰς, 'to punish Troy for carrying off Helen.' Cf. Orest. 413, ὡς ταχὺ μετήλθον σ' αἶμα μητέρος θεαί.

288. σοὺς φίλους. Hermann gives τὰ σά γ' ἀφιγμένους (see above, v. 252), because the strangers, though they did not come with hostile intent, still did not come as φίλοι Κύκλωπος. Kirchhoff edits σοὺς ἀφιγμένους ξένους, supposing φίλους to be the usual gloss on the word. We might also read σοὶ γ'—φίλους.

291. ἐρρυσάμεσθα Matthiae for εἰρυσάμεσθα. The argument of Ulysses is, that the Cyclops owes gratitude to the Greeks both directly, for having rescued the temples of Poseidon at Taenarus, Malea, Sunium, and Geraestus, from destruction by foreign invaders, and indirectly, because the Cyclops inhabits a Greek island, and so shares in the general credit which the Greeks have earned. For ναῶν Matthiae, W. Dindorf, and Bothe give νεῶν ἔδρας, supposing harbours of refuge to be meant, which would be under the special tutelage of Poseidon. This is perhaps

ἱρός τ' ἄθραυστος Ταινάρου μένει λιμὴν,
Μαλέας τ' ἄκροι κευθμώνες, ἧ τε Σουνίου
δίας Ἀθάνας σὼς ὑπάργυρος πέτρα,
Γεραίστιοί τε καταφυγαί, τά θ' Ἑλλάδος

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δύσφορά γ' ὄνειδῃ Φρυξὶν οὐκ ἐδώκαμεν·
ὦν καὶ σὺ κοινοῖ· γῆς γὰρ Ἑλλάδος μυχοὺς
οἰκεῖς ὑπ' Αἴτνης τῇ πυριστάκτῳ πέτρᾳ.
νόμος δὲ θνητοῖς, εἰ λόγους ἀποστρέφει,
ικέτας δέχεσθαι ποντίους ἐφθαρμένους,
ξενιά τε δοῦναι καὶ πέπλοις ἐπαρκέσαι,
οὐκ ἄμφι βουπόροισι πηχθέντας μέλη
ὀβελοῖσι νηδὺν καὶ γνάθον πληῖσαι σέθεν.
ἄλις δὲ Πριάμου γαῖ' ἐχέρωσ' Ἑλλάδα,

300

rather confirmed by ἐν μυχοῖς γῆς, in the nooks and bays of Hellas; only, a safe bay almost implied a temple to the god of the sea, where the vows of the saved mariners might be duly rendered. That Poseidon was specially worshipped at Taenarus is well known. Compare Ar. Ach. 510, καὶ τοῖς ὁ Ποσειδῶν οὐπὶ Ταινάρῳ θεὸς σείσας ἅπασιν ἐμβάλοι τὰς οἰκίας. Malea, as being a corresponding promontory in the same neighbourhood, was likely to have been equally honoured. Both Sunium and Geraestus are known as dedicated to Poseidon, from Ar. Equit. 559, δεῦρ' ἔλθ' ἐς χορὸν, ὃ χρυσοστρίαν, ὃ Δελφίνων μεδέων, Σουνιάρατε, ὃ Γεραίστιε παῖ Κρόνου. At Sunium was likewise a temple of Athena, who presided over the neighbouring silver-mines at Laurium, and probably had a subterranean cella or treasury at Sunium. See the note on Hec. 1008.—Muggrave's reading Σουνίῳ, adopted by W. Dindorf, is rejected by Hermann; and it is clearly not necessary. The meaning is, 'the rock of Sunium sacred to Jove-born Athena.' Pausan. Attic. in init., τῆς ἡπείρου τῆς Ἑλληνικῆς, κατὰ νήσους τὰς Κυκλάδας καὶ πέλαγος τὸ Αἰγαῖον, ἄκρα Σούνιον πρόκειται γῆς τῆς Ἀττικῆς καὶ λιμὴν τε παραπλευσάντι τὴν ἕκραν ἐστί, καὶ ναὺς Ἀθηναῖς Σουνιάδος ἐπὶ κορυφῇ τῆς ἕκρας. πλέοντι δὲ ἐς τὸ πρόσω Λαυρίον τε ἐστί, ἔνθα ποτὲ Ἀθηναῖοις ἦν ἀργύρου μέταλλα, καὶ νήσος ἔρημος οὐ μεγάλη, Πατρόκλου καλουμένη.

295. Hermann's suspicion, that some-

thing has been lost after this verse, is not entertained by Kirchhoff, who places a full stop at καταφυγαί, and gives τὰ δ' Ἑλλάδος δύσφρονά γ' ὄνειδῃ, proposing also δύσφροσιν and Φρυξὶν ἐξεπράξαμεν. This however is a rather serious change, though δύσφρονα has more authority than δύσφορα. One might suspect that the speeches of Ulysses and the Cyclops had the same number of verses (see on v. 193). Originally it may have run somehow thus:—

τὰ θ' Ἑλλάδος
τεμένη τὰ θ' ἱερὰ καὶ θεῶν τὰ πόλλ' ἔδη,
ὦν δεῖ σε πάντων νῦν, ἀναξ, μνήμην
ἔχειν.
τὸ σὺν γὰρ ἡμεῖς ἐξεσώσαμεν κλέος,
δύσφρονά τ' ὄνειδῃ Φρυξὶν οὐκ ἐδώ-
καμεν.

The meaning ought to be, οὐκ ἐδώκαμεν τὸν σὺν πατέρα Φρυξὶν δυσφρόνως ὀνειδίζειν.

297. κοινοῖ Seidler for κοινοῦ, and in the next verse Αἴτνης Hermann for Αἴτνη.

299. The old reading, νόμοις δὲ θνητοῖς εἰς λόγους ἀποστρέφῃ, has been successfully emended by Hermann after Muggrave, who gave νόμος and proposed ἐπιστρέφῃ. By λόγοι the arguments on the score of justice and requital of benefits are meant. He now appeals to him on the ground of religious obligation. W. Dindorf reads, after Matthiae, εἰς λόγους ἀποστρέφου, which H. Stephens pretended to have found in his MSS., 'according to

πολλῶν νεκρῶν πιούσα δορυπετῇ φόνον, 305
 ἀλόχους τ' ἀνάνδρους γραῦς τ' ἄπαιδας ὤλεσε
 πολιοὺς τε πατέρας. εἰ δὲ τοὺς λελειμμένους
 σὺ συμπυρῶσας δαίτ' ἀναλώσεις πικρὰν,
 ποῖ τρέψεται τις; ἀλλ' ἐμοὶ πιθοῦ, Κύκλωψ,
 πάρες τὸ μάργον σῆς γνάθου, τὸ δ' εὖσεβὲς 310
 τῆς δυσσεβείας ἀνθελοῦ· πολλοῖσι γὰρ
 κέρδη πονηρὰ ζημίαι ἡμείψατο.

ΣΕ.

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παραίνεσαι σοι βούλομαι· τῶν γὰρ κρεῶν
 μηδὲν λίπης τοῦδ'· ἦν τε τὴν γλῶσσαν δάκῃς, 315
 κομψὸς γενήσῃ καὶ λαλίστατος, Κύκλωψ.

ΚΤ.

ὁ πλοῦτος, ἀνθρωπίζει, τοῖς σοφοῖς θεός·
 τὰ δ' ἄλλα κόμπῃ καὶ λόγων εὐμορφία.
 ἄκρας δ' ἐναλίας ἅς καθίδρυται πατὴρ
 χαίρειν κελεύω· τί τάδε προὔστησ' ὡς λόγῳ;
 Ζητὸς δ' ἐγὼ κεραυνὸν οὐ φρίσσω, ξένη, 320
 οὐδ' οἶδ' ὅ τι Ζεὺς ἐστ' ἐμοῦ κρείσσων θεός.
 οὐ μοι μέλει τὸ λοιπόν. ὥς δ' οὐ μοι μέλει
 ἄκουσον· ὅταν ἄνωθεν ὄμβρον ἐκχέῃ,

the laws of humanity turn away from your cruel intention to the plea of reason.'

304. ἐχέρωσ' Ἑλλάδα. Here is a clear violation of the final pause, and it is the only instance in the play of a metrical licence occurring in a speech of Ulysses. As remarked in the introductory note, no such rigid restrictions were observed by the other characters.

312. ἡμείψατο, 'bring in return.'

314. ἦν τε. Hermann and others give ἦν δὲ on the conjecture of Lenting, which would be more probable if the Aldine τῶν μὲν κρεῶν had any authority; but the MSS. reading is τῶν γὰρ κρεῶν. It is probable that a verse has been lost, as thus:—

Κύκλωψ, τὰ λῶστα τῶνδε τῶν ξένων
 πέρι
 παραινέσαι σοι βούλομαι· τῶν γὰρ κρεῶν
 κτλ.

In τῶν γὰρ κρεῶν there is an allusion to v. 302—3. The sense is, 'Of his flesh (about which he has said so much) leave not a single atom; and if you bite off a

piece of his tongue, you will become as eloquent as he is.'—λαλίστατος, the superlative of ἁλός, like φίλιστος from φίλος. Ruhnken observed that the gloss of Hesychius, ἁλίστατος, σοφώτατος, must be corrected from this passage.

317. θεός. Aesch. Cho. 50, τὸ δ' εὐ-
 τυχεῖν, τόδ' ἐν θεοῖς θεός τε καὶ θεοῦ
 πλέον. Hel. 560, θεὸς γὰρ καὶ τὸ γιγ-
 νώσκειν φίλους. The Cyclops means to
 deride the argument derived from the
 reverence shown by the Greeks to the
 shrine of the gods. Compare *inf.* v. 337.

318. καθίδρυται, the same in sense as
 κάθηται or θάσσει, and hence the accu-
 sative. Hermann chooses to read ἅς κάθ'
 ἵδρυται. We might as well give αἷς
 καθίδρυται, if change were necessary.—
 ἄκρας, enumerated above, v. 292 seqq.

319. προὔστησ', 'why have you put
 forward these arguments so prominently,
 as if they would influence me?'

322. οὐ μοι μέλει τὸ λοιπὸν seems to
 mean, 'I do not care for him (Zeus)
 besides,' or for what he can do to me.

ἐν τῇδε πέτρα στέγν' ἔχων σκηνώματα,
 ἣ μόνον ὅπτον ἣ τι θήρειον δάκος 325
 δαινύμενος, εὖ τέγγων τε γαστέρ' ὑπτίαν
 ἐπεκπιὼν γάλακτος ἀμφορέα, πέπλον
 κρούω Διὸς βρονταῖσιν εἰς ἔριν κτυπῶν.
 ὅταν δὲ βορέας χιόνα Θρήκιος χέη,
 δοραῖσι θηρῶν σῶμα περιβαλὼν ἐμόν 330
 καὶ πῦρ ἀναίθων, χιόνος οὐδέν μοι μέλει.
 ἣ γῇ δ' ἀνάγκη, κἂν θέλῃ κἂν μὴ θέλῃ,
 τίκτουσα ποίαν τὰμὰ παιίνει βοτά.
 ἴαγ' οὐτινι θύω πλὴν ἐμοὶ, θεοῖσι δ' οὐ,
 καὶ τῇ μεγίστῃ γαστρὶ τῇδε δαιμόνων 335
 ὥς τοῦμπιῖν γε καὶ φαγεῖν τοῦφ' ἡμέραν,
 Ζεὺς οὗτος ἀνθρώποισι τοῖσι σῶφροσιν,
 λυπεῖν δὲ μῆδ' ἐν αὐτόν· οἱ δὲ τοὺς νόμους
 ἔθεντο ποικίλλοντες ἀνθρώπων βίον,
 κλαίειν ἄνωγα· τὴν *δ' ἐμὴν ψυχὴν ἐγὼ 340
 οὐ παύσομαι δρῶν εὖ κατεσθίων τέ σε.

324. ἔχων Hermann for ἔχω.

326. εὖ τέγγων τε, 'and well drenching,' is Reiske's emendation for ἐν στέγοντι. Fix (ap. Kirch.) proposed ἐκτείνων τε. Hermann, retaining this, and thinking the following ἐπεκπιὼν would require εὖ τέγξας, marks the loss of one verse after this; and certainly it is not improbable (see above, v. 295) that this ῥῆσις originally contained a multiple of eight (thirty-two) verses, since Ulysses and Silenus before spoke in eight each (v. 253 seqq.). There is this objection to the vulgate ἐν στέγοντι, even if it could mean 'under shelter,' that it is a mere repetition of στέγν' ἔχων σκηνώματα.

327. πέπλον κρούω. Barnes appears to be right in explaining *oppedo*. Cf. Ar. Nub. 293, καὶ βούλομαι ἀνταποπάρδειν πρὸς τὰς βροντάς. Musgrave proposed, and W. Dindorf and Bothe approve, πέδον κρούω, i. e. χορεύω. Hartung (ap. Kirch.) would read πίθον, 'the (empty) jar.' But the coarse wit is appropriate enough to the speaker, who desired to show his contempt for Ζεὺς.

330. περιβαλὼν, the *nominativus pendens*, as if οὐ φροντίζω had followed.

332—3. This distich is quoted by Plutarch, De defectu Orac. p. 435, 13.

Another reading, φύουσα for τίκτουσα, is adduced from Athenagoras, Legat. p. 103 (cited by Hermann: p. 28 as given by Kirchhoff).

334. τὰ δ' οὐτι θύω seems probable for ἂν γὰρ οὐ τινι θύω. Hermann gives ἂν γὰρ οὐτι θύω, but such a crasis is incredible, not to say that ἐγὼ is not wanted where there is no emphasis on the person. Barnes proposes to omit the οὐ, which is not altogether improbable; ἂν γὰρ τίνι θύω πλὴν ἐμοὶ; the anapaest being no objection in a ῥῆσις of the Cyclops.

336. τοῦμπιῖν γε Reiske for τοῦ πιεῖν γε. Hermann gives τε for γε, but see on v. 163.—τὸ ἐφ' ἡμέραν, like τὸ κατ' ἡμᾶρ, on which see Ion 122.—Ζεὺς κτλ., cf. v. 316. This is said, in illustration of his γαστήρ being μεγίστη δαιμόνων, i. e. a Ζεὺς both to himself and to all wise men who think with him.

339. ποικίλλοντες, making intricate, divesting of its natural simplicity.

340. The δὲ was added by Barnes.

341. κατεσθίων γέ σε Hermann, 'namely, by eating you,' or, 'at least so far as eating you is concerned.' W. Dindorf gives σὲ emphatic. Kirchhoff, "malim κατεσθίω τε σέ."

ξένιά τε λήψει τοιάδ', ὡς ἄμεμπτος ὦ,
 πῦρ καὶ πατρῶον τόδε, λέβητά θ', ὅς ζέσας
 σὴν σάρκα διαφόρητον ἀμφέξει καλῶς.
 ἀλλ' ἔρπετ' εἴσω, τῷ κατ' αὐλίον θεῷ

345

ΟΔ. αἰαῖ. πόνους μὲν Τρωικοὺς ὑπεξέδυν
 θαλασσίους τε, νῦν δ' ἐς ἀνδρὸς ἀνοσίου
 γνώμην κατέσχον ἀλίμενόν τε καρδίαν.

ὦ Παλλὰς, ὦ δέσποινα Διογενὲς θεὰ,

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νῦν νῦν ἄρηξον· κρείσσονας γὰρ Ἴλιον
 πόνους ἀφίγμαι καπὶ κινδύνου βάθρα.

σύ τ', ὦ φαεινῶν ἀστέρων οἰκῶν ἔδρας,
 Ζεῦ Ξένι, ὄρα τάδ'· εἰ γὰρ αὐτὰ μὴ βλέπεις,
 ἄλλως νομίζει Ζεὺς, τὸ μηδὲν ὦν, θεός.

355

ΧΟ. εὐρείας φάρυγος, ὦ Κύκλωψ,

342. ξένια δὲ Fix (ap. Kirch.).

343. πατρῶον τόδε, and τε for γε, is Hermann's correction for τόνδε, which not only is doubtful for the metre (though see on v. 334), but supposes Polyphemus to point to some caldron given him by his father Poseidon. He means however, pointing to the sea, 'my father's element yonder,' viz. water. "Res ipsa monstrat," adds Hermann, "dona hospitalia, quae promittit Cyclops, esse ignem et aquam, quique per ignem et aquam concoquat Ulixem, lebetem."

344. διαφόρητον Scaliger for δυσφώρητον. The correction is ingenious, and Hermann and Kirchhoff are clearly right in adopting it. Cf. Bacch. 739, ἄλλαι δὲ δαμάλας διεφόρουσιν σπαράγμασιν.

345. τῷ κατ' αὐλίον θεῷ, sc. γαστρί. Cf. v. 335. So Bothe; but Hermann thinks the Cyclops means himself.—Polyphemus here enters his cave.

346. βωμὸν H. Stephens for κῶμον.

349. κατέσχον, I have come ashore. See v. 223. From the same metaphor he borrows ἀλίμενον, meaning inhospitable, offering no safe refuge. Reiske proposed ὠμὴν for γνώμην.

354. On Ξένιος Ζεὺς, the avenger of violated hospitality, see Aesch. Ag. 61. 353. The old punctuation, Ζεῦ, ξένι ὄρα τάδ', was corrected by Canter.

355. Ζεὺς Hermann for the Aldine Ζεῦ, with the best MSS. The sense is,

you are indeed Ζεὺς, but not Ζεὺς θεός, if you permit this injustice.

356. Polyphemus being within his cave (which is represented on the stage), the chorus, who are by no means his well-wishers, tell him to take his fill of his horrible fare, and deprecate the having any share in such a banquet. The address to the Cyclops is not said so much in irony (as Bothe supposes) as in disgust; this is clear, for Ulysses and his companions are being taken with the Cyclops into his den (cf. v. 345), and Ulysses, who at v. 375 returns from within it after a considerable interval (the narrative requires some hours at least), must be supposed to speak v. 347 seqq. as a soliloquy while he moves off the stage. Hermann considers this short ode to consist of three parts; the strophe sung by those satyrs who had just returned from lighting the fire in the cave; the mesode and antistrophe by the two other portions who had remained. As his scheme seems plausible, even though it requires rather violent changes, the antistrophe to it is here appended. In the strophe he supplies θερμὰ after ἀνθράκιᾱς.

νηλὴς, ὦ τλᾶμον, ὅστις μάταν
 ἐφεστίους ἱκτῆρας ἐκθύεις δόμων,
 ἐφθὰ τε δαινύμενος μυσσαροῖσιν ὁδοῦσιν
 κόπτων, βρύκων,
 θέρμ' ἀπ' ἀνθράκων κρέα,

ἀναστόμον τὸ χεῖλος· ὥς ἔτοιμά σοι
 ἐφθὰ καὶ ὀπταλέ' ἀνθρακιᾶς ἄπο
 χναύειν, βρύκειν,
 κρεοκοπεῖν μέλη ξένων, 360
 δασυμᾶλλω ἐν αἰγίδι κλινομένῳ.
 μή μοι μὴ προδίδου
 μόνος μόνῳ κόμιζε πορθμίδος σκάφος.
 χαίρέτω μὲν αὖλις ἦδε,
 χαίρέτω δὲ θυμάτων 365
 ἀποβώμιος ἂν ἔχει θυσίαν
 Κύκλωψ Αἰτναῖος ξενικῶν
 κρεῶν κεχαρμένος βορᾷ·
 ιηλῆς, ᾧ τλάμον, ὅστις
 †δωμάτων ἐφεστίους ξένους 370

after which he marks the loss of three verses.

Ibid. φάρυγος Hermann for φάρυγος, which appears to be a form of the late Attic. It occurs also in the old copies in v. 410 and 592, in both places contrary to the metre. He also gives ἰδ for δ, calling the metre a molossus followed by two cretics.

358. Kirchhoff proposes ὀπταλέ for ὀπτά καί, and this has been adopted, the MS. Pal. giving ὀπτά, which implies some compendium.—χναύειν, *Anglice*, to gnaw. The old reading was ἀποχναύειν, corrected by Musgrave. Hermann says Porson preferred ἀνθρακιᾶς ἀπολαύειν, a phrase which occurs in Ar. Equit. 780.—βρύκειν Casaubon for βρύχειν, and so *infra* v. 372 βρύκων. Soph. Trach. 987, ἡ δ' αὖ μισὰ βρύκει, φεύ. Ar. Lysist. 367, βρύκονσά σου τοὺς πλεύμονας καὶ τᾶντερ' ἐξαμήσω.

360. κρεοκοπεῖν L. Dind. for κρεωκοπεῖν, the form which the MSS. also give in Aesch. Pers. 465.

361. κλινομένῳ is Reiske's correction, adopted with praise by Hermann, for καινόμενα. One cannot say that it is quite satisfactory; nor is Bothe's καινομένων better, by which he refers ἐν αἰγίδι to κρεωκοπεῖν, 'to cut up the flesh of slain guests in a hide in place of a dish.' This critic too often fails to notice the natural and logical order of words. The custom of cooking food in a raw hide is supposed to be meant, which Barnes tells

us was in use with the Scotch soldiers of the middle ages. The meaning is, 'in a thickly-haired goat-skin laid on the ground,' and perhaps the epithet implies that the food to be cooked was laid upon the hairy surface. Bothe objects that the cookery of the Cyclops was done in a χάλκεος λέβης, v. 392; but he clearly speaks here of grilled meat as distinct from boiled.

362. μή μοι κτλ. "Sententia haec est; ne mihi prode haec: id est, fac ne frustra haec apparaverimus: solus soli tibi confer hanc celocem; quod est, solus soli tibiingere quas nos aversamur carnes humanas." Hermann. Others take it literally to mean, 'Bring up the ship that we two alone may escape.' Matthiae too thought that the words were addressed to some other than the Cyclops. They appear to contain a proverb, 'be your own steersman, for we will not interfere with you.'

364. χαίρέτω, 'I will have nothing to do with it;' ἀποπέμπομαι, ἀποπτώ. The meaning of what follows appears to be, χαίρέτω δὲ θυσία ἣν ἔχει Κύκλωψ ἀποβώμιος θυμάτων, i. e. who offers no other sacrifices to the gods, and therefore is ἄθεος, as Hesychius explains it, perhaps from this passage.

370. ξένους Matthiae for ξενικούς, after Bothe, who however afterwards omitted the word as a gloss, as Hermann also has done. No reliance can be placed on the integrity of the passage. It would be

ικτῆρας ἐκθύει δόμων,
κόπτων, βρύκων,
ἐφθά τε δαινύμενος μυσσαροῖσιν ὁδοῦσιν
[ἀνθρώπων] θέρμ' ἀπ' ἀνθράκων κρέα.

ΟΔ. ὦ Ζεῦ, τί λέξω δεῖν' ἰδὼν ἄντρων ἔσω, 375
κοῦ πιστὰ, μύθοις εἰκότ' οὐδ' ἔργοις βροτῶν ;

ΧΟ. τί δ' ἔστ', Ὀδυσσεῦ ; μὼν τεθοῖναι σέθεν
φίλους ἐταίρους ἀνοσιώτατος Κύκλωψ ;

ΟΔ. δισσοὺς γ' ἀθρήσας κάπιβαστάσας χεροῖν,
οἱ σαρκὸς εἶχον εὐτραφέστατον πάχος. 380

ΧΟ. πῶς, ὦ ταλαίπωρ', ἦτε πάσχοντες τάδε ;

ΟΔ. ἐπεὶ πετραίαν τήνδ' ἐσήλθομεν στέγην,
ἀνέκαυσε μὲν πῦρ πρῶτον, ὑψηλῆς δρυὸς
κορμούς πλατείας ἐσχάρας βαλὼν ἔπι,
τρισσῶν ἀμαξῶν ὡς ἀγώγιμον βάρος. 385
ἔπειτα φύλλων ἐλατίνων χαμαιπετῇ
ἔστησεν εὐνὴν πλησίον πυρὸς φλογί.

easy to make two senarii, νηλῆς ὁ τλάμων, ὅς γε δωμάτων ξένους ἐφεστίους ἱκτῆρας ἐκθύει δόμων, i. e. 'gets rid of by sacrifice out of the house,' &c. But δόμων after δωμάτων is suspicious. Kirchhoff's arrangement of the antistrophe is very probable :—

νηλῆς, ὦ τλάμων, ὅστις δόμων
ἐφεστίους ἱκτῆρας ἐκθύει ξένους
ἐφθά τε δαινύμενος μυσσαροῖσι τ' ὁδοῦσιν
κόπτων, βρύκων,
θέρμ' ἀπ' ἀνθράκων κρέα.

After which he proposes to repeat v. 364—8.

374. Hermann's opinion is probable, that ἀνθρώπων is only a various reading of ἀνθράκων. W. Dindorf would read ἀνδρῶν.

375. Barnes well observes on this scene, that although the early escape of Ulysses from the cave, and without any of his companions, is contrary to the narrative of Homer, still the economy of the drama required a descriptive speech of what had already happened, and the development of a plot to be afterwards carried out in conjunction with the chorus. All this is easy enough to accept, if we suppose Ulysses to have crept out through some chink while the Cyclops was engaged in

singing (v. 425). And it was better to make Ulysses come out alone, and afterwards to liberate his captive companions, than to represent all as escaping together by stealthy means, in which case flight rather than vengeance would have been their immediate care.

376. οὐκ ἔργοις Kirchhoff.

377. τεθοῖναι Reiske for the vulg. μὼν γε θοινᾶται.

379. ἐπιβαστάσας, 'taking into his hands to feel the weight of them.' The same idea of carefully inspecting an animal destined for the butcher's knife is kept up in ἀθρήσας.—εὐτραφέστατον W. Dindorf and others after Scaliger. Hermann and Kirchhoff retain the old reading εὐτρεφέστατον (Aldus ἐντρ.), referring to Lobeck on Phrynichus, p. 577.

382. στέγην Musgrave for χθόνα. "Usitata vocabula facile in scribendo commutantur memoriae errore." Herm.

383. δρυός. The olive-tree is probably here meant. See on v. 615.

387. ἔστησεν, 'he set it near the fire.' If we suppose that this was a στιβάς or mattress already made, and the position of which he merely shifted, it will be altogether needless to read ἔνησεν, with Hermann and Dindorf, after Reiske, or ἔστρωσεν after Pierson. It is more sur-

κρατῆρα δ' ἐξέπλησεν ὡς δεκάμφορον,
 μόσχους ἀμέλξας, λευκὸν εἰσχέας γάλα.
 σκύφος δὲ κισσοῦ παρέθετ' εἰς εὖρος τριῶν 390
 πήχεων, βάθος δὲ τεσσάρων ἐφαίνετο,
 [καὶ χάλκεον λέβητ' ἐπέζεσεν πυρὶ,]
 ὀβελούς τ' ἄκρους μὲν ἐγκεκαυμένους πυρὶ,
 ξεστοὺς δὲ δρεπάνῳ τᾶλλα, παλιούρου κλάδων,
 Αἰτναῖά τε σφαγεῖα πελέκεων γνάθοις. 395
 ὡς δ' ἦν ἔτοιμα πάντα τῷ θεοστυγεῖ
 Ἄιδου μαγείρῳ, φῶτε συμμάρψας δύο
 ἔσφαζ' ἑτάριων τῶν ἐμῶν ῥυθμῷ τινὶ

prising that Hermann should adopt this, because he transposes 393—4 to follow this verse, and thus makes to depend, by a sort of *zeugma*, on *ἐννησεν*, an accusative that would naturally and easily have depended on *ἔστησεν*. Such transposition is by no means necessary. We cannot pretend to say whether the Cyclops boiled the pot before he got his spits ready, or conversely. At present both 392 and 393 end with *πυρὶ*, and the *homoeoteleuton* is suspicious, not to say, that *ὀβελούς* must now refer back to *παρέθετο*. It is more likely that the intervening verse (392) should follow 385, or 395, after either of which it would come very appropriately. He first lights a fire, and then he sets a pot to boil upon it. It has here been inclosed in brackets because, whether genuine or not, it is clearly out of its place as it stands. Lobeck on *Ajac.* v. 40 (ed. 1) proposed, as Hermann tells us, *ἐπέστησεν* for *ἐπέζεσεν*, which would go far to remove the difficulty; only, he would properly be said *ἐπιστήσαι* *λέβητα*, but *παραστήσαι* *ὀβελούς*.

388. *δεκάμφορον*. Holding some ninety English gallons.

390. *σκύφος κισσοῦ*. See on *Alcest.* 756.

394. Scaliger's emendation, *τᾶλλα* for *γ' ἀλλὰ*, and *κλάδων* for *κλάδω*, is obviously right, and it is strange that Barnes should be content with such a senarius as he gives in his text, *ξεστοὺς δρεπάνῳ οὐ γ' ἀλλὰ παλιούρου κλάδω*. The meaning is, 'having the tips hardened in the fire (so as to pierce the flesh, *ἀκροπόροι ὀβελοι*, *Od.* iii. 463), and the other parts roughly dressed with a bill-hook.' As for *ὀβελούς παλιούρου κλάδων*, it

merely means 'made of hard wood.' Whatever the tree was, it was thorny, and doubtless of the hard grain which our similar trees, the black-thorn, white-thorn, crab, &c. possess. *Virgil*, *Ecl.* v. 39, '*Carduus et spinis surgit paliurus acutis*,' '*Christ-thorn*.' The custom of using wooden spits is also recorded *Georg.* ii. 396, '*pinguiusque in veribus torribimus exta columnis*.'

395. *Αἰτναῖά τε σφαγεῖα*. As this verse stands, it can only mean, 'and Sicilian blood-pots for the axe's edge,' i. e. to catch the blood of the victim when struck. See *Electr.* 800, *οἱ μὲν σφαγεῖον ἔφερον, οἱ δ' ἦρον κανᾶ*. It is the Homeric *ἀμνίον*, *Od.* iii. 444, where the *πέλεκυς* or sacrificial axe is also mentioned, v. 442,—the one, it should be observed, in close connexion with the other, as here. *Kirchhoff* gives *γνάθους*, the accusative in apposition; in which case *σφαγεῖον* must bear the unusual sense of 'an instrument of slaughter.' Hermann transposes the verse after 399, and reads

τὸν μὲν λέβητος εἰς κύτος χαλκήλατον,
 Αἰτναῖ' ὅτε σφαγεῖα, πελεκέων γνάθοις,

so that *γνάθοις* depends on *ἔσφαζε*. Still, one may question if *Euripides* would have written *εἰς λέβητος κύτος ὅτε σφαγεῖα*, nor is it so clear as Hermann contends, that after v. 399, "aliquid amplius dici et significantius debuit, quam illud nudum τὸν μὲν" *κτλ.*

398. *ἔσφαζ'* appears to be the reading of all the old copies. *ἔσφαξε vulgo*, from Barnes' edition. As *two* were slain, and with a certain deliberate method, as *ῥυθμῷ τινὶ* implies, the imperfect is the proper tense. *Homer* has *σύν δὲ δύο*

τὸν μὲν λέβητος ἐς κύτος χαλκήλατον,
 τὸν δ' αὖ, τένοντος ἀρπάσας ἄκρου ποδὸς, 400
 παίων πρὸς ὄξυν στόνυχ'α πετραίου λίθου
 ἐγκέφαλον ἐξέρρανε, καὶ καθαρπάσας
 λάβρω μαχαίρα σάρκας ἐξώπτα πυρὶ,
 τὰ δ' ἐς λέβητ' ἐφήκεν ἔψεσθαι μέλη.
 ἐγὼ δ' ὁ τλήμων δάκρυ' ἀπ' ὀφθαλμῶν χέων 405
 ἐχριμπτόμην Κύκλωπι κἀδιακόνουν
 ἄλλοι δ' ὅπως ὄρνιθες ἐν μυχοῖς πέτρας
 πτήξαντες εἶχον, αἶμα δ' οὐκ ἐνὴν χροῖ.
 ἐπεὶ δ' ἐταίρων τῶν ἐμῶν πλησθεῖς βορᾶς
 ἀνέπεσε φάρυγος αἰθέρ' ἐξιεῖς βαρὺν, 410
 εἰσηλθέ μοί τι θεῖον· ἐμπλήσας σκύφος
 Μάρωνος αὐτῷ τοῦδε προσφέρω πιεῖν,
 λέγων τάδ'· ὦ παῖ ποντίου θεοῦ, Κύκλωψ,
 σκέψαι τόδ' οἶον Ἑλλὰς ἀμπέλων ἄπο
 θεῖον κομίζει πῶμα, Διονύσου γάνος. 415
 ὁ δ' ἔκπλεως ὦν τῆς ἀναισχύντου βορᾶς
 ἐδέξατ' ἔσπασέν *τ' ἄμυστιν ἐλκύσας,
 καπῆνεσ' ἄρας χεῖρα, φίλτατε ξένων,

μάρψας ὥστε σκύλακας ποτὶ γαίῃ κόπτ',
 ἐκ δ' ἐγκέφαλος χαμάδις ῥέε, δεῦε δὲ
 γαῖαν, *Od. ix. 289.*

401. *στόνυχα* Scaliger for γ' ὄνυχα.
Hesychius, στόνυχες, τὰ εἰς ὀξὺ λήγοντα.
Bothe, who defends ὄνυχα by τρητὸς
ὄνυξ πετραῖος in a verse of Nonnus, forgets
that the γε is utterly indefensible.

402. *ἐξέρρανε*, 'dashed out,' with the
 notion of bespattering the rock with
 blood-drops. *Soph. Trach. 781, κόμης*
δὲ λευκὸν μυελὸν ἐκραίνει, μέσσην κρατὸς
διασπαρέντος αἵματός θ' ὀμοῦ, i. e. frag-
ments of bone from the top of the head
being scattered about.—For *καθαρπάσας*
we should have expected διαρπάσας, or
even διαρταμῶν (Eur. El. 816), espe-
cially as ἀρπάσας occurred just above.
 Possibly here some verse has dropped
 out, by which αὐτοὺς was left to be sup-
 plied after *καθαρπάσας*, e. g. *τὰς μὲν*
διαρῶν τοῖν τρισαθλοῖν ἀκμῇ λάβρου
μαχαίρας σάρκας ἐξώπτα πυρὶ, τὰ δ' ἐς
λέβητ' κτλ.

404. *τὰ δ'* Heath for *τάδ'*. The *limbs*
 are opposed to the more fleshy parts;

the one he boiled, the other he roasted.
 The article falls under the usage noticed
 on *Herc. 1039.*

406. *κἀδιακόνουν* Hermann and W.
 Dindorf for *καὶ διηκόνουν*. The latter
 form appears to belong to the late Attic.

407. Kirchhoff gives ἄλλοι, an unusual
 crasis.

410. *φάρυγος*. See on v. 356. The
 use of *αἰθήρ* for 'breath' is to be noticed.
 The Greeks generally use it exclusively
 of the bright air, e. g. *Herc. 1090.*
Athenaeus quotes this verse, p. 23 E,
with ἐξανέλις, whence Porson here read
ἐξανέλις.

412. *αὐτῷ τοῦδε* L. Dindorf for *αὐτοῦ*,
τῷδε κτλ. This is an acute emendation.
 Ulysses appears on the stage with a wine-
 skin, which he holds up as he speaks.
 Compare *Electr. 499.*

416. *ἐκπλεως, satius*, Hermann, who
 compares v. 247. In the next verse *τε*
 was added by Barnes.—*ἄμυστιν ἐλκύσας*,
 'having drained it at a draught.' See
Rhes. 419. Inf. 572.

καλὸν τὸ πῶμα δαιτὶ πρὸς καλῇ δίδως.
 ἦσθέντα δ' αὐτὸν ὡς ἐπησθόμην ἐγὼ, 420
 ἄλλην ἔδωκα κύλικα, γινώσκων ὅτι
 τρώσει νιν οἶνος καὶ δίκην δώσει τάχα.
 καὶ δὴ πρὸς ᾧδὰς εἶρπ'. ἐγὼ δ' ἐπεγχείων
 ἄλλην ἐπ' ἄλλη σπλάγχν' ἐθέρμαινον ποτῶ.
 ἄδει δὲ παρὰ κλαίουσι συνναύταις ἐμοῖς 425
 ἄμουσ', ἐπήχει δ' ἄντρον. ἐξελθὼν δ' ἐγὼ
 σιγῇ σὲ σῶσαι καῖμ', ἐὰν βούλῃ, θέλω.
 ἀλλ' εἶπατ' εἶτε χρήζετε εἴτ' οὐ χρήζετε
 φεύγειν ἄμικτον ἄνδρα καὶ τὰ Βακχίου
 ναίειν μέλαθρα Ναϊδων νυμφῶν μέτα. 430
 ὁ μὲν γὰρ ἔνδον σὸς πατὴρ τάδ' ἤνεσεν.
 ἀλλ' ἀσθενὴς γὰρ κάποκερδαίνων ποτοῦ,
 ὥσπερ πρὸς ἱζῶ τῇ κύλικι λελημμένος
 πτέρυγας ἀλύει· σὺ δὲ, νεανίας γὰρ εἶ,
 σῴθητι μετ' ἐμοῦ, καὶ τὸν ἀρχαῖον φίλον 435
 Διόνυσον ἀνάλαβ', οὐ Κύκλωπι προσφερῇ.
 XO. ᾧ φίλτατ', εἰ γὰρ τήνδ' ἴδοιμεν ἡμέραν,
 Κύκλωπος ἐκφυγόντες ἀνόσιον κάρα.
 [ὥς διὰ μακροῦ γε τὸν σίφωνα τὸν φίλον

424. ἐθέρμαινον. Alcest. 758, ἕως ἐθέρ-
 μην' αὐτὸν ἀμφιβᾶσα φλῆξ οἶνου. The
 obvious idea that drinking-songs are un-
 suited to grief, occurs in the same pro-
 satyric play, Alcest. 761, ὁ μὲν γὰρ ἦδε,—
 οἰκέται δ' ἐκλαίοντες δέσποιναν. The coin-
 cidence is still further to be traced in
 ἔμους' ὑλακτῶν, *ibid.* 760.

426. ἐπηχεῖ Kirchhoff after Barnes, on
 account of the preceding ἄδει, which
 seems to describe what the Cyclops is
 now doing after his feast.

430. Ναϊδων Casaubon for Δαναϊδων,
 "cum Graecis puellis," Portus. The
 emendation is satisfactory, since Nymphs,
 satyrs, and Bacchus, were inseparable
 companions. In Hel. 187 we have Νύμφα
 τις οἶα Ναῖς. Hermann mentions μαινά-
 δων as a plausible conjecture.

431. ὁ ἔνδον πατήρ. Silenus, who had
 been foremost in his treachery to the
 Greeks, acquiesced in and approved of
 the conduct of the Cyclops. Cf. 314, and
 for the appellation πατήρ, 82 and 84.

432. ἀποκερδαίνων, making the best of
 the drink that is before him; not losing
 the chance of taking his fill; with the
 additional notion of ἀπολαύων, ἐπαυρό-
 μενος, suffering the consequences of it.
 Silenus, says Ulysses, is old and weak,
 and besides, has lost his reason by drink,
 so that he cannot assist us in our escape.

434. ἀλύει, is beside himself. Cf.
 Aesch. Theb. 386. Hermann rejects,
 and perhaps with good reason, the ele-
 gant reading of Musgrave, πτέρυγα σα-
 λεύει. The vulgate means, 'having his
 wings caught by the cup, like a bird
 sticking to bird-lime.' In fact, ἀλύειν is
 the right word for a man not only doting
 but 'fuddled' with wine. Σαλεύειν, con-
 nected with ἄλς, always bears some notion
 of a ship tossed by a storm. Bothe, aware
 of this, renders σαλεύει "fluctuatur, tí-
 met."

439—40. Few verses are more per-
 plexing than this unmetrical distich. For
 first, χηρεύειν ought to govern a genitive

- χηρεύομεν τόνδ' οὐκ ἔχομεν καταφαγεῖν.] 440
- ΟΔ. ἄκουε δὴ νυν ἦν ἔχω τιμωρίαν
θηρὸς πανούργου σῆς τε δουλείας φυγὴν.
- ΧΟ. λέγ'· ὡς Ἀσιάδος οὐκ ἂν ἥδιον ψόφον
κιθάρας κλύοιμεν ἢ Κύκλωπ' ὀλωλότα.
- ΟΔ. ἐπὶ κῶμον ἔρπειν πρὸς κασιγνήτους θέλει 445
Κύκλωπας ἡσθεῖς τῷδε Βακχίου ποτῶ.
- ΧΟ. ξυνῆκ', ἔρρημον ξυλλαβὼν δρυμοῖσιν νιν
σφάζαι μενοινᾶς ἢ πετρῶν ὄσαι κάτω.
- ΟΔ. οὐδὲν τοιοῦτον, δόλιος ἢ πιθυμία.
- ΧΟ. πῶς δαί; σοφόν τοί σ' ὄντ' ἀκούομεν πάλαι. 450
- ΟΔ. κῶμον μὲν αὐτὸν τοῦδ' ἀπαλλάξαι, λέγων
ὡς οὐ Κύκλωψι πῶμα χρή δοῦναι τόδε,
μόνον δ' ἔχοντα βίοτον ἡδέως ἄγειν.
ὅταν δ' ὑπνώσση Βακχίου νικώμενος,
ἀκρέμων ἐλαίας ἐστὶν ἐν δόμοισί τις, 455
ὃν φασγάνῳ τῷδ' ἐξαποξύνας ἄκρον
ἐς πῦρ καθήσω· καὶ ὅταν κεκαυμένον
ἶδω νιν, ἄρας θερμὸν ἐς μέσσην βαλὼν
Κύκλωπος ὄψιν ὄμματ' ἐκτήξω πυρί.

in the sense of 'to be without;' like the Homeric *ἀνδρῶν χηρεύει*, and hence Scaliger proposed *θηρεύομεν*. However, this difficulty is fairly met by explaining *σίφων* *membrum virile*, and comparing *χηρεύσει* λέχος, *Alcest.* 1089, like *ὀρφανεύειν παῖδας*, *ibid.* 297. Secondly, the *ι* in *σίφων* is long, so that here we have a false quantity, which Hermann gets rid of by reading *τὸν φίλον σίφωνα δὴ*. Thirdly, *οὐκ ἔχομεν καταφαγεῖν* is the reading of the copies; and though *οὐκ ἔχοντες* or *οὐκ ἔχοντε καταφυγεῖν* is plausible enough, it is only an uncertain makeshift. Hermann gives *οὐκ ἔχομεν γὰρ καταφυγὴν*, in the meaning that the *σίφων* has no *καταφυγὴν*, *vir eget femina*. Fourthly, not only is this distich a gratuitous piece of obscenity, but the chorus *ought* to speak only *two* lines, uniformly with the order of the following dialogue, and as it does at vv. 212, 377, and in *three* lines twice consecutively at 469, 473, and also at 270, 596, 632, but in no instance in *four*. From all these reasons we may fairly conclude that the two verses are spurious.

Matthiae and Bothe only make bad worse by reading, partly on Scaliger's suggestion, *τὸν δ' οὐκ ἔχομεν κατεκφυγεῖν*, a compound that does not elsewhere occur.

443. Ἀσιάδος, as a peculiar instrument of the Bacchic worship, imported from the east (*Bacch.* 13—19).

447. *δρυμοῖσι* Tyrwhitt for *ῥυθμοῖσι*. The poet would hardly have used *ῥυθμοῖσι* for the common word *δεσμοῖσι*. H. Stephens pretended to have found *ῥυτῆρσι*, *loris*, in his MSS., and Bothe has adopted it. The syntax *ἔρρημον δρυμοῖσι*, 'alone in the thicket,' (the dative of place), seems very plausible, and Kirchhoff believes it is the reading in MS. Pal.

449. ἢ *πιθυμία*. Hermann has ἢ *προθυμία*, with Musgrave. Neither word seems exactly applicable: ἢ *πιθυμία*, which he also proposes, would be better.

451. ἀπαλλάξαι. Supply *ἐν νῶ* ἔχω from the context, or *μενοινῶ* from v. 448.

454. ὑπνώσση Hermann for ὑπνώσση. *Aesch.* *Eum.* 121, ὥζεις; ὑπνώσσεις;

459. ὄμματα. The plural for the singular, as in v. 470.

ναυπηγίαν δ' ὥσει τις ἀρμόζων ἀνὴρ 460
διπλοῖν χαλινοῖν τρύπανον κωπηλατεῖ,
οὕτω κυκλώσω δαλὸν ἐν φαεσφόρῳ
Κύκλωπος ὄψει, καὶ συνανανῶ κόρας.

ΧΟ. ἰοῦ ἰοῦ.

γέγηθα, μαινόμεσθα τοῖς εὐρήμασιν. 465

ΟΔ. κᾶπειτα καὶ σὲ καὶ φίλους γέροντά τε
νεὼς μελαίνης κοῖλον ἐμβήσας σκάφος
διπλαῖσι κώπαις τῆσδ' ἀποστελῶ χθονός.

ΧΟ. ἔστ' οὖν ὅπως ἂν ὥσπερ ἐκ σπονδῆς θεοῦ 470
κἀγὼ λαβοίμην τοῦ τυφλοῦντος ὄμματα
δαλοῦ ; φόνου γὰρ τοῦδε κοινωνεῖν θέλω.

ΟΔ. δεῖ γοῦν· μέγας γὰρ δαλός· οὐ ξυλληπτέον.

461. κωπηλατεῖ. The word is used in reference to the motion to and fro, which propels the drill alternately this way and that round its axis. Cf. δαλοῦ κώπην, v. 484. This method is still in common use among rude artists. Translate, 'And as a man in putting together shipwrights' work plies a drill by a double thong,' i. e. each hand holding and alternately drawing one end of it. The passage is closely taken from Od. ix. 384,

ὥς ὅτε τις τρυπῶ δόρυ νήϊον ἀνὴρ
τρυπάνῳ, οἱ δέ τ' ἔνερθεν ὑποσσεῖουσιν
ἱμάντι
ἀψάμενοι ἐκάτερθε, τὸ δὲ τρέχει ἐμμενὲς
αἰεῖ·
ὥς τοῦ ἐν ὀφθαλμῷ πυριήκεα μοχλὸν
ἐλόντες
δινέομεν.

464. ἰοῦ. So Hermann for ἰού. There is this difference between the words, that ἰοῦ denotes joy (*hurrah!*), ἰοῦ annoyance or disappointment (*oh dear!*). Hence Photius rightly has ἰοῦ· σχετλιαστικὸν ἐπίρρημα, ἀντὶ τοῦ οἴμοι. Rightly too in Ar. Nub. I, we read ἰοῦ ἰοῦ, but in Agam. 25, ἰοῦ ἰοῦ. See *inf.* v. 576.

466. γέροντά τε, i. e. Silenus. Before, v. 432, he seemed determined to leave him to his fate. Cf. Iph. T. 742, πείσω σφε, καὶ τῇ ναὺς εἰσβήσω σκάφος, scil. αὐτόν.

468. διπλαῖσι κώπαις. The natural meaning is, 'with a pair of oars.' Hermann's explanation seems very far-fetched, 'with twice the number of oars that are commonly used in getting a ship into deep

water;' or, in simpler phrase, 'with double speed.' Perhaps, like *δικρότοις* κώπαις in Iph. T. 408, it may refer to the two *banks* of oars in a breme. We should rather have expected *πάσαισι κώπαις*. Written by mistake, ΠΑ for ΠΑ may have been patched up by adding ΔΙ at the beginning.

469. ὥσπερ ἐκ σπονδῆς cannot mean 'as from the lustral-water at the sacrifice of a god,' as in Herc. F. 928, μέλλων δὲ δαλὸν χειρὶ δεξιᾷ φέρειν, εἰς χέρνιβ' ὥς βαψέειν, 'Ἀλκμήνης τόκος, for the χέρνιβ' is entirely distinct from the σπονδή. Bothe's interpretation, "*tantum ex foedere divino*," "*tantum id me facturum promiserim in foedere de hac re feriendo*," seems very far-fetched. Kirchhoff proposes ὥσπερ ἐν σπονδαῖς. Perhaps the sense is *utpote jam facta libatione*, and in φόνου κοινωνεῖν there is an allusion to *θυσίας κοινωνεῖν*, as in El. 637, ὅθεν γ' ἰδὼν σε δαιτὶ κοινωνὸν καλεῖ. He pretends that the libation has been made by the Cyclops himself (cf. v. 417 seqq.), and so every thing has been duly done before the victim is immolated.

472. δεῖ γοῦν. The meaning is, 'You not only *may*, but you *must*.'—οὐδ' is Reiske's correction for ὅν, and he is probably right. Cf. Ion 331, τίς; εἰ πόνου μοι ξυλλάβοι, χαίρομεν ἂν. He remarks that a fuller stop than a comma should be placed at δαλός, the sense being 'the brand is large; therefore you must help to hold it.' He might have added, that in Barnes' edition there is a full stop after δαλός.

- ΧΟ. ὡς κὰν ἀμαξῶν ἑκατὸν ἀραιίμην βάρος,
εἰ τοῦ Κύκλωπος τοῦ κακῶς ὀλουμένου
ὀφθαλμὸν ὥσπερ σφήκιαν ἐκτρίψομεν. 475
- ΟΔ. σιγᾷτέ νυν· δόλον γὰρ ἐξεπίστασαι
χῶταν κελεύω, τοῖσιν ἀρχιτέκτοσι
πείθεσθ'· ἐγὼ γὰρ ἄνδρας ἀπολιπὼν φίλους
τοὺς ἔνδον ὄντας οὐ μόνος σωθήσομαι.
καίτοι φύγοιμ' ἂν, κακβέβηκ' ἄντρον μυχῶν 480
ἄλλ' οὐ δίκαιον ἀπολιπόντ' ἐμοὺς φίλους,
ξὺν οἷσπερ ἦλθον δεῦρο, σωθῆναι μόνον.
- ΗΜ. α'. ἄγε, τίς πρῶτος; τίς δ' ἐπὶ πρῶτῳ
ταχθεὶς δαλοῦ κώπην ὀχμάσας
Κύκλωπος ἔσω βλεφάρων ὥσας 485
λαμπρὰν ὄψιν διακναίσει;
- ΗΜ. β'. σίγα σίγα. καὶ δὴ μεθύων
ἄχαριν κέλαδον μουσιζόμενος
σκαῖδς ἀπωδὸς καὶ κλαυσόμενος 490

473. ἀραιίμην Matthiae for ἀροίμην, which has the *α* short, as in the Homeric κῦδος ἄροιο &c.—τοῦ κακῶς ὀλουμένου, as remarked on Heracl. 874, where it also occurs, is a comic rather than a tragic phrase.

475. ἐκτρίψομεν. There is another reading ἐκθύψομεν, whence Scaliger conjectured ἐκθλίψομεν, but it is a less appropriate word. The MS. Pal. has ἐκτρίψομεν.

476. ἐξεπίστασαι MSS. ἐξεπίστασθε edd., which arose from the preceding plural σιγᾷτε.

479. σωθήσομαι, i. e. οὐ θέλω μόνος σωθῆναι.

480. καίτοι κτλ. 'And yet I might escape if I chose, and I am already outside of the cave.' This is said with a pause, as if to deliberate.

483. Instead of the whole chorus, to which the MS. Pal. assigns 483—502, the MS. Flor. 2 distributes 487—502 between two hemichoria. Matthiae makes the first hemichorium speak here. They ask, who is ready to act first with Ulysses, and the other part, hearing a drunken strain within the cave, and well knowing the customs of the Cyclops, announces that he is about to come forth.

This anapaestic προφδὸς is followed by a monostrophic song in three parts, all of the same metre, (Anacreontic or Ionic a minore,) and each consisting of eight verses. The purport of the song is to delude the Cyclops by encouraging him to sing and dance; and he freely responds in the same style to their alluring sensuousness.

Ibid. ἐπὶ πρῶτῳ, next after the first.—δαλοῦ κτλ., 'having firmly grasped the handle of the brand.' The metaphor is from rowing; cf. v. 461. Electr. 816, ὅστις ταῦρον ἀρταμεῖ καλῶς, ἵππους τ' ὀχμάσει. 'To make fast' is the primary notion of this verb. The MSS. give δαλῶ, corrected by Stephens.

486. After this the MSS. add the stage-note (παρεπιγραφὴ), φῶδ' ἔνδοθεν.

488. In μουσίζεσθαι, a very expressive word, there is the same disparaging estimate of his musical powers; 'doing the musical,' as one might say.

490. ἀπωδὸς may be compared with ἀπόμουσος. Hermann, who reads σκαῖδς, ἀπωδὸς κατακλαυσόμενος, "stultus, qui dissimilem cantum ejulaturus sit," cites Bekker's Anecdota, p. 441, 12, ἀπωδὸν, τὸ τῆς φῶδ' ἀλλότριον. But σκαῖδς is stupid rather than foolish, and implies

χωρεῖ πετρίνων ἔξω μελάθρων.
φέρει νιν κώμοις παιδεύσωμεν
τὸν ἀπαιδευτον.

πάντως μέλλει τυφλὸς εἶναι.

HM. α'. μάκαρ ὅστις εὐιάζει 495

βοτρυῶν φίλαισι πηγαῖς
ἐπὶ κῶμον ἐκπετασθεῖς,
φίλον ἄνδρ' ὑπαγκαλίζων,
ἐπὶ δεμνίοισι τ' ἄνθος
χλιδανῆς ἔχων ἑταίρας 500
μυρόχριστος λιπαρὸς βό-
στρυχον, αὐδᾶ δὲ, θύραν τίς οἶξει μοι ;

KT. παπαπαῖ, πλέως μὲν οἴνου,
γάννυμαι δὲ δαιτὸς †ῆβη,
σκάφος, ὀλκὰς ὦς, γεμισθεῖς 505
ποτὶ σέλημα γαστρὸς ἄκρας.
ὑπάγει μ' ὁ χόρτος εὐφρων
ἐπὶ κῶμον ἦρος ὥραις,
ἐπὶ Κύκλωπας ἀδελφούς.

his utter ignorance how to sing a κῶμος. As here (see v. 493) σκαῖς and ἀπαιδευτος are combined in Ar. Vesp. 1183. Of such pupils it was doubtless the custom to say οὐχὶ κλαύσεται ; οὐκ' οἰμώζεται ; &c., and so the phrase may be compared with τοῦ κακῶς ὑλουμένου above. There is the allusion common in such passages (*sup.* v. 425) to the contradiction between songs of joy and lamentations.

495. μάκαρ ὅστις Hermann for μακάριος ὅς. The change is slight, it restores the metre, and is supported by Bacch. 73, ὦ μάκαρ ὅστις εὐδαίμων τελετὰς θεῶν εἰδὼς κτλ.—εὐιάζειν is to sing εὐία, a Bacchic cry (Bacch. 157), another form of εὐιάζειν.

497. ἐκπετασθεῖς seems here to mean literally, 'stretched out at full length,' ἐκταθεῖς, 'for a revel.'

499. δεμνίοισι τ' ἄνθος W. Dindorf for δεμνίους τε ξανθόν. This is much more probable than Hermann's ἐπὶ δεμνίους τε κάλλος. For ἄνθος, used of female bloom or beauty, compare Soph. Trach. 548, ὦν ἀφαρπάζειν φιλεῖ ὀφθαλμοῖς ἄνθος.—χλιδανός is used of delicate young women in Aesch. Pers. 546.

501. μυρόχριστος. Bacch. 235, ξαν-

θοῖσι βοστρύχοισιν εὖσμος κόμην. For λιπαρὸς it does not seem necessary to read, with Scaliger, λιπαρόν. The sense is, 'sleek as to his hair from being anointed with fragrant unguent ;' or perhaps, in the order of the words, 'unguent-smearing, sleek as to his locks.'

502. θύραν τίς οἶξει, apparently a cant phrase for τίς χαριεῖται μοι, 'who will admit me to her favours?'

503. παπαπαῖ Lenting for πᾶ πᾶ πᾶ.—δαιτὸς ἦβη, i. e. ἀκολασία, as Hermann explains it, from Hesychius. The old reading however is ἦβης, corrected by Lobeck. The word is probably corrupt. Read, γάννυμαι δὲ, δαιτὸς ἦδη—γεμισθεῖς, where ἦδη implies that he has just finished a good dinner.—σκάφος κτλ., 'freighted in my hold, like a merchant-ship, to my belly's top bench.' Aesch. Ag. 981, οὐκ ἔδυν πρόπας δόμος, πημονῆς γέμων ἄγαν, οὐδ' ἐπόντισσε σκάφος.

507. ὁ χόρτος. If the article be right, εὐφρων must stand for εὐφρόνως, 'the grass kindly invites me to the comus in the season of spring.' Similarly Soph. Trach. 936, κἀνταῦθ' ὁ παῖς δύστηνος οὐτ' ὀδυρμάτων ἐλείπετ' οὐδὲν κτλ.

- φέρει μοι, ξεῖνε, φέρ' ἀσκὸν ἔνδος μοι. 510
 ΗΜ. β'. καλὸν ὄμμασιν δεδορκῶς
 καλὸς ἐκπερῶ μελάθρων.
 * * φιλεῖ τις ἡμᾶς.
 λύχνα δαί' ἀμμένει σὸν
 χροῶ, κοῦ τέρεινα νύμφα, 515
 δροσερῶν ἔσωθεν ἄντρων.
 στεφάνων δ' οὐ μία χροιά
 περὶ σὸν κρᾶτα τάχ' ἐξομιλήσει.
 ΟΔ. Κύκλωψ, ἄκουσον, ὡς ἐγὼ τοῦ Βακχίου
 τούτου τρίβων εἴμ', ὃν πιεῖν ἔδωκά σοι. 520
 ΚΤ. ὁ Βάκχιος δὲ τίς ; θεὸς νομίζεται ;
 ΟΔ. μέγιστος ἀνθρώποισιν ἐς τέρψιν βίου.
 ΚΤ. ἐρυγγάνω γοῦν αὐτὸν ἡδέως ἐγώ.
 ΟΔ. τοιόσδ' ὁ δαίμων· οὐδένα βλάπτει βροτῶν.
 ΚΤ. θεὸς δ' ἐν ἀσκῷ πῶς γέγηθ' οἴκους ἔχων ; 525

512. καλὸς Scaliger and Hermann for καλόν. In the next verse he supplies the lacuna by φίλος ὃν φιλεῖ τις ἡμᾶς. Both are highly probable.

514—5. This passage is corrupt in the copies. The early editions give λύχνα δ' ἀμμένα δαία, σὸν χροῶ, χ' ὧς τέρεινα νύμφα. But the MSS. appear to have ἀμμένει. That δαία is genuine and the Aldine ἀμμένα (which should be ἡμμένα, 'lighted') a mere corruption of ἀμμένει, seems pretty clear, if only from the MSS. readings. According to the emendation given above, the sense is quite simple and consistent; 'a hostile brand awaits your body, and not a delicate bride.' Hermann gives λύχνα δ' ἀμμένει διαλ σὸν χροῶ σ' ὡς τέρεινα νύμφα κτλ. "*lucernae te propter formam tuam expectant; nam intus est in antro tenera sponsa.*" W. Dindorf's reading is a little better, λύχνα δ' ἡμμέν' ἀμμένει σὸν χρῶ, ἅγ' ὃ τέρεινα νύμφα.—For the neuter form λύχνα a grammarian in Bekker's *Anecdota*, p. 106, 8, is cited: λύχνα, οὐδετέρως. 'Ἡρόδοτος δυνετρώφ, Εὐριπίδης Κύκλωπι.

517. χροῶ Barnes, χροιά W. Dindorf, for χροῶ. The words are ambiguous, and mean that in place of a crown of myrtle and roses a ring of gory hue shall encircle his brows. The exact purport of ἐξομιλήσει is obscure. Any thing or person may be said ὁμιλεῖν if he or it is attached to a certain locality. An instance of

ἐξομιλεῖν in the same sense is given in the Lexicons from Xen. Ages. xi. 4. See on Iph. A. 735.

520. πιεῖν H. Stephens for πίων. Hermann gives τοῦ Βακχίου θεοῦ τρίβων εἴμ', and in the next verse τις θεὸς, 'is he considered a god?' Certainly, when Ulysses says, 'I am well versed (if you are not) in the nature of this Bacchus whom I give you to drink,' it is an illogical reply to ask, 'Why, what god is Bacchus considered to be?' Hermann, in fact, alters the first line to suit the second, and the second to suit the first. The difficulty is much more easily got over by putting a question at τίς. 'Who then is this Bacchus? is he a god?'—The same confusion between the god and the thing of which he is the patron and giver, has been noticed on Bacch. 284.

524. οὐδένα βλάπτει. If he did harm, he would not be ἡδὺς, which is a sort of compromise between φίλος in reference to the god, and ἡδὺς in reference to the taste of wine. Cf. Bacch. 135, ἡδὺς ἐν οὐρεσιν, ὅταν ἐκ θιάσων δρομαίων πέσῃ πεδόσῃ.

525. οἴκους Canter for οἶνους, and in the next verse τιθῇ for τιθεῖ Porson, the Attic form being τίθησι. The MS. Pal. has ὅπου τιθεῖς ἐνθάδ', whence Kirchhoff conjectures that τις is an interpolation, and he would read either ὅπου τιθῆς νιν, or ὅπου τιθῆς, ἐνταῦθα γ', and εὐμενῆς for εὐπετῆς. But the latter word means

- ΟΔ. ὅπου τιθῇ τις, ἐνθάδ' ἐστὶν εὐπετής.
 ΚΥ. οὐ τοὺς θεοὺς χρή σῶμ' ἔχειν ἐν δέρμασιν.
 ΟΔ. τί δ', εἴ σε τέρπει γ' ; ἢ τὸ δέρμα σοι πικρόν ;
 ΚΥ. μισῶ τὸν ἄσκον· τὸ δὲ ποτὸν φιλῶ τόδε.
 ΟΔ. μένων νυν αὐτοῦ πῖνε κευθύμει, Κύκλωψ. 530
 ΚΥ. οὐ χρή μ' ἀδελφοῖς τοῦδε προσδοῦναι ποτοῦ ;
 ΟΔ. ἔχων γὰρ αὐτὸς τιμιώτερος φανεῖ.
 ΚΥ. διδοὺς δὲ τοῖς φίλοισι χρησιμώτερος.
 ΟΔ. πυγμαῖς ὁ κῶμος λοιδωρόν τ' ἔριν φιλεῖ.
 ΚΥ. μεθύω μὲν, ἔμπας δ' οὔτις ἂν ψαύσειέ μου. 535
 ΟΔ. ᾧ τᾶν, πεπωκότ' ἐν δόμοισι χρή μένειν.
 ΚΥ. ἡλίβιος ὅστις μὴ πιών κῶμον φιλεῖ.
 ΟΔ. ὅς δ' ἂν μεθυσθεῖς γ' ἐν δόμοις μένῃ, σοφός.
 ΚΥ. τί δρῶμεν, ᾧ Σειληνέ ; σοὶ μένειν δοκεῖ ;
 ΣΕ. δοκεῖ· τί γὰρ δεῖ συμποτῶν ἄλλων, Κύκλωψ ; 540
 ΚΥ. καὶ μὴν λαχνῶδές γ' οὔδας ἀνθηρᾷ χλόῃ.

'contented,' 'easily satisfied,' *εύκολος*. Aesch. Suppl. 988, *εὐπετὴ τάδε*, 'either of these alternatives may satisfy you.'

527. *σῶμα* is the reading of the old copies, retained by Kirchhoff and Hermann. Others give *δῶμ' ἔχειν*, the conjecture of Pierson, in reference to *ἐν ἄσκῳ οἴκους ἔχων*, v. 525. No confusion is more common than that of *σῶμα* and *δῶμα*, so that this is a case where context should have greater weight than MSS. Either word gives a good sense ; but the Cyclops had already said that 'a god should not dwell in a wine-skin,' and therefore it is more probable that he here says, 'he ought not to have his body clothed in leather,' than that he merely repeats the same sentiment. To a Greek this joke would be the more intelligible, because the dress of the Bacchantes was a fawn-skin.

528. The *γε* belongs to *εἰ*, in the usual sense of *si modo*, 'provided that.'

531. *προσδοῦναι ποτοῦ*. Hel. 700, *Μενέλαε, κάμοι προσδότω* (or *προσδίδου*) *τῆς ἡδονῆς*. Suppl. 350, *τοῦ λόγου προσδούς*.

534. "Athenaeus, ii. p. 36 D, *κατὰ γὰρ τὸν Εὐριπίδην, πληγὰς ὁ κῶμος λοιδωρόν θ' ὕβριν φέρει*." W. Dind.

535. Reiske's reading *μεθύω μὲν*, for

μεθύμεν, adopted by Bothe, is decidedly an improvement. Ulysses, of course, wishes the Cyclops to drink all the wine himself, and therefore he speaks of the danger arising from drunken brawls with others. The Cyclops replies, that drunk as he is, he is able to defend himself ; and then Ulysses commences with the next point that he has at heart, to get the Cyclops alone within his cave. But there is no meaning here in the hortative subjunctive, 'let us get drunk,' nor is it aptly followed by *ἔμπας δ' κτλ.*

537. *κῶμον*. This implied the going forth from the place of the banquet ; and hence Aeschylus says of the unusual comus of the Erinyes that *πεπωκὸς βρότειον αἷμα*, it nevertheless *ἐν δόμοις μένει*, Agam. 1160.

541. *ἀνθηρᾷ χλόῃ* is Kirchhoff's correction for *ἀνθηρᾶς χλόης*. It is not clear whether *καὶ μὴν*—*γε* expresses assent to stay, 'well, certainly, the turf is soft with flowery verdure,' or whether the particles are objective, 'well, but,' &c., and so allege a reason for leaving a less pleasant place where they are sitting. Probably the former is the correct sense. Silenus adds an additional argument, that the sun is warm in front of the cave.—*τοῦδας* was the old reading, corrected by Porson.

ΣΕ. καὶ πρὸς γε θάλπος ἡλίου πίνειν καλόν.

ΚΥ. * * * *

ΣΕ. κλίθητί νύν μοι πλευρὰ θεῖς ἐπὶ χθονός.

ΚΥ. [ἰδού.]

τί δῆτα τὸν κρατῆρ' ὀπισθέ μου τίθης ;

545

ΣΕ. ὡς μὴ παριῶν τις καταλάβῃ.

ΚΥ. πίνειν μὲν οὖν

κλέπτων σὺ βούλει· κάθθες αὐτὸν ἐς μέσον.

σὺ δ', ὦ ξέν', εἰπὲ τοῦνομ' ὃ τι σε χρὴ καλεῖν.

ΟΔ. Οὔτιν' χάριν δὲ τίνα λαβὼν σ' ἐπαινέσω ;

ΚΥ. πάντων σ' ἐταίρων ὕστατον θοινάσομαι.

550

ΟΔ. καλόν γε τὸ γέρας τῷ ξένῳ δίδως, Κύκλωψ.

ΚΥ. οὔτος, τί δρᾷς ; τὸν οἶνον ἐκπίνεις λάθρα ;

ΣΕ. οὐκ, ἀλλ' ἐμ' οὔτος ἔκυσεν, ὅτι καλὸν βλέπω.

ΚΥ. κλαύσει, φιλῶν τὸν οἶνον οὐ φιλοῦντά σε.

ΣΕ. ναὶ μὰ Δί', ἐπεὶ μού φησ' ἐρᾶν ὄντος καλοῦ.

555

ΚΥ. ἔγχει· πλέων δὲ τὸν σκύφον δίδου μόνον.

ΣΕ. πῶς οὖν κέκραται ; φέρε διασκεψόμεθα.

542. Kirchhoff rightly observes, that a verse spoken by the Cyclops has been lost.

544. ἰδοῦ. This word is given in the Aldine, but omitted in MS. Pal. and two of the transcripts from Flor. 2.

545. A bowl (κρατῆρ) or 'mixer' is, according to the universal Greek custom, set ready for the wine; but, instead of placing it in the middle, Silenus indulges in a practical joke by placing it behind the Cyclops, that the master of the feast may not witness the double potations of his servant.

546. Hermann, Kirchhoff, and W. Dindorf approve Riske's correction παριῶν for παρών. And the sense clearly is (if καταλάβῃ be right), 'that no passer-by may come upon it' (i. e. find us engaged in drinking, and so claim a share, by the laws of hospitality). But παρών could only refer to some one then present; and this might indeed express a fear that the Cyclops would drink all the contents, but then καταλάβῃ cannot mean 'snatch it away.' The reading of MS. Pal. is καταβάλλῃ, 'that no one may overturn it,' and Kirchhoff prefers this. It is hardly a

question of MS. authority, the words being generally confused with each other.

547. κάθθες. Scaliger proposed καταθές. The other form seems defended by κατθανεῖν.

549. Οὔτιν. The joke, it is needless to say, is from Od. ix. 355 seqq., δός μοι ἔτι πρόφρων, καί μοι τέδν οὔνομα εἰπέ, αὐτίκα νύν, ἵνα τοι δῶ ξείνιον, ᾧ κε σὺ χαίρης. What follows is from v. 369, Οὔτιν ἐγὼ πύματον ἔδομαι μετὰ οἷς ἐτάροισιν, τοὺς δ' ἄλλους πρόσθεν· τὸ δέ τοι ξεινήιον ἔσται. Hence Hermann appears to be right in giving ὕστατον for ὕστερον in v. 550. The next verse Lenting would assign to Silenus.

556. Hermann reads, ἔγχει, πλέων δὲ τὸν σκύφον. δίδου μόνον, infunde, sed plenum scyphum. So also Kirchhoff has edited. The vulgate might indeed stand, but we should rather have expected μόνον δὲ τὸν σκύφον δίδου πλέων.

557. πῶς κέκραται, in what proportion of wine to water. He pretends to look at it, as if that would decide the question, but in reality makes the action a pretext for tasting it.

ΚΥ. ἀπολείς· δὸς οὕτως.

ΣΕ. ναὶ μὰ Δί' οὐ πρὶν ἄν γε σέ
στέφανον ἴδω λαβόντα, γεύσωμαί τ' ἔτι.

ΚΥ. ὦνοχόος ἄδικος.

560

ΣΕ. *οὐ μὰ Δί' ἀλλ' ὦνος γλυκύς.
ἀπομυκτέον δέ σοί γ', ὅπως λήψει πιεῖν.

ΚΥ. ἰδοῦ, καθαρὸν τὸ χεῖλος αἱ τρίχες τέ μου.

ΣΕ. θεῖς νυν τὸν ἀγκῶν' εὐρύθμως, κᾶτ' ἔκπιδε,
ὥσπερ μ' ὀρᾶς πίνοντα χῶσπερ οὐκ ἐμέ.

ΚΥ. ᾄ ᾄ, τί δράσεις; ΣΕ. ἡδέως ἡμύστισα.

565

ΚΥ. λάβ', ὦ ξέν', αὐτὸς οἶνοχόος τέ μου γενοῦ.

ΟΔ. γινώσκειται γοῦν ἡ ἄμπελος τῇμῃ χερί.

ΚΥ. φέρ' ἔγχεόν νυν. ΟΔ. ἐγχείω, σίγα μόνον.

ΚΥ. χαλεπὸν τόδ' εἶπας, ὅστις ἄν πίνῃ πολύν.

ΟΔ. ἰδοῦ λαβὼν ἔκπιθι καὶ μηδὲν λίπης.

570

ΚΥ. * * * *

ΟΔ. συνεκθανεῖν [δὲ] σιγῶντα χρὴ τῷ πώματι.

558. οὕτως, at once, without delay in examining it.—ναὶ μὰ Δί', affirmative in v. 555, here is strangely combined with a following negation, so that the whole formula means, 'No, by Zeus! not till,' &c.—πρὶν ἄν γε σέ Hermann for πρὶν ἄν σέ γε, the best MSS. giving πρὶν ἄν γέ σε. Silenus makes an ingenious excuse for not rendering the cup. The Cyclops must first get his myrtle crown, and he must take one more taste, lest the mixture should not please his master's palate. Kirchhoff gives γεύσωμαί τέ τι after Nauck.

560. ἄδικος, 'unfair,' i. e. in taking more than his share.—οὐ μὰ Δί' Hermann for μὰ Δί', (οὐ μὰ Δί' Aldus.) Silenus here denies that he is unfair, and facetiously lays the blame on the excellence of the wine.

561. ἀπομυκτέον, 'you must wipe your mouth.' Another excuse for a little more delay.—σοί γ' perhaps σοῦστ', i. e. σοί ἐστι.

564. χῶσπερ οὐκ ἐμέ. 'And as now you do not see me,' because the cup has been drained at a draught, ἄμυστιν. The editors do not notice a difficulty which certainly exists in the emphatic ἐμέ following the enclitic με. Probably we should read χῶσπερ οὐκέτι. (So Nauck

also proposed, and Kirchhoff has anticipated σοί 'στ', suggested above.) Bothe's explanation, though far-fetched, certainly meets the objection; "significare videtur Satyrum aliquem, qui itidem bibit vinum clam Cyclope."

565. ἡμύστικα W. Dindorf against the copies. Cf. v. 417. Translate, 'I drank it off at a draught, and pleasant it was.'

566. τέ μοι Dobree. τέ μου W. Dindorf. σύ μοι Hermann. The old reading was λαβὼν and γε μου. The sense seems obvious, 'take it, stranger, and be my wine-server yourself.' To which Ulysses replies, that the grape is no stranger to his hand, and therefore he will best know how to deal with it. The synzesis ἡ ἄμπελος, for which some write ἄμπελος, is like μὴ εἰδέναι, μὴ ἄδικεῖν, μὴ ἀμαθὴς &c.

569. τόδε, τὸ σιγᾶν μεθύοντα.—πίνῃ, 'is engaged in drinking.' Fix acutely proposes πῇ, 'who shall have drunk.'

571. σπῶντα Casaubon for σιγῶντα. The meaning of ἐκθανεῖν, as Hermann remarks, sometimes is 'to be near to death,' an hyperbole for any excessive excitement. So the suitors are said γέλφ' ἐκθανεῖν, Od. xviii. 100. Here then the meaning is, if Casaubon be right in his conjecture, 'one ought to drink till one's senses fail together with the wine.' Compare

ΚΤ. παπαῖ, σοφόν γε τὸ ξύλον τῆς ἀμπέλου.

ΟΔ. κὰν μὲν σπάσῃ γε δαιτὶ πρὸς πολλῇ πολὺν
τέγξας ἄδιφον νηδὺν, εἰς ὕπνον βαλεῖ
ἦν δ' ἐκλίπῃς τι, ξηρανεῖ σ' ὁ Βάκχιος.

575

ΚΤ. ἰοὺ ἰοὺ,

ὥς ἐξένευσα μόγισ· ἄκρατος ἡ χάρις·
ὁ δ' οὐρανός μοι συμμεμιγμένος δοκεῖ
τῇ γῇ φέρεσθαι, τοῦ Διὸς τε τὸν θρόνον
λεύσσω τὸ πᾶν τε δαιμόνων ἄγνὸν σέβας.
οὐκ ἂν φιλήσαιμ'· αἱ Χάριτες πειρώσιν με.
ἄλῃς Γανυμήδην τόνδ' ἔχων ἀναπαύσομαι
κάλλιστα νῆ τὰς Χάριτας. ἥδομαι δέ πως
τοῖς παιδικοῖσι μᾶλλον ἢ τοῖς θήλεσιν.

580

ΣΕ. ἐγὼ γὰρ ὁ Διὸς εἰμι Γανυμήδης, Κύκλωψ;

585

ΚΤ. ναὶ μὰ Δί', ὃν ἀρπάζω γ' ἐγὼ 'κ τοῦ Δαρδάνου.

σπάσῃ just below, and ἔσπαπεν, v. 417. As however the preceding lines inculcated τὸ σιγᾶν, we should perhaps read συνεκ-
θανεῖν σιγῶντα, 'without saying a word.' And this, according to Barnes, was Scaliger's view of the passage. It is not improbable that a verse of the Cyclops has been lost (cf. v. 542) in which the question was asked, 'And in what way (by ἑμυστίς or otherwise) must I drink this?' Ulysses would then reply, 'You must hold your tongue, and let your senses fail as the wine fails.'

572. σοφὸν τὸ ξύλον. 'Ah! a clever tree was that, which bore the grape!'—'Aye!' replies Ulysses, 'and if you only drink plenty of it after a plentiful meal, moistening your stomach when not thirsty (i. e. not waiting until you are so), it will throw you into slumber.' Dobree would read σπάσῃς, but this is not necessary; we have ἦν ἐκσπᾶσθαι γ' ὃν μετέρχομαι βόλον, &c. It is singular that the Greeks said σπᾶν and ἔλκειν ποτήρα, just as drinkers now say, 'take a pull at the cup.' The phrase descends from very ancient times, when a bowl placed in the middle was drawn towards each drinker, or even perhaps *tugged* out of his neighbour's hands. The word was afterwards improperly used of the contents of a cup. βαλεῖ, sc. ὁ οἶνος, is Musgrave's reading for βαλεῖς. In Aesch. Ag. 1143, for ἐγὼ δὲ θερμόνους τάχ' ἐν πέδῳ βαλῶ, Dr.

Badham ingeniously proposes θερμὸν ροῦν, 'my warm life-blood,' in his preface to the Helena, p. 18.

575. ξηρανεῖ. The joke seems to be, 'if you don't dry the cup, the god will dry up you.' Theocr. viii. 70, αἵσιν κυλίκεσσι καὶ ἐς τρύγα χεῖλος ἐρείδων (al. αὐταῖσιν).—For ἰοὺ ἰοὺ see v. 464.

576. ἐξένευσα, 'I have got out of it,' viz. my head out of the cup. A common figure, apart from comic expression. Hipp. 470, ἐς δὲ τὴν τύχην πεσοῦσ' ὅσῃν σὺ πῶς ἂν ἐκνεύσαι δοκεῖς; Iph. T. 1186, σὺ δ' ἐς τὸ τῆς θεοῦ γ' ἐξένευσας εἰκότως. This speech is a clever imitation of the incoherent ideas of a drunken man. Compare Bacch. 918. 'Both the sky and the earth,' he says, 'seem to be turning round together! I see Zeus and all the gods above there.—Kiss you! not I.—There's the Graces making advances to me, but I won't.—Here is dear old Silenus, my Ganymede, and better than all the rest, male and female together.' (He hugs him.)

586. ἐκ τοῦ Δαρδάνου. From the house of Dardanus, the ancestor of Ganymede. Musgrave compares ἐκ Τροφωνίου φέρεις, Ion 405. Hermann reads ἐκ τῆς Δαρδάνου, showing from Strabo, p. 587, that Ganymede was, according to some accounts, carried off by Zeus from the heights of Dardanus. With these words the Cyclops throws his arms round Sile-

- ΣΕ. ἀπόλωλα, παῖδες· σχέτλια πείσομαι κακά.
 ΧΟ. μέμφει τὸν ἔραστον κἄντρυφᾶς πεπωκότι ;
 ΣΕ. οἶμοι· πικρότατον οἶνον ὄψομαι τάχα.
 ΟΔ. ἄγε δὴ, Διονύσου παῖδες, εὐγενῇ τέκνα, 590
 ἔνδον μὲν ἀνὴρ τῷδ' ὕπνῳ παρειμένος
 τάχ' ἐξ ἀναιδούς φάρυγος ὠθήσει κρέα.
 δαλὸς δ' ἔσθωθεν αὐλίων ὠθεῖ καπνόν.
 παρηντρέπισται δ' οὐδὲν ἄλλο πλὴν πυροῦν
 Κύκλωπος ὄψιν· ἀλλ' ὅπως ἀνὴρ ἔσει. 595
 ΧΟ. πέτρας τὸ λῆμα κἀδάμαντος ἔξομεν.
 χώρει δ' ἐς οἴκους, πρὶν τι τὸν πατέρα παθεῖν
 ἀπάλαμνον, ὥς σοι τάνθαδ' ἐστὶν εὐτρεπῇ.
 ΟΔ. Ἥφαιστ' ἄναξ Αἰτναίε, γείτονος κακοῦ,

nus' waist, and tries to carry him off into his cave.

588. πεπωκότι Casaubon for πεπωκότα, and also κἄντρυφᾶς for κἄντρυφᾶς. Hermann and Kirchhoff retain the accusative, supposing ἐντρυφᾶς to be added ἐν μέσῳ. Compare v. 121. But it is more likely that the dative would have been changed in consequence of the corruption ἐν τρυφᾶς, 'in his enjoyments.' The sense is, 'do you give yourself airs against your lover because he is drunk?' i.e. when you are so as well as he.—μέμφει, 'are you dissatisfied with?' The chorus refuse to help, pretending that he is too nice in rejecting such a lover.

589. οἶνον. So the MSS., but Aldus has ὕπνον, a reading which Hermann thinks may be genuine, provided v. 588 be given to the Cyclops. In the old copies both are assigned to the chorus. Silenus says he shall soon have reason to repent having encouraged the Cyclops to drink.—Both now retire within the cave, and there is a brief pause.

591. τῷδ' ὕπνῳ, 'in sleep, as you see there.' He points to the spot where the Cyclops is laid, and by his cautious voice and motion indicates that he now sleeps. Those who give τῷ δ' ὕπνῳ—ὠθήσει κτλ., introduce a reading which violates the true use of the article. A colon should perhaps be placed at παρειμένος, the next clause being a new sentence. Hermann gives ὡςθ' ὕπνῳ κτλ., a very improbable reading.

594. παρηντρέπίζειν, which occurs also

in Iph. T. 725, has here been wrongly explained to mean "nothing has been left undone in our preparations, except to burn," &c. The meaning is, 'it (the δαλὸς) has been got ready for no other purpose than to burn the Cyclops' eye.' Kirchhoff did not perceive this when he wrote "scribendum πάντ' εὐτρέπισται κοῦδέν."

596. By ἀδάμας the ancients probably meant *basalt*. Hesiod attaches to it the same epithet, πολὺς, 'dark-grey,' which Homer gives to iron. The colour of both substances is in fact identical. Blomfield, in explaining, ἀδαμάντινα δεσμά, Prom. 6, (possibly a spurious verse), 'iron shackles,' does not make sufficient allowance for a poetical expression. As with our own poets, *adamant* came to signify an ideal material, typical of extreme hardness.

597. παθεῖν MSS., μαθεῖν edd., and the words are constantly confused. Except the Paris MS., which has ἀπάλαμνον, the rest have ἀπαλλαγμὸν, emended by Canter. The word is a euphemism for ὕβριν. Cf. 582 seqq. The chorus wishes Ulysses to enter the cave at once, in time to save Silenus from the threatened indignities.

598. τάνθαδ' Scaliger for τάνθενδ', and the best MSS. are said to give τάνθαδ'. Hermann gives τάνθενδε σοῦστίην, on account of the Aldine reading ὥς σοι τάνθενδ' for ὥς σοι κτλ. The chorus would thus mean, 'what is next to be done, is ready prepared to your hand.'

λαμπρὸν πυρώσας ὄμμ', ἀπαλλάχθηθ' ἄπαξ, 600
 σύ τ', ὦ μελαίνης Νυκτὸς ἐκπαίδευμ', ὕπνε,
 ἄκρατος ἐλθὲ θηρὶ τῷ θεοστυγεῖ,
 καὶ μὴ ἔπι καλλίστοισι Τρωικοῖς πόνοις
 αὐτόν τε ναύτας τ' ἀπολέσῃτ' Ὀδυσσέα
 ὑπ' ἀνδρὸς, ὧ θεῶν οὐδὲν ἢ βροτῶν μέλει. 605
 ἢ τὴν τύχην μὲν δαίμον' ἡγείσθαι χρεῶν,
 τὰ δαιμόνων δὲ τῆς τύχης ἐλάσσονα.

ΧΟ. λήψεται τὸν τράχηλον

ἐντόνως ὁ καρκίνος
 τοῦ ξένων δαιτυμόνος· πυρὶ γὰρ τάχα 610
 φωσφόρους ὀλεῖ κόρας·
 ἤδη δαλὸς ἡνθρακωμένος
 κρύπτεται εἰς σποδιὰν, δρυὸς ἄσπετον ἔρνος. 615
 ἀλλ' ἴτ' ὦ, μόρον πράσσειτ' ὦ,
 μαινομένου ἔξελετ' ὦ βλέφαρον
 Κύκλωπος, ὡς πῆγ κακῶς.
 καὶ γὰρ τὸν φιλοκισσοφόρον Βρόμιον 620
 ποθεινὸν εἰσιδεῖν θέλω,
 Κύκλωπος λιπὼν ἐρημίαν.
 ἄρ' ἐς τοσονδ' ἀφίξομαι ;

ΟΔ. σιγάτε πρὸς θεῶν, θῆρες, ἡσυχάζετε,

600. ἀπαλλάχθηθ' ἄπαξ, 'rid yourself of him at once and for ever.' Hephaestus, as the presiding god of Etna, is invoked to assist them in getting rid of one who is a pest to the island and a discredit to the place. Hermann calls this interpretation (which is Matthiae's) *permiria*, and explains it πυρώσας ἀπαλλάχθηθ' ἄπαξ τοῦ πυρῶσαι. One can hardly believe that this latter is what the poet meant.

602. ἄκρατος, 'in full force;' subduing the senses like strong wine.

604. ναύτας τε. As if he had said, αὐτὸν σὺν ναῦταισιν Ὀδυσσέα. The Florence MSS. give αὐτὴν τε. Hermann conjectures Ὀδυσσέως. Perhaps, αὐτὴν τε ναῦν σὺν τ' ἀπολέσῃτ' Ὀδυσσέα. And the MS. Pal. has ναῦς τ'.

605. οὐ βροτῶν Hermann. On the use of ὑπὸ see Med. 486.

609. ὁ καρκίνος, 'the tongs.' Photius, καρκίνος, πυράγχα. They mean, of course, the brand, and they speak of his neck

only in allusion to his greedy φάρυγξ. This in fact is indicated by what follows; 'for it will destroy (or perhaps, 'he will lose') his light-conveying eyes by fire.'

615. δρυὸς. Any tree was called δρῦς, (πᾶν ξύλον, Hesych., quoted by Musgrave.) See above, v. 383. 455. So in Soph. Trach. 766, πιείρας δρυὸς must be explained in the same manner of the unctuous olive-wood, which was used for making pyres, *ib.* v. 1197, compared with Virg. Georg. ii. 305.

616.—8. This passage has been given according to the elegant conjecture of Kirchhoff, Hermann having before proposed μαινομένον. The old reading was, ἀλλ' ἴτω Μάρων | πρᾶσσέτω μαινόμενος |. ἐξελέτω βλέφαρον κτλ. The repetition of ὦ in mutual exhortation adds much to the force of the passage. Cf. v. 659.

624. θῆρες. Though Hesychius has θῆρας, τοὺς σατύρους, it is likely that a

συνθέντες ἄρθρα στόματος· οὐδὲ πνεῖν ἐῷ, 625
οὐ σκαρδαμύσσειν, οὐδὲ χρέμπτεσθαί τινα,
ὥς μὴ ᾿ξεγερθῇ τὸ κακὸν, ἐς τ' ἂν ὄμματος
ὄψις Κύκλωπος ἐξαμιλληθῇ πυρί.

ΧΟ. σιγῶμεν ἐγκάψαντες αἰθέρα γνάθοις.

ΟΔ. ἄγε νυν ὅπως ἄψεσθε τοῦ δαλοῦ χεροῖν 630
ἔσω μολόντες· διάπυρος δ' ἐστὶν καλῶς.

ΧΟ. οὐκουν σὺ τάξεις οὔστινας πρώτους χρεῶν
καυτὸν μοχλὸν λαβόντας ἐκκαίειν τὸ φῶς
Κύκλωπος, ὥς ἂν τῆς τύχης κοινώμεθα ;

ΗΜ. α'. ἡμεῖς μὲν ἐσμεν μακρότερον πρὸ τῶν θυρῶν 635
ἐστῶτες ὠθεῖν ἐς τὸν ὀφθαλμὸν τὸ πῦρ.

ΗΜ. β'. ἡμεῖς δὲ χωλοὶ γ' ἀρτίως γεγενήμεθα.

ΗΜ. α'. ταῦτ' οὖν πεπόνθατ' ἄρ' ἐμοί· τοὺς γὰρ πόδας
ἐστῶτες ἐσπάσθημεν οὐκ οἶδ' ἐξ ὅτου.

ΟΔ. ἐστῶτες ἐσπάσθητε ; ΗΜ. β'. καὶ τά γ' ὄμ-
ματα 640

μέστ' ἐστὶ κόνεως ἡμῖν ἢ τέφρας ποθέν.

certain degree of contempt is implied in the term, just as women are bid to hold their tongues as *θρέμματ' οὐκ ἀνασχετά*, Aesch. Theb. 168.

626. *σκαρδαμύσσειν* κτλ., 'nor to wink, nor yet to sneeze.' Ar. Equit. 292, *βλέψον εἰς μ' ἄσκαρδάμυκτος*.

628. *ἐξαμιλληθῇ*, a favourite word with Euripides. The notion is, 'to destroy by a strong effort,' as in Hel. 1471, *ὅν ἐξαμιλλησάμενος—ἔκανε Φοῖβος*. Portus well renders it, *fuerit exruginata igni*.

633. *καυστὸν* Scaliger, *καυτὸν* Hermann, for *καὶ τόν*. These three verses appear to be spoken by the leader of the chorus. "Coryphaeus, ut suam gregisque sui virtutem jactet, primo quaerit, quos primos aggredi Cyclopem velit Ulixes, sperans alios quam se delectum iri. Jam hemichoriis praetextentibus aliquid, quo sese periculo subtrahant, se quoque dicit claudum factum esse, quo simul sibi quoque excusationem muniat, sed tamen quasi ea non usus. Quin perseverat in ostentatione fortitudinis suae, quum refutat illos, qui ἐστῶτες ἐσπάσθημεν dicunt. Jam vero quum ut ignavos contemni ab Ulixē Satyros videt, defendit se et gregem

suum, atque ut dissimulet formidinem, incantatione se effecturum ait id, quod manibus suis facere non audet. Itaque his, quae coryphaeus dicit, chori nomen adscripsi." Hermann ; who assigns ταῦτ' οὖν—ἐμοί (v. 638) and the first half of v. 640 to the chorus. But thus ΗΜ. α'. is wrongly made to account for the pretended malady of ΗΜ. β'.—Kirchhoff edits *ἐκκαίειν* with MSS. Pal. and Flor. 2.

635. *μακρότερον* Musgrave for *μακρότεροι*. The sense is, *πορρωτέρω ἢ ὥστε ὠθεῖν*. Here begins a series of ludicrous excuses for not taking any active part in so dangerous an entertainment. Hermann places a comma after *μακρότερον*.

636. *πρὸς* Hermann with Aldus. *ἐς* Dind. Matth. Kirch. with the two Florence MSS.

640. *ἐστῶτες* κτλ. 'Sprained while you were standing !' i. e. an accident possible to those only who are in active motion. In the old copies this half verse is rightly given to Ulysses.

641. *μέστ' ἐστὶν ἡμῶν κόνιος* Scaliger for *μέτεστιν ἡμῶν κόνεως*. The transposition in the text is Hermann's. Kirchhoff gives *μέστ' ἐστὶν ἡμῶν κόνεως*.

- ΟΔ. ἄνδρες πονηροὶ κοῦδὲν οἶδε σύμμαχοι.
 ΧΟ. ὅτι τὸ νῶτον τὴν ῥάχιν τ' οἰκτείρομεν,
 καὶ τοὺς ὀδόντας ἐκβαλεῖν οὐ βούλομαι
 τυπτόμενος, αὕτη γίγνεται πονηρία ; 645
 ἀλλ' οἶδ' ἐπωδὴν Ὀρφέως ἀγαθὴν πάνυ,
 ὡς αὐτόματον τὸν δαλὸν ἐς τὸ κρανίον
 στείχονθ' ὑφάπτειν τὸν μονῶπα παῖδα γῆς.
 ΟΔ. πάλαι μὲν ἤδη σ' ὄντα τοιοῦτον φύσει,
 νῦν δ' οἶδ' ἄμεινον. τοῖσι δ' οἰκείοις φίλοις 650
 χρῆσθαι μ' ἀνάγκη. χεiri δ' εἰ μηδὲν σθένεις,
 ἀλλ' οὖν ἐπεγκέλευέ γ', ὡς εὐψυχίαν
 φίλων κελευσμοῖς τοῖσι σοῖς κτησώμεθα.
 ΧΟ. δράσω τάδ'. ἐν τῷ Καρὶ κινδυνεύσομεν.
 κελευσμάτων δ' ἕκατι τυφέσθω Κύκλωψ. 655
 ἰὼ ἰὼ, γενναιότατοι,
 ὠθεῖτε, σπεύδετε,
 ἐκκαίετε τὴν ὀφρὺν
 θηρὸς τοῦ ξενοδοαίτα.
 τύφετ' ὦ, καίετ' ὦ
 τὸν Αἴτνας μηλονόμον. 660
 τórνευ', ἔλκε, μηδέ σ' ἐξοδυνῇς

642. ἄνδρες Matth. Dind. The meaning is, 'wretched fellows, and good for nothing these as helpers.'

648. παῖδα γῆς. So called, as Hermann supposes, either because Hesiod (Theog. v. 139) makes Earth the mother of the Cyclopes, or from his vast form and portentous aspect. According to Homer, Polyphemus was the son of Poseidon and the nymph Thoösa, Od. i. 71—3.

649. ἤδη Heath for ἤδεν. See v. 108.

650. οἰκείοις φίλοις, my own comrades; ἔταιροι v. 398.

654. ἐν τῷ Καρὶ. This proverb means, 'we will let others incur the risk in place of ourselves:' literally, 'we will incur the danger in the person of the Carian,' whom we regard as more worthless than ourselves. The Carians, according to Aelian, Hist. An. xii. 30, quoted by Musgrave, were the first mercenary troops; and hence they were commonly selected as a 'forlorn hope,' when any service was to be performed which might have cost the

lives of better men.

656. γενναιότατοι Hermann for —τα. The neuter might be used adverbially; but he observes with truth, "aliquid faceti habet ejusmodi appellatio, qua generosi vocantur, quos chorus stulta temeritate se periculo objicere putat."—These verses, as the oft-repeated ὦ proves, are the κελεύσματα of the Satyrs, and doubtless were shouted at the top of their voices.

658. Hermann omits τὴν, which at least he says should be written τάν.

659. τύφετ' ὦ seqq. for τυφέτω, καίετω, Musgrave. Cf. v. 616.

661. ἔλκε, i. e. τὸν δαλόν, draw it to and fro; the contrary to ὠθεῖν, in expressing the manner of turning the brand round in the socket. This and the next verse, being in the singular, appear to be addressed to Ulysses. Kirchhoff conjectures μὴ σ' ἐξ ὀδύνης συθείς.—μὴ δέ σ' Hermann for μὴ σ', the two Florence MSS. giving δ' for σ'.—μάταιον is interpreted σχέτλιον, μέλεον. But it seems

δράση τι μάταιον.

ΚΥ. ὦμοι, κατηνθρακώμεθ' ὀφθαλμοῦ σέλας.

ΧΟ. καλός γ' ὁ παιάν· μέλπε μοι τόνδ', ὦ Κύκλωψ.

ΚΥ. ὦμοι μάλ', ὡς ὑβρίσμεθ', ὡς ὀλώλαμεν. 665

ἀλλ' οὔτι μὴ φύγητε τῆσδ' ἔξω πέτρας
χαίροντες, οὐδὲν ὄντες· ἐν πύλαισι γὰρ
σταθεῖς φάραγος τάσδ' ἐναρμόσω χέρας.

ΧΟ. τί χρῆμ' αὐτεῖς, ὦ Κύκλωψ; ΚΥ. ἀπωλόμην.

ΧΟ. αἰσχρὸς γε φαίνει. ΚΥ. καπὶ τοῖσδε γ' ἄθλιος. 670

ΧΟ. μεθύων κατέπεσες ἐς μέσους τοὺς ἄνθρακας;

ΚΥ. Οὐτίς μ' ἀπώλεσ'. ΧΟ. οὐκ ἄρ' οὐδεὶς *σ' ἠδίκη.

ΚΥ. Οὐτίς με τυφλοῖ βλέφαρον. ΧΟ. οὐκ ἄρ' εἰ τυφλός.

ΚΥ. ὡς δὴ σύ. ΧΟ. καὶ πῶς σ' οὔτις ἂν θείῃ τυφλόν;

ΚΥ. σκώπτεις· ὁ δ' Οὐτίς ποῦ 'στιν; 675

ΧΟ. οὐδαμοῦ, Κύκλωψ.

ΚΥ. ὁ ξένος, ἔν' ὀρθῶς ἐκμάθης, μ' ἀπώλεσεν,
ὁ μιαρὸς, ὅς μοι δοὺς τὸ πῶμα κατέκλυσεν.

ΧΟ. δεινὸς γὰρ οἶνος καὶ παλαίεσθαι βαρύς.

ΚΥ. πρὸς θεῶν, πεφεύγας ἢ μένουσ' εἴσω δόμων;

ΧΟ. οὗτοι σιωπῇ τὴν πέτραν ἐπήλυγα 680

to be used *παρ' ὑπόνοιαν*, in the sense of *αἰσχρὸν*, in reference to the Cyclops' treatment of Silenus, v. 582 seqq.

667. ἐν πύλαισι. Od. ix. 417, αὐτὸς δ' εἰνὶ θύρῃσι καθέζετο, χεῖρε πετάσσας. —ἐναρμόσω, I will plant my arms firmly against the entrance; literally, I will insert them as a bar placed before the door. So Phoen. 1413, σφονδύλοισ τ' ἐνήρμοσεν. Perhaps τῆσδ' would be better than τάσδ', since he would point towards the narrow entrance rather than to his own arms. By φάραγξ the actual entrance or cleft in the rock is meant; cf. Prom. v. 15. Probably at these words the Cyclops comes forth out of the cave, and stands close by it while the following dialogue is being carried on.

670. αἰσχρὸς, 'ugly.'

672. The *σε* was added by Matthiae.

674. ὡς δὴ σύ. 'As you say' (but not as is really the case). It seems easier to supply λέγεις than to interpret ὡς δὴ σύ, with Hermann, *sic tu sis caecus*. This is not the meaning of the formula, which implies irony and contempt, not imprec-

tion. So Aesch. Ag. 1611, ὡς δὴ σύ μοι τύραννος Ἀργείων ἔσει. Androm. 235, ὡς δὴ σύ σάφρων, τὰμὰ δ' οὐχὶ σάφρονα. W. Dindorf thinks the whole verse spurious, and Kirchhoff would read *ὀλεῖς σὺ* or *ὀλῇ σὺ*, neither of which is necessary, nor even probable.

677. κατέκλυσε Canter, κατέκλασεν Musgrave, for κατέκλυσε. The former, which involves no change but Δ for Α, is preferred by Kirchhoff, Hermann, and W. Dindorf. We have in Tro. 995, τὴν Φρυγῶν πόλιν — ἤλπισας κατακλύσειν. On the other hand, Musgrave quotes μέθρ κατακεκλασμένος from Plutarch. The reply of the chorus would seem to imply that some verb had here been used which was borrowed from the wrestling-school, e. g. κατέκλασεν or κατέβαλεν.

680. ἐπήλυγα λαβόντες, 'having got the rock as a cover to them.' As this scene, where the Cyclops and his torturers were represented as scampering about in all directions,—the one party pursuing, groping, stumbling, the other eluding, lurking, suddenly slipping from

- λαβόντες ἐστήκασιν. ΚΥ. ποτέρας τῆς χερός ;
 ΧΟ. ἐν δεξιᾷ σου. ΚΥ. ποῦ ;
 ΧΟ. πρὸς αὐτῇ τῇ πέτρᾳ.
 ἔχεις ; ΚΥ. κακὸν γε πρὸς κακῷ· τὸ κρανίον
 παίσας κατέαγα.
 ΧΟ. καὶ σε διαφεύγουσί γε.
 ΚΥ. οὐ τῇδ' ; ἐπεὶ τῇδ' εἶπας. ΧΟ. οὐ ταύτῃ λέγω. 685
 ΚΥ. πῇ γάρ ; ΧΟ. περιάγουσίν σε πρὸς τὰριστερά.
 ΚΥ. οἴμοι· γελῶμαι· κερτομέιτέ μ' ἐν κακοῖς.
 ΧΟ. ἀλλ' οὐκέτ', ἀλλὰ πρόσθεν οὗτός ἐστί σου.
 ΚΥ. ὦ παγκάκιστε, ποῦ ποτ' εἶ ;
 ΟΔ. τηλοῦ σέθεν
 φυλακαῖσι φρουρῷ σῶμ' Ὀδυσσέως τόδε. 690
 ΚΥ. πῶς εἶπας ; ὄνομα μεταβαλὼν καινὸν λέγεις ;
 ΟΔ. ὅπερ γ' ὁ φύσας ὠνόμαζ' Ὀδυσσέα.
 δώσειν δ' ἔμελλες ἀνοσίῳ δαιτὸς δίκας·
 κακῶς γὰρ ἂν Τροίαν γε διεπυρρῶσάμην,
 εἰ μὴ σ' ἐταίρων φόνον ἐτιμωρησάμην. 695

his very grasp,—must have been acted in full sight of the spectators, we must conclude that after the Cyclops had come out of his cave, the rest had stolen away also, and were now hiding themselves under a projecting crag. See on v. 195.—As the form of the adjective appears rather doubtful, it seems likely we should read τῆς πέτρας ἐπηλύγην or τὴν ἡλύγην. Hesych. ἐπήλυγας, ἐπίπροσθεν. (Perhaps ἐπήλυγα, from the present passage.) Photius, ἡλύγη, σκιά, σκέπη· καὶ ἐπηλυγησάμενος παρὰ Πλάτωνι (p. 207 B) τὸ προβαλόμενος, καὶ ἐπισκιάσμενος.

681. ποτέρας τῆς χερός ; 'On which hand?' See on Herc. 938. The article is rather singularly used, on the analogy of ἄλγην τὴν πόλιν, πᾶσα ἡ γῆ &c.

684. κατέαγα (κατάγνυμι), an Aristophanic word, e. g. Acharn. 1180.—Hermann reads διαφεύγουσί γε ; with a question. But this is neither necessary to the context, nor suited to the γε. The sense is, 'yes, and there is another κακὸν πρὸς κακῷ, viz that you have missed your victims after all.' The Cyclops runs forward a few steps, and asks, 'have they not gone *this* way? you said that they had.' There is a very similar stage scene

in Rhes. 675 seqq.

686. περιάγου κείσε Nauck (ap. Kirch.).

688. οὔτις Hartung (ap. Kirch.), who gives the verse to Ulysses.

689. τηλοῦ σέθεν. Probably Ulysses is suddenly seen at the top of the rock, out of the reach of the Cyclops, who at v. 706 threatens to ascend after him, ἔνω δ' ἐπ' ὄχθον εἶμι. This confirms the explanation of the stage arrangements given in Suppl. 987, where Evadne appears, ready to throw herself from a steep rock, and her father Iphis attempts in a similar manner to regain her by climbing after her, v. 1068. The words φυλακαῖσι φρουρῷ might seem to indicate that he had got into some place of security, inaccessible to the monster's huge bulk. It would have added to the drollery of the passage, if he suddenly looked out of some narrow aperture. It should be observed too that he jocosely talks of himself keeping guard over Ὀδυσσεύς.

692. ὠνόμαζε. On the use of the imperfect see on Iph. A. 416.

695. On τιμωρεῖσθαι τινά τι see Alcest. 733.—διεπυρῶσαμεν is the correction of Fix for —άμην, which would mean, 'I had it burned throughout.' (For the

- ΚΥ. αἰαῖ· παλαιὸς χρησμὸς ἐκπεραίνεται.
 τυφλὴν γὰρ ὄψιν ἐκ σέθεν σχήσειν μ' ἔφη
 Τροίας ἀφορμηθέντος. ἀλλὰ καὶ σέ τοι
 δίκας ὑφέξειν ἀντὶ τῶνδ' ἐθέσπισε
 πολὺν θαλάσση χρόνον ἐναιωρούμενον. 700
- ΟΔ. κλαίειν σ' ἄνωγα· καὶ δέδραχ' ὅπερ λέγω.
 ἐγὼ δ' ἐπ' ἀκτὰς εἶμι, καὶ νεὼς σκάφος
 ἦσσω πὶ πόντον Σικελὸν ἔς τ' ἐμὴν πάτραν.
- ΚΥ. οὐ δῆτ', ἐπεὶ σε τῆσδ' ἀπορρήξας πέτρας
 αὐτοῖσι σὺν ναύταισι συντρίψω βαλὼν. 705
 ἄνω δ' ἐπ' ὄχθον εἶμι, καίπερ ὦν τυφλὸς,
 δι' ἀμφιτρήτος τῆσδε προσβαίνων ἵποδι.
- ΧΟ. ἡμεῖς δὲ συνναῦταί γε τοῦδ' Ὀδυσσέως
 ὄντες τὸ λοιπὸν Βακχίῳ δουλεύσομεν.

order to fire Troy, given by Talthybius, see Troad. 1260.) The active however is more probable. Kirchhoff further conjectures καλῶς for κακῶς, and this better suits the γε.

697. ἐκ σέθεν. Od. ix. 508, ἔσκει τις ἐνθάδε μάντις ἀνὴρ ἡὺς τε μέγας τε, Τηλεμος Εὐρυμίδης, ὃς μαντοσύνην ἐκέκαστο. — Ὅς μοι ἔφη τάδε πάντα τελευτήσεσθαι ὀπίσω, χειρῶν ἐξ Ὀδυσῆος ἀμαρτήσεσθαι ὁπωπῆς. There is no definite mention of Telemus here: and Kirchhoff may be right in supposing something to have been lost.

701. δέδραχ' ὅπερ λέγω. These words are obscure. We can only explain them, ταῦτα οὐ μόνον λόγος ἐστίν, ἀλλὰ καὶ ἔργα. Kirchhoff proposes κοῦ δέδοιχ' ὅπερ λέγει, but this is hardly a correct use of ὅπερ. Nevertheless, ἐγὼ δὲ in the next verse indicates some other person as the subject of λέγειν. Otherwise we should expect, καὶ νῦν ἐπ' ἀκτὰς εἶμι. Aldus has καὶ δέδορχ' ὅπως λέγω, which seems to be an alteration by the editor (Musurus). If we read either λέγει, i. e. Telemus, or λέγεις, viz. θεσπίσαι τὸν Τηλεμον, much of the difficulty would be removed. Or a verse may be wanting, which made the full sense to be, 'I have both done what I say (viz. at v. 695) and you shall never again injure strangers,' κοῦ μήποτ' αὐθις ταυτὰ γ' ἐργάσει ξένους.

704. ἀπορρήξας, sc. μέρος τι. Od. ix. 481, ἦκε δ' ἀπορρήξας κορυφὴν ὄρεος μεγάλιοι. Theocr. vii. 152, τὸν κρατερὸν

Πολύφαιμον, ὃς ὥρεσι νῆας ἔβαλλε. Euripides somewhat modifies the statement in making him threaten to hurl merely a fragment of rock. Kirchhoff would read τήνδ'—πέτραν.—ἄνω ἐπ' ὄχθον, see v. 689. He speaks of reaching the summit to command an elevated position for aiming at the ships.

705. συνναῦταισι Porson, (and so Canter,) as *inf.* 708. The change is quite unnecessary; cf. Ion 32, αὐτῷ σὺν ἄγγει σπαργάνοισι θ' οἷς ἔχει.

707. δι' ἀμφιτρήτος. Probably we must supply πέτρας, since ἀμφιτρήτης is clearly an adjective in Soph. Phil. 16, where it means a cave with an opening at each end. Kirchhoff also thinks πέτρας should be substituted for ποδὶ. Rather nearer to the MSS. would be ὁδοῦ. One might fancy that the poet here had in view the subterranean ascent to the top of the acropolis from the grotto of Aglauros at the foot (see on Ion 493). The acropolis, it may be observed, was frequently called ὄχθος. At all events, the way by which the Cyclops proposes to ascend must have been through a rent or crevice opening above, to which he is supposed to point in τῆσδε.

708. συνναῦται ὄντες, i. e. συνναυστολησόμενοι. The γε belongs to ἡμεῖς δέ. Otherwise συνναῦταί γε ὄντες, *utpote Ulyssis socii*, would introduce an illogical clause. They were not about to serve Bacchus *because* they were companions of Ulysses.

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